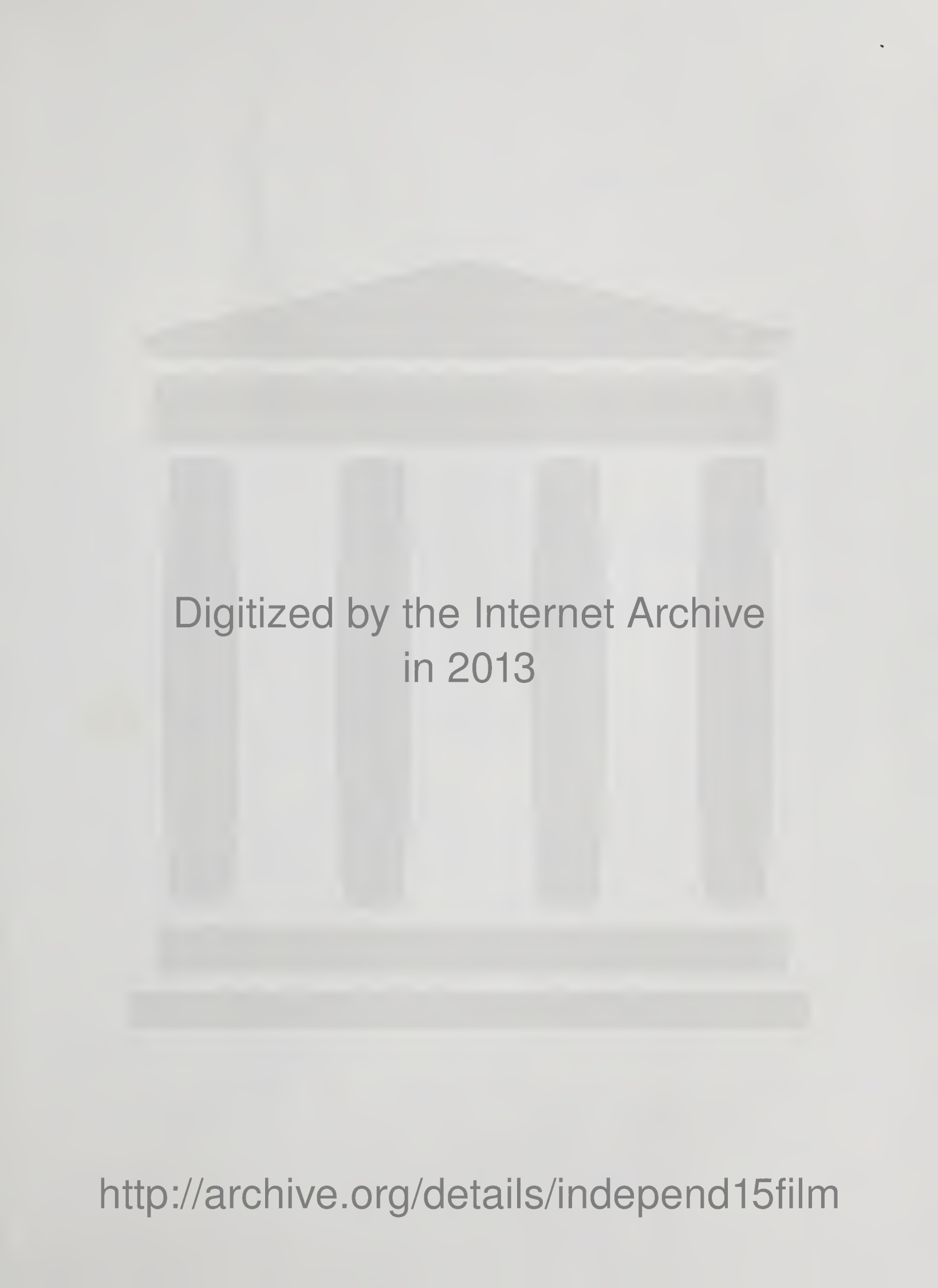
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Film BULLETIN

America's Independent Motion Picture Journal

JANUARY 6, 1947

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YOU CAN'T GET AWAY FROM IT

"THE BEAST WITH FIVE FINGERS" IS THE INDUSTRY NEW SCARE SENSATION

It's at the
VICTORIA
on Broadway Now!
And it's a screaming,
Smashing, Solid Success!

starring ROBERT ALDA • ANDREA KING • PETER LORRE with VICTOR FRANCEN • J. CARROL NAISH

Directed by ROBERT FLOREY • Screen Play by CURT SIODMAK, WILLIAM FRYER HARVEY • From a Story by Music by MAX STEINER • Produced by WILLIAM JACOBS

Warner Picture!

EDITORIAL

Vol. 15, No. 1 January 6, 1947

America's Independent Motion Picture Journal

AREN'T OUR BRITISH COUSINS WONDERFUL!

About this time each year, those charming chaps who review the films for the New York newspapers give us a sharp pain in our posterior region. We feel the pang most acutely just now because they have followed their annual custom of presenting to the world their "bests" in filmdom for the preceding year and, as is usually the case, they have tumbled overboard in their enthusiasm for the foreign entries.

Now, mind you, we do not deny that the British, under the shrewd guidance of mogul J. Arthur Rank, made notable strides forward in film production during 1946. But—Sam Goldwyn to the contrary notwithstanding—the simple truth is that the American studios are still turning out the overwhelming bulk of first-class motion pictures and our cousins across the sea contrive only on rare occasions to produce one worthy of shipment to these shores.

It annoys us, this tendency on the part of some American critics to gather so affectionately to their bosoms sundry foreign-made films that are really only fair-to-middling, while they give the brush-off to comparable — or better — pictures made in Hollywood. These reviewers give all the appearances of operating on some sort of a handicap scoring system like: any fair British picture shall be regarded as the equivalent of a good American picture. Damn sporting, but is it cricket, old boys?

Perhaps some of the virtues of the foreign pictures escape us, but, at risk of being called boorish, we voice the opinion that in many cases their foremost asset is mere novelty — in the sense of unfamiliar players and modest (by Hollywood standards) production values. But actors are not outstanding for the sole reason that they are not familiar, nor do shabby looking sets attest to a producer's or director's latent artistry. And we do not mean to imply that the employment of new faces lacks merit in picture making, or that all pictures must glisten with an extravagant sheen, but we insist that much of the foreign product wins praise over here for just such shallow reasons.

On the other hand, the critics yawn openly when reviewing many American-made films that outshine in every respect some of those so-called "bests" of foreign origin. Of course, they condescended to award the "best picture" prize to Mr. Goldwyn's "The Best Years of Our Lives", but even that came only after a tussle with a British film.

How can the contention that our own product does not receive a fair shake be proved? Let's think of several Hollywood films that received little or no recognition from the New York critics on their select list for last year: "It's A Wonderful Life", "The Killers", "To Each His Own", "Anna and the King of Siam", "The Big Sleep", "Notorious", "Angel On My Shoulder", "Dark Mirror", "The Stranger", among others. Ask yourself what the response of the critical gentry would have been had these pictures been produced in some other country. It is a safe bet that almost everyone would have elicited rapturous praise and something like a six picture dead-heat for top honors would have resulted. Unfortunately, it seems that in the subconscious minds of the critics some of these films are "tainted" by their Hollywood origin; that, or they simply are taken for granted.

Heaven knows (as do our readers) that Film Bulletin makes no apologies for the inadequacies of Hollywood, its extravagance and its abundance of dead-heads, but it is a grievous injustice to American film people to shower the honors on the British and French for the occasional good movie they send over to us. We need criticism, yes, but in some quarters it takes on the shape of unthinking bias against our own product.

MO WAX

Film BULLETIN

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TEXT OF DEGREE'S PRINCIPAL PROVISIONS

Following is the full text of the principal provisions of the decree handed down December 31 by the Federal Statutory Court in New York in the anti-trust suit brought by the Government against the major film companies and their theatre affiliates:

No Minimum Prices

"Each of the defendant distributors is hereby enjoined:

"1. From granting any license in which minimum prices for admission to a theatre are fixed by the parties, either in writing or through a committee, or through arbitration, or upon the happening of any event or in any manner or by any means."

Clearance Regulated

"2. From agreeing with each other or with any exhibitors or distributors to maintain a system of clearances; the term 'clearance' as used herein meaning the period of time stipulated in license contracts which must elapse between runs of the same feature within a particular area or in specified theatres.

"3. From granting any clearance between theatres not in substantial competition.

"4. From granting or enforcing any clearance against theatres in substantial competition with the theatre receiving the license for exhibition in excess of what is reasonably necessary to protect the licensee in the run granted. Whenever any clearance provision is attacked as not legal under the provisions of this decree, the burden shall be upon the distributor to sustain the legality thereof."

Franchises, Formula Deals Out

"5. From further performing any existing franchise to which it is a party and from making any franchises in the future. The term 'franchise' as used herein means a licensing agreement or series of licensing agreements, entered into as part of the same transaction, in effect for more than one picture season and covering the exhibition of pictures released by one distributor during the entire period of the agreement.

"6. From making or further performing any formula deal or master agreement to which it is a party. The term 'formula deal' as used herein means a licensing agreement with a circuit of theatres in which the license fee of a given theatre is measured for the theatre covered by the agreement by a specified percentage of the feature's national gross. The term 'master agreement' means a licensing agreement, also known as a 'blanket deal' covering the exhibition of features in a number of theatres usually comprising a circuit."

Selling Rules

"7. From performing or entering into any license in which the right to exhibit one feature is conditioned upon the licensee's taking one or more other features. To the extent that any of the features have not been trade shown prior to the granting of the license for more than a single feature, the licensee shall be given by the licensor the right to reject twenty per cent of such features not trade shown prior to the granting of the license, such right of rejection to be exercised in the order of release within ten days after there has been an opportunity afforded to the licensee to inspect the feature.

"8. From licensing in the future any feature for exhibition in any theatre, not its own, or in any manner except the following:

"(a) A license to exhibit each feature released for public exhibition in any competitive area shall be offered to the operator of each theatre in such area who desires to exhibit it on some run (other than that upon which such feature is to be exhibited in the theatre of the licensor) selected by such operator, and upon uniform terms.

"(b) Each license shall be granted solely upon the merits and without discrimination in favor of affiliates, old customers, or others;

Competitive Bidding

"(c) Where a run is desired, or is to be offered, upon terms which exclude simultaneous exhibition in competing theatres, the distributor shall notify, not less than thirty days in advance of the date when bids will be received, all exhibitors in the competitive area, offering to license the features upon one or more runs, and in such offer shall state the amount of a flat rental as the minimum for such license for a specified number of days of exhibition, the time when the exhibition is to commence and the availability and clearance, if any, which will be granted for each such run. Within fifteen days after receiving such notice, any exhibitor in such competitive area may bid for such license, and in his bid shall state what run such exhibitor desires and what he is willing to pay for such feature, which statement may specify a flat rental, or a percentage of gross receipts, or both, or any other form of rental, and shall also specify what clearance such exhibitor is willing to accept, the time and days when such exhibitor desires to exhibit it, and any other offers which such exhibitor may care to make. The distributor may reject all offers made for any such feature, but in event of the acceptance of any the distributor shall grant such license upon the run bid for to the highest responsible bidder, having a theatre of a size, location and equipment adequate to yield a reasonable return to the licensor. The method of licensing specified in this subdivision shall not be required in areas where there is no competition among theatres or in run, or in which there is no offer made by any exhibitor within the time above mentioned. The words 'exclude simultaneous exhibition' shall be held to mean the exhibition of a specified run in one theatre with clearance over other theatres in the competitive area. The words 'competitive area' shall refer to the territory occupied by more than one theatre in which it may fairly and reasonably be said that such theatres compete with each other for the exhibition of features on any run.

"(d) Each license shall be offered and taken theatre by theatre and picture by picture.

"(e) A theatre is not a defendant's own theatre unless it owns therein a legal or equitable interest of ninetyfive per cent or more, either directly or through affiliates or subsidiaries."

Must Grant Run

"9. From arbitrarily refusing the demand of an exhibitor, who operates a theatre in competition with another theatre not owned or operated by a defendant distributor, or its affiliate or subsidiary, made by registered mail, addressed to the home office of the distributor, to license a feature to him for exhibition on a run selected by the exhibitor, instead of licensing it to another exhibitor for exhibition in his competing theatre on such run. Such demand shall be deemed to have been refused either upon the receipt by the exhibitor of a refusal in writing or upon the expiration of ten days after the receipt of the exhibitor's demand."

Pools Banned

"Each of the defendant exhibitors...is hereby enjoined and restrained:

"(1) From performing or enforcing agreements referred to in paragraphs 5 and 6 of the foregoing section II hereof to which it may be a party.

"(2) From making or continuing to perform pooling agreements whereby given theatres of two or more exhibitors normally in competition are operated as a unit or whereby the business policies of such exhibitors are collectively determined by a joint committee or by one of the exhibitors or whereby profits of the 'pooled' theatres are divided among the owners according to prearranged percentages.

"(3) From making or continuing to perform agreements that the parties may not acquire other theatres in a competitive area where a pool operates without first offering them for inclusion in the pool.

"(4) From making or continuing leases of theatres under which it leases any of its theatres to another defendant or to an independent operating a theatre in the same competitive area in return for a share of the profits."

Divorcement

"(5) From continuing to own or acquiring any beneficial interest in any theatre, whether in fee or shares of stock or otherwise, in conjunction with another defendant, and from continuing to own or acquire such an interest in conjunction with an independent (meaning any former, present or putative motion picture theatre operator which is not owned or controlled by the defendant holding the interest in question), where such interest shall be greater than five per cent unless such interest shall be

(Continued on Page 24)

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Dore Schary was signed to a five-year contract as executive vice-president in charge of production for RKO. He will assume his new duties as soon as he can obtain a release from his contract with Vanguard Films.



Grad Sears, UA v.p., announced that all future product of his company will be screened for the entire sales staff before being sold. Sears returned from a trip to Hollywood highly enthusiastic about UA's forthcoming lineup.



At a recent press luncheon, William F. Rodgers, MGM v.p. and distribution head, declared that single features are outgrossing dual bills in many locations. He said Metro would deliver its 1947 product as fast as the market absorbs it.

COURT'S DECREE: BIDDING, BUT NOT DIVORCEMENT

The long-awaited decree in the New York anti-trust suit was handed down by the three-judge Statutory Court on New Year's Eve in a surprise move that left the industry still wondering what the effects would be.

Retaining the competitive bidding feature, but modifying it to apply only in competitive areas and at the exhibitor's option, the decree was similar in most respects to the preliminary decree handed down by the same court last June. An appeal to the U. S. Supreme Court by the Department of Justice was virtually assured in view of the fact that the Statutory Court ignored the Government's pleas for divestiture of producer-owned theatres and a ban on cross-licensing of products between the five operating defendants.

Arbitration Set-Up Abolished

The decree abolished the arbitration system set up by the original consent decree, but recommended that a comparable system be established in its stead. Single picture selling is required, with a 20 percent cancellation privilege granted exhibitors when more than one feature is licensed in advance of trade showings. The clearance, price-fixing and other provisions are, in effect, the same as those of the June decree. (Text of decree's principal features appears elsewhere in this issue.)

The Department of Justice, having set divorcement as its goal in this case, is expected to make a prompt appeal to the Supreme Court. There is also a possibility that some or all of the defendants will file appeals, since various features of the decree do not please them.

The Statutory Court stayed the operation of its decree for "60 days from the date hereof, and, if an appeal is taken, for 30 days thereafter in order to enable any appellant to move before the Supreme Court for a stay in respect to any portion of the judgment from which an appeal has been taken."

The special court, set up to expedite the action, was composed of Federal Judges Augustus N. Hand, John Bright and Henry W. Goddard.

* * *

SCHARY HEADS RKO PRODUCTION

Dore Schary, one of the industry's top-flight producers, was signed by RKO Radio as executive vice-president in charge of production, N. Peter Rathvon, RKO president, announced last week. The contract is for five years, to begin as soon as Schary's contract with Vanguard Films, the Selznick production company, is satisfactorily settled. Ostensibly, the pact still has eleven months to go.

In announcing the signing of Schary, Rathvon declared, "Since I took active charge of RKO production nearly a year ago, I have been searching for a man of wide production experience and great creative talent to become my associate and supervise the creative aspects of our business." He voiced his belief that Schary was "eminently qualified" for the post. "Mr. Schary's last four pictures were produced on our lot and he has won the respect and friendship of our entire organization. We all look forward with enthusiasm to having him with us," Rathvon added.

Negotiating Several Weeks

In accepting the post, Schary revealed that negotiations had been going on for several weeks between him and Rathvon. "These discussions and later negotiations were conducted with Mr. Selznick's knowledge and approval," the producer stated. The only undetermined item in the negotiations is when he is to begin his duties with RKO, Schary said, and this will be set during conferences going on between Rathvon and Daniel T. O'Shea, president of Vanguard. "In addition to reaching agreement on contract," Schary declared, "Mr. Rathvon and I have worked out a plan of operation satisfactory in every element to both of us."

There was some speculation in the industry as to whether there was any connection between the signing of Schary and the rumors that the new Selznick Releasing Organization was considering a tie with RKO for distribution.

* * *

WARNERS' PROFIT DOUBLED

Warner Bros. and subsidiaries reported a net profit of $19,424,000 for the year ended August 31, 1946, doubling its previous year's profit of $9,901,000 and reaching an all-time high for the company, Harry M. Warner, president, announced last week.

Gross income for the year amounted to $158,613,000, an increase of $16,822,000 over the previous year. Provisions for Federal taxes were $18,500,000 for the period ended last August, compared to $16,700,000 the year before.

Payments on funded debt during the year amounted to $16,242,000 thereby reducing the total of funded and other long-term debt as of August 31 to $28,010,000. Inventories jumped to $47,104,000, a rise of $3,916 000 over the previous year.

In his message to stockholders accompanying the financial report, Warner revealed that both attendance and box-office receipts of the company's theatres increased during the year and that since August 31, while attendance "has been approximately the same as compared with last year, box-office receipts have been larger than during the same period one year ago." He added that receipts from film rentals, both here and abroad, continue to show increases, despite a decrease in film rentals in England in recent months.

* * *

VANGUARD SUES UA-CHAPLIN-PICKFORD

David O. Selznick's Vanguard Films filed court actions seeking damages of $13,500,000 against United Artists, Charles Chaplin, Mary Pickford and the Pickford Corp.,

(Continued on Page 23)

'HUMORESQUE' CRAWFORD-GARFIELD DRAW WILL CARRY THIS

Rates ● ● ● — on star value, less in action houses

Warner Bros.

125 Minutes

Joan Crawford, John Garfield, Oscar Levant, J. Carroll Naish, Ruth Nelson, Paul Cavanagh, Joan Chandler, Tom D'Andrea, Peggy Knudsen, Richard Gaines John Abbott, Craig Stevens, Don McGuire, Fritz Leiber, Nestor Paiva, Bobby Blake, Tommy Cook.
Directed by Jean Negulesco

More notable for its superb musical score than for the lengthy emotional outbursts of its plot, "Humoresque" is adult fare that will lean heavily on the marquee draw of Joan Crawford and John Garfield, each of whom makes the most of essentially tragic roles. Their names should mean strong grosses generally, but word-of-mouth may cut down grosses in sub runs. It will have a tremendous appeal to music-lovers, for no less than 23 classical selections, including the haunting title number and the magnificent symphonic playing of Wagner's "Liebestod" from "Tristan and Isolde," which brings the picture to a grim climax, are an integral part of this story of a concert violinist. Although based on Fannie Hurst's short story, which was made into an outstanding silent film, the film now plays up the hopeless romance between a sensitive violinist and a dipsomaniac married woman instead of stressing sacrificial mother love as did the 1920 version. Its picture of a frustrated woman who finds escape in strong drink is scarcely an edifying one and, while Director Jean Negulesco makes no attempt to justify her actions and Miss Crawford gives a revealing and realistic portrayal, she manages to create some sympathy for her. Ernest Haller effectively uses lights and shadows in photographing the star, especially in the close-ups during the lengthy drinking-and-desperation sequence which leads to her suicide by walking into the sea. The low-key photography and the unhappy plot combine to create a tragic mood which is lightened only by Oscar Levant's wise-cracks and witticisms which make most patrons shout with glee.

In 1920, in the tenement district of Manhattan, Ruth Nelson buys a violin for her young son against the protestations of his father, J. Carrol Naish. The boy's love of music develops and when he is grown-up (John Garfield) he is a perfectionist who tries in vain to play with a broadcast orchestra. His best friend, Oscar Levant, takes Garfield to a swank party sponsored by Paul Cavanagh and his wife, Joan Crawford, who hides her unhappiness by drinking to excess and by sponsoring young and unrecognized talent. Miss Crawford finances Garfield's debut and gets him recognition in the world of music before she realizes she is falling in love with him. Miss Nelson warns Garfield about his affair with a married woman, but he disregards her advice. When Cavanagh agrees to give Miss Crawford a divorce, Garfield asks her to marry him but she stalls him off, feeling that she may not be good for him. She also learns that Miss Nelson still does not approve of the marriage so she purposely stays away from the concert hall when Garfield is making his debut with the New York Symphony. While she listens to Garfield's playing of the "Tristan and Isolde" music over the radio, Miss Crawford drowns her sorrow in drink and, as the music swells to a crescendo, she walks into the ocean to her death. Garfield is overcome, but agrees to continue his musical career.

Except for an annoying tendency to take her glasses on and off, Miss Crawford gives a splendidly-sustained performance, although not of Academy Award calibre this time. John Garfield's sensitive portrayal is a noteworthy one and flawless finger work in the many violin close-ups deserves special comment. Levant is content to play his cynical, amusing self—to tremendous audience appreciation and J. Carrol Naish and Paul Cavanagh are excellent in important roles. The Jewish mother part which brought fame to Vera Gordon in 1920, has been changed to an Italian who remains in the background but Ruth Nelson makes her few scenes count strongly. Joan Chandler is sweet and appealing in a lesser romantic part.

DENLEY

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'THE BEAST WITH FIVE FINGERS' JUICY DISH FOR HORROR FANS

Rates ● ● ● in action spots; good supporting dualler generally

Warner Bros.

88 minutes

Robert Alda, Andrea King. Peter Lorre, Victor Francen, J. Carrol Naish, Charles Dingle, John Alvin, Barbara Brown, Ray Walker, David Hoffman, William Edmunds, Belle Mitchell, Pedro de Cordoba, Patricia White.
Directed by Robert Florey.

Although patrons are not expected to believe any part of the weird, macabre doings of "The Beast With Five Fingers," it's a juicy dish of entertainment for the horror addicts. With the attention-getting title, plus Peter Lorre and a familiar Warner cast, this should clean up in the action spots and make a strong supporting dualler generally. Realizing that the story has a Grand Guignol air of unreality, Director Robert Florey, who is adept at creating a shuddery situation, has placed it against the gloomy backgrounds of an Italian villa in the year 1900. The unpleasant characters include a partially-paralyzed concert pianist, his neurotic secretary and a couple of grasping relatives, as well as the usual frightened villagers and servants. After Francen's death, Lorre manages to scare away the relatives through a series of chiller-diller tricks, but the story goes completely out-of-this-world as Lorre, in his imagination, sees Francen's severed hand playing the piano and, after being hurled into the fireplace, crawling out of the flames and choking him. These scenes are guaranteed to elicit shrieks from scary patrons. Although this outlandish situation is never satisfactorily explained, the picture fades out with J. Carrol Naish, as an Italian police chief, winking at the audience and saying "It Could Happen." Naish gives a tongue-in-cheek portrayal, but Peter Lorre plays to the hilt the glove-fitting role of a mild-mannered astrologer who turns killer. Victor Francen is appropriately diabolical as the embittered pianist. As the romantic pair, Robert Alda and Andrea King give unimpressive portrayals. The trick photography is excellent.

Victor Francen, a retired, semi-invalid concert pianist, lives in his Italian villa attended by Andrea King, his nurse, and Peter Lorre, his neurotic secretary. After he makes his will, which is properly witnessed, Francen plunges to his death down a flight of stairs. When Francen's grasping relatives, Charles Dingle and John Alvin, arrive for the reading of the will, they learn the estate has all been left to Miss King. Suspecting a conspiracy, Dingle tries to contest the will, but after unseen hands are heard playing Francen's piano and his tomb is opened to reveal that his hand has been severed at the wrist, he becomes frightened. Later, Francen's severed hand tries to choke Lorre and the latter finally dies in a seizure of fear that affects his heart. The severed hand was all part of Lorre's imagination, but J. Carrol Naish, a local police chief, shows how Lorre had frightened the others by using a concealed record player and Francen's records.

DENLEY

'THE MAN I LOVE' PLOT TOO INVOLVED, BUT HAS SELLING POINTS

Rates ● ● + generally on name value

Warner Bros.
96 minutes
Ida Lupino, Robert Alda, Andrea King, Bruce Bennett, Martha Vickers, Alan Hale, Dolores Moran, John Ridgely, Don McGuire, Warren Douglas, Craig Stevens, James Dobbs, William Edmunds, Barbara Brown, Fred Kelsey, Monte Blue, Patrick Griffin.
Directed by Raoul Walsh.

The weak spots of the formula and many-sided plot of 'The Man I Love' are somewhat offset by an attractive and highly-saleable title, the forthright performances of Ida Lupino and Bruce Bennett and a half-dozen standard hit tunes by Gershwin, Kern and Johnny Green. With Bennett's newly-discovered romantic appeal and Robert Alda to draw the ladies, this should do slightly above-average business generally, especially if exploited. The story, which has a decided Helen Morgan tinge, deals with a generous, crossed-in-love torch singer who warbles all the numbers that the late night club star made famous. Although Miss Lupino lacks Miss Morgan's tearful quality, she puts over Gershwin's title tune and "Liza," Kern's "Bill" (from "Showboat") and "Why Was I Born" and Johnny Green's "Body and Soul" effectively enough. While the heroine's romantic story is interest-holding, the film contains too many sub-plots, two of which are left hanging in the air at the finale. Raoul Walsh's direction is at its best in the sexy interludes, less successful in dealing with routine domestic problems of various secondary characters. Miss Lupino again proves herself a most attractive and extremely capable performer, but the surprise of the picture is Bruce Bennett, who does a convincing acting job as an unhappy jive pianist and exhibits the strong, silent he-man characteristics that the ladies go for. Robert Alda is well cast as a wolfish racketeer and Andrea King and John Ridgely are good as a married couple beset by post-war problems. Dolores Moran gives one of her rubber-stamp portrayals of a two-timing young wife.

Ida Lupino, a successful New York night-club singer, goes home to California to visit her sisters, Andrea King and Martha Vickers, and her younger brother, Warren Douglas. While her husband, John Ridgely, is in a veterans' hospital, Miss King is supporting herself and her baby by working as a waitress in a restaurant run by Robert Alda. As Douglas is also involved in Alda's racketeer activities, Miss Lupino gets a job singing at his night club. Trying to help Douglas out of a tight spot, Miss Lupino meets Bruce Bennett, a once-famous pianist who gave up his career because of his ex-wife. They fall in love but the jealous Alda persists in making trouble for them. Alda also tries to pin the accidental death of a two-timing wife (Dolores Moran) on Douglas but Miss Lupino manages to straighten this out and save her brother before walking out on the racketeer. After Ridgely returns home to Miss King, cured, Miss Lupino bids goodbye to Bennett, who is making a last trip with the merchant marine before he returns to her.

YORK

'THE SHOCKING MISS PILGRIM' DIFFERENT TYPE OF GRABLE MUSICAL

Rates ● ● + or slightly better; weak for action houses

20th Century-Fox
86 Minutes
Betty Grable, Dick Haymes, Anne Revere, Allyn Joslyn, Gene Lockhart, Elizabeth Patterson, Elisabeth Risdon, Arthur Shields, Charles Kemper, Roy Roberts, Stanley Prager, Ed Laughton, Hal K. Dawson, Lillian Bronson, Raymond Largay, Constance Purdy, Mildred Stone, William Frambes.
Directed by George Seaton.

Betty Grable's return to the screen should be cause for rejoicing among exhibitors, who have generally found the musical star's name on the marquee an automatic signal for intense boxoffice activity. Their joy, however, must be tempered with some misgivings for "The Shocking Miss Pilgrim" is not an out-and-out musical, wherein Miss Grable has shone, but a rather obvious satirical comedy with music, in the same company's "State Fair" and "Centennial Summer" pattern. Returns should be well above average in first-runs, with a possible recession as it goes down the line due to rather lukewarm word-of-mouth. It will be weak in action houses. It boasts of tunes by the late George Gershwin, no less than eleven heretofore unpublished songs, with lyrics by Ira Gershwin, but they are unevenly spotted. The satire concentrates on Boston's smug primness and lays it on thickly. But it's all really harmless stuff, with Miss Grable as a female "typewriter" of the latter 19th century who shocks Boston's hallowed masculine business world by working in an office and campaigning for equal rights for women. A distinct asset to the film, which has received lavish Technicolor treatment, is Dick Haymes' warbling, which gives a lift to several of the songs. The balance of the large cast is equally well-chosen and contributes much to the film's entertainment, particularly in the earlier portions where the action is lively and pert before it is slowed down by the bunching of tunes. The best of these is "Aren't You Kind of Glad We Did?" and "For You, For Me, Forevermore" and the humorous "But Not in Boston."

Betty Grable, operator of the newly invented typewriter, invades the Boston of 1874 looking for a job. Over his protestations, Dick Haymes is forced to hire her by his militant suffragette aunt, Anne Revere, and eventually becomes convinced of the female "typewriter's" value, both in the office and in the field of romance. Turned down by rooming houses because of her "indecent" work, Grable receives a warm welcome in Elizabeth Patterson's "haven" for Boston outcasts, including Allyn Joslyn, a poet; Arthur Shields, a painter; Charles Kemper, a musician and Lillian Bronson, who is rewriting the dictionary. After aligning herself with the suffragette movement, Grable is introduced to Boston society by Haymes, who intends to make her his wife. She clicks and agrees to marriage with Haymes until she discovers that he wants her to stop working. She leaves the office and a series of male and female "typewriters" drives Haymes in desperation to the sole agency in Boston for female typewriters where he discovers Grable as head of the agency and takes her back, both as secretary and wife.

BARN

'JOHNNY O'CLOCK' ANOTHER HARD-HITTING DICK POWELL MELODRAMA

Rates ● ● ● in action houses and where exploited

Columbia
96 Minutes
Dick Powell, Evelyn Keyes, Lee J. Cobb, Ellen Drew, Nina Foch, Thomas Gomez, John Kellog, Jim Bannon, Mabel Paige, Phil Brown.
Directed by Robert Rossen

Beginning with Dick Powell's metamorphosis from crooner to tough guy in RKO's "Murder, My Sweet," this rejuvenated star has been fortunate in selection of story and director. That good fortune continues unabated under Columbia's banner in "Johnny O'Clock," a hard-hitting, terse melodrama that combines those elements that have proved so successful at the boxoffice—murder, suspense and flinty romance, this time set in a gambling house background. These basic ingredients have been spiced with a racy, machine-gun patter of dialogue as snappy as pre-war girdles—and just as tight—delivered in ingratiating style by the aforementioned Mr. Powell, Evelyn Keyes and the rest of the well-chosen cast, particularly Lee J. Cobb's police inspector, one of the most convincing and realistic portrayals yet of this cinematically maligned character. Through it all, director Robert Rossen's hand is apparent, eliciting the best from the performers, injecting a pertinent musical background, keying the photography to the mood of the scene. Only in one respect has he slipped, drawing out certain sequences beyond their effective length, letting the dialogue carry them. Perhaps this is because Mr. Rossen also scripted the film and felt that it was a shame to waste more of his efforts than was absolutely necessary. In view of the net result, he can hardly be blamed, for he has delivered a crack melodrama that should garner sizeable returns in most locations and should be bang-up in action spots.

Dick Powell (Johnny O'Clock) is a "pitman," or overseer, as well as a junior partner, in the lavish gambling house in New York owned by Thomas Gomez. He is also linked with Jim Bannon, a crooked cop, in shaking down other gambling joints. When Bannon disappears and a checkroom girl in the casino is poisoned, Powell is suspected by detective Lee J. Cobb. The dead girl's sister, Evelyn Keyes, comes to town to find out more about her sister's death and falls in love with Powell. When Gomez learns that his wife, Ellen Drew, is on the make for him, too, Gomez attempts to kill him. However, Powell escapes and has a showdown with Gomez at the gambling house. In a gunfight, the latter is killed and, although Gomez's wife tries to frame Powell, he escapes. However, realizing that Evelyn loves him and will wait for him, he turns his gun over to the detective and goes to jail.

BARN

'13 RUE MADELEINE' HARD-HITTING MELODRAMA ABOUT O.S.S.

Rates ● ● ● in action houses; slightly less elsewhere

20th Century-Fox
95 minutes
James Cagney, Annabella, Richard Conte, Frank Latimore, Walter Abel, Melville Cooper, Sam Jaffe, Blanche Yurka, Peter Von Zerneck, Marcel Rousseau, Alexander Kirkland, James Craven. Horace MacMahon, Reginald Mason, Alfred Linder, Ben Low, Richard Gordon, Everett G. Marshall, Donald Randolph, Karl Malden.

Directed by Henry Hathaway.

A hard-hitting, thrill-packed melodrama of the O.S.S., "13 Rue Madeleine" skilfully employs the March of Time's documentary technique to achieve a striking realism. Somewhat similar to Louis de Rochemont's "House on 92nd Street" with James Cagney to add greater marquee value, this will do smash business in action houses, slightly less elsewhere, chiefly because of the absence of love interest. Third of the post-war pictures dealing with the Office of Strategic Services, this is far more effective than either ""O.S.S." or "Cloak and Dagger" and unlike these, the story wastes no time on character development or romantic elements. Instead, it starts off with off-screen commentary while showing the actual training of a group of secret agents recruited by the U.S. in 1944 and then goes into a fictional account of how Group 77 kept the secret of an Allied invasion. Director Henry Hathaway dispenses with most close-ups, uses no flattering lighting or make-up for his actors and does everything else possible to make the spectator feel he is witnessing on-the-spot picturization of a strategic service operation. Once the story gets under way, suspense builds steadily until it reaches a fever pitch as the torture-weakened Cagney laughs derisively at his Nazi oppressors as Allied planes sacrifice his life to keep the invasion plans secret from the enemy.

In Washington in 1944, Walter Abel and James Cagney are assigned to supervise the actual training of a new group of men and women recruited for the U.S. espionage service. Richard Conte, an American University graduate who has lived abroad; Frank Latimore, a high school teacher, and Annabella, a French woman whose soldier husband is listed as missing, are assigned to Group 77. After learning every detail from map reading to silent killing under Cagney's direction, the latter is shocked to learn from Abel that one of the three is a German agent. Conte is revealed as the traitor, but it is decided to take him along when the group leaves for Europe in order to deliberately mislead him into reporting false information to his superiors. In France, Conte becomes aware that Latimore has been told of his real identity and he cuts Latimore's parachute cord as they bail out over Holland. Annabella manages to get away and radios the news to Cagney who decides to take over Latimore's post. Together Cagney and Annabella locate a collaborationist who has designed the Nazi rocket-launching sites and get him on a plane to England. But Cagney is captured by Conte and Annabella is killed just as she finishes radioing the news to London. At Gestapo headquarters, Cagney is tortured, but refuses to reveal where the invasion will take place. As Allied planes are heard overhead, Cagney laughs at his Nazi oppressors as he realizes they will all be bombed and the secret will die with him.

Although looking considerably older, James Cagney gives his customary terse, tough portrayal that his fans expect. Richard Conte does his best screen work to date as the seemingly-friendly American agent who is revealed as a ruthless member of the Nazi forces and Annabella is an excellent choice for the French member of Group 77. Walter Abel is convincing as the Espionage chief and Sam Jaffe, Blanche Yurka, Marcel Rousseau and Karl Malden are among the many Broadway actors who stand out in smaller roles. Even Melville Cooper dispenses with most of his comic mannerisms and injects just a few chuckles in the role of a fussy Washington houseman.

YORK

'STAIRWAY TO HEAVEN' UNUSUAL, ENGROSSING BRITISH FANTASY

Rates ● ● ● in class houses; ● ● + generally; less in action spots

Universal-International
104 minutes

David Niven, Kim Hunter, Raymond Massey, Roger Livesy, Marius Goring, Kathleen Byron, Robert Coote, Bonar Colleanno, Joan Maude, Richard Attenborough, Robert Atkins, Abraham Sofaer, Edwin Max, Bob Roberts.
Directed by Michael Powell and Emeric Pressburger.

This is an unusual, interesting British-made film that should be well received in this country, particularly by class audiences. Employing a highly imaginative approach to after-life, "Stairway To Heaven" can take its place with such other outstanding Michael Powell-Emeric Pressburger productions as "The Invaders" and "Colonel Blimp". David Niven and Raymond Massey give it fair marquee value and favorable word-of-mouth reaction should accrue to grosses in subsequent run houses. However in most locations outside of the class spots it will require — and merits — a strong selling campaign. Weakest returns in action houses. In England, where the picture received a highly-publicized Command Performance, it was titled "A Matter of Life and Death," a more apt description for the tale of an R.A.F. pilot whose "number is up" but who causes consternation in Heaven by his failure to arrive on schedule. The episodes in the Hereafter are photographed in dyemonochrome (similar to black-and-white) in contrast to the vivid Technicolor of the earthly sequences and the unusual theme is handled with rare good humor and exceptional taste throughout. Although the climactic trial scene has a recently-killed British doctor and a biased American Revolutionary soldier each discourse interminably on the relative advantages of their own national ways of life, the early romantic scenes between the courageous bomber pilot and an American WAC have great charm and tenderness. Some of the more subtle humor is for sophisticated patrons, but there are many down-to-earth comedy touches at which everyone will chuckle. The striking settings, including a gigantic escalator reaching into space; the superb photography and the fine musical score are other features of a noteworthy British film.

A foreword which explains that the Heavenly realm to be shown exists only in the mind of the principal character and that any resemblance to any other world "known or unknown" is purely co-incidental, introduces the story of an R.A.F. bomber pilot (David Niven), flying his flaming plane over the English Channel, who contacts Kim Hunter, an American WAC wireless operator, just before he bails out. Niven's number is up but, when he fails to appear in the Other World, Marius Goring, his French Conductor, is sent to earth to fetch him so that the books can be balanced. Niven is found, wounded but very much alive, by Miss Hunter and the two fall in love. Roger Livesy, a British doctor, who overhears Niven talking to Goring and protesting against being taken to Heaven, realizes the flyer has a brain concussion and is suffering from hallucinations. While arranging a brain operation, Livesy tells Niven he has been granted an appeal in the Other World but must find a counsel within three days. Niven's problem is solved when Livesy is killed in an accident and he acts as his prosecutor in Heaven against Raymond Massey, a biased soldier who died in the American Revolution. After the High Court listens to both sides, Miss Hunter is summoned and she declares her willingness to take Niven's place in the Other World. As she steps on the giant escalator that will take her there, the pull of Niven's love proves too strong and the mechanism stops. In the hospital, Niven regains consciousness and the operation is a success.

David Niven plays the British bomber pilot with conviction and his undeniable charm. Kim Hunter, a young American actress, is a fresh, youthful type of heroine. The outstanding performance is that of Roger ("Colonel Blimp") Livesy, as the understanding British doctor, and Marius Goring is extremely amusing as the dandy of the French Revolution who has become Heavenly Conductor 71. While Raymond Massey is given to posturing as the American Revolutionary soldier, the others are all well cast as to type.

LEYENDECKER

*

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From the Novel "Bella Donna" by Robert Hichens • AN INTERNATIONAL PICTURE

PRINTED IN U. S. A.

'DEAD RECKONING' TYPICAL TOUGH BOGART VEHICLE

Rates ● ● ● generally; better for action houses

Columbia
100 minutes
Humphrey Bogart, Lizabeth Scott, Morris Carnovsky, William Prince, Wallace Ford, Charles Cane, Marvin Miller, James Bell, George Chandler William Forrest, Ruby Dandridge.

Directed by John Cromwell.

"Dead Reckoning" is a taut, suspenseful murder melodrama in which Bogart plays the typical hard-boiled, hard-hitting hombre his fans have come to expect. The Bogart name, plus that of Lizabeth Scott, who resembles Bacall but is far more vicious and hard-looking, should make this one of the top grossers on Columbia's current program. It must be classified as strictly adult fare and is far too sordid for the kiddies. With a few minor exceptions, the story is peopled with cruel, sadistic characters who administer a beating or use a gun at the drop of a hat and while some of the situations are extremely far-fetched, the film is exciting and fast-moving enough to hold interest all the way. The romantic moments between the embittered Bogart and the sultry Miss Scott are all on the sexy side and Director John Cromwell wastes little footage on incidental comedy touches. Miss Scott sings the current Hit Parade tune, "Either It's Love or It Isn't" in throaty style—an added selling point—but Bogart's name is all the exhibitor needs.

Humphrey Bogart and his war buddy, William Prince are summoned to Washington to be decorated for their outstanding combat record. When photographers board the train, Prince disappears and Bogart, aware that his friend had been concealing something, goes A.W.O.L. in an effort to trace him. In a small Southern town, Bogart discovers that Prince, before his enlistment, was involved in the murder of the wealthy husband of Lizabeth Scott. Before he can contact him personally, Prince is found murdered and Bogart visits a nightclub run by Morris Carnovsky to contact a waiter who testified at the murder inquest. The waiter, too, is murdered and the body placed in Bogart's room, but he manages to dispose of it before the police arrive. Bogart is slugged and beaten up by Carnovsky's henchman and, when he meets Miss Scott, the latter confesses that she, not Prince, was responsible for her husband's death. Bogart falls for Miss Scott's charms and attempts to get the murder weapon which Carnovsky is holding in his safe. When Carnovsky is shot by Miss Scott, who attempts to escape in the car, Bogart pursues and makes her confess that she had really intended to shoot him. Miss Scott then tries again to shoot Bogart, but he deliberately crashes the car and she is killed. Bogart survives and is free to clear the name of his dead pal.

Bogart is excellent in a made-to-order role as in the sophisticated and meanlooking Miss Scott, playing one of the most unsympathetic heroine parts in recent history. Morris Carnovsky and Marvin Miller are expert portrayers of slimy villains and William Prince makes a clean-cut impression in his few scenes as Bogart's war buddy.

DENLEY

'THE FABULOUS SUZANNE' SNAPPY FARCE WILL GET LAUGHS

Rates ● ● + as dualler, except for action houses

Republic
71 minutes
Barbara Britton, Rudy Vallee, Otto Kruger, Richard Denning, Bill Henry, Veda Ann Borg, Grady Sutton, Irene Agay, Frank Darien, Harry Tyler, Al Hammer, Eddie Fields.
Directed by Steve Sekely.

The accent is on slapstick situations and exaggerated characterizations in "The Fabulous Suzanne" but it's an amusing farce for general audience consumption. Not strong enough for the first-runs, but the familiar name cast gives it above-average value as a dualler, except in action spots. While the story is founded on the ridiculous premise that a waitress has a lucky pin which she jabs in the right spot on a racing form or on a stock list to make a killing, Director Steve Sekely has kept the action to a swift and merry pace throughout. It's all quite improbable, but there are laughs aplenty, especially in the climax which has three suitors—all members of one family—racing in and out of bedroom doors. Even if Suzanne seems an unnecessarily-naive heroine, Barbara Britton makes her properly placid and appealing and Bill Henry does a good acting job as the boy she loves. However, the comedy honors are captured by Rudy Vallee, who repeats the pince-nez, stuffed-shirt character he has made popular in "Palm Beach Story" and other films and, in one brief scene, is properly scornful of the old-time Rudy crooning "A Couple of Years Ago" into a nightclub mike. Richard Denning, as his playboy brother, and Otto Kruger, as his wise and witty father, also give good performances.

Barbara Britton, waitress in a diner run by Bill Henry, whom she loves, has a penchant for picking winning horses by jabbing her lucky pin in the right spot on the racing form. However, she only does this for the shabby customers who frequent the diner, as she can't afford to bet, but when one of the bettors dies and leaves her $7,000, she offers to help Henry buy an engagement ring. He refuses so she leaves for New York where she applies her pin-jabbing method in Rudy Vallee brokerage firm and makes a fortune in the stock market. Both Vallee and his playboy brother, Richard Denning, fall in love with Miss Britton and, when their father, Otto Kruger, meets her, he also starts dating her. Meanwhile she finances Henry's new diner by arranging for a legacy, supposedly from a relative, but she is crestfallen when she finds that Veda Ann Borg, another waitress, has developed a possessive air about him. When Henry goes to Miss Britton's apartment to explain he finds Kruger and his two sons hiding in various closets. He walks out in a huff but, later, Kruger takes her to the old diner where he finds Henry being told about a real legacy left him by his aunt. Miss Britton then jabs Henry with her lucky pin and he realizes he loves her.

YORK

'LONE WOLF IN MEXICO' ROUTINE ENTRY IN LONG-LIVED SERIES

Rates ● ● — as dualler in action and minor naborhood spots

Columbia
69 minutes
Gerald Mohr, Sheila Ryan, Eric Blore, Jacqueline DeWit, John Gallaudet, Nestor Paiva, Bernard Nedell, Winifred Harris, Alan Edwards, Peter Brocco, Fred Godoy.
Directed by D. Ross Lederman.

Latest in the long-lived Lone Wolf series is a satisfactory programmer which has the reformed international jewel thief involved in some moderately interesting escapades. Although lacking in name value, "The Lone Wolf in Mexico" will neatly fill the supporting spot in lesser naborhood or action houses. Gerald Mohr, who follows Warren William, Melvyn Douglas, Francis Lederer in the Michael Lanyard part, gives a suave and studied impersonation of Clark Gable, but Eric Blore, an old hand at playing Jamison, the valet, contributes most of the film's amusing moments. While the story follows a familiar pattern, it contains two murders, some gun-play and skullduggery at the roulette wheel to give action fans their money's worth. Romantic interest is lacking but Sheila Ryan and Jacqueline DeWit are seen to advantage as scheming, unsympathetic females. Winifred Harris does good work as a wealthy dowager addicted to the gaming tables.

Visiting Mexico with his valet, Eric Blore, Michael Lanyard (Gerald Mohr), once the famous jewel thief known as The Lone Wolf, meets Jacqueline DeWit and Bernard Nedell, a pair of crooks he knew in Paris before he reformed. Mohr attends John Gallaudet's big gambling casino where he becomes acquainted with Sheila Ryan, who has been losing heavily and leaving her jewels with Gallaudet for security. Later, after Nedell is mysteriously shot while keeping an appointment with Mohr, the latter is tricked by Miss Ryan into promising to steal her jewels from Gallaudet's safe. When Mohr steals the jewels and discovers most of them are paste imitations, he returns them to the safe but Miss Ryan accuses Gallaudet of substituting the stones. When Miss Ryan is found murdered, Mohr is accused of the crime and jailed but a friendly police official secretly sets him free. Mohr then goes to the gambling house at night, discovers the roulette wheels are fixed and installs a control of his own. Gallaudet's scheme of winning from wealthy women and taking their jewels as security, after which he smuggles the real gems out of the country and substitutes fakes, is discovered. Gallaudet had been in league with Miss DeWit, who had murdered both Nedell and Miss Ryan, and Mohr is instrumental in turning them over to the police.

DENLEY

'TEMPTATION' OLD-FASHIONED MELLER SHOULD GO OVER WITH MASSES

Rates ● ● + on name value except in action spots

Universal-International

98 minutes

Merle Oberon, George Brent, Charles Korvin, Paul Lukas, Lenore Ulric, Ludwig Stossel, Gavin Muir, John Eldredge, Ilka Gruning, Andre Charlot, Suzanne Cloutier, Egon Brecher, Mary Young, Aubrey Mather, Gloria Lloyd, Robert Capa, Arnold Moss.

Directed by Irving Pichel.

Based on Robert Hichens' "Bella Donna," which was filmed three times before, this still remains an effective vehicle for a glamorous star and, with the exotic Merle Oberon playing a temptress in a series of striking turn-of-the-century costumes, it should have fair appeal to mass audiences and do above-average business generally. However it is an out-moded tale of a passion and intrigue that will seem ponderous and overly-melodramatic to today's intelligent fiilmgoers. The males or action-minded patrons will find it too slow-moving. The unscrupulous divorcee, Mrs. Chepstowe, would scarcely be considered such a social outcast today and her eventual reformation, after cheating on her husband and poisoning her lover, is implausible, to say the least. Although her spectacular death (to satisfy the Production Code) is in keeping with the rest of the melodramatic plot, this is not shown and the picture ends on a tragic note. The story has several dramatic highlights, notably when Miss Oberon poisons her blackmailing lover, but Director Irving Pichel is too prone to dwell on each sequence and judicious cutting would speed up a leisurely moving film. Production values and, especially, the photography are splendid but the lighter moments are few and far between. Miss Oberon makes the most of the histrionic opportunities of her femme fatale role and Charles Korvin gives a showy, if somewhat obvious, portrayal of a fascinating scoundrel. George Brent, as the complacent husband, and Paul Lukas, as his friend and physician, remain colorless figures, but Lenore Ulric scores as Miss Oberon's loyal companion.

Merle Oberon, an unscrupulous and designing divorcee, is determined to marry George Brent, a wealthy archeologist, and thus regain her social standing. Brent takes her to Egypt, where he heads an expedition which is exploring the tomb of Rameses V, but Miss Oberon soon is bored with life in Cairo. While attempting to help out a young girl who is being blackmailed by Charles Korvin, an Egyptian playboy, Miss Oberon finds herself attracted to him. While Brent is away on an expedition, Miss Oberon and Korvin fall deeply in love although each realizes that the other is a schemer. Later, she learns that Korvin is paying attention to a young American heiress and she tells the girl's parents he is not the Prince he pretends to be. Desperately in need of money, Korvin is forced to again depend on Miss Oberon and he concocts a scheme to have her poison Brent. Miss Oberon goes through with the plan until Brent is stricken while delivering an address at the opening of the tomb. Although Brent pleads with her to send for his physician, Paul Lukas, she delays doing so until her maid, Lenore Ulric, sends the cable. Stricken with remorse, Miss Oberon gets rid of Korvin by poisoning him. Lukas arrives in time to save Brent's life but, while all three are visiting the tomb, Miss Oberon is crushed by a cave-in of rock. Lukas persuades the Egyptian police to preserve Brent's illusions about his late wife.

LEYENDECKER

'BLONDIE'S BIG MOMENT' UP TO STANDARD FOR THE SERIES

Rates ● ● in naborhood and faimly houses

Columbia

69 minutes

Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent, Jerome Cowan, Anita Louise, Danny Mummert, Jack Rice, Hal K. Dawson, Johnny Granath, Jack Davis, Alyn Lockwood, Eddie Acuff, Douglas Wood, Robert Stevens, Robert DeHaven, Daisy.

Directed by Abby Berlin.

This is up to the laugh standard of the previous Blondie pictures — which means nonsensical, but wholesome, family entertainment for the naborhood and rural houses. The blundering, dimwitted Dagwood, the well-meaning, interfering Blondie, their two kids and Daisy and her brood of pups all conduct themselves like their cartoon counterparts in Chic Young's popular comic strip, which means the picture is a good-humored, slapstick version of every-day domestic and business incidents. While Dagwood's daily dash through the front door, only to collide with the arriving postman, has lost its humor through repetition, his office difficulties are chucklesome especially with a new boss on hand in the person of Jerome Cowan (always a capable comedian) who is more easily irritated than even the absent Mr. Dithers was. Arthur Lake, as Dagwood, may be a sorry specimen of a business man, but this very inadequacy is always good for a few laughs. Penny Singleton is more true-to-life as Blondie and Anita Louise adds an attractive note as their little son's teacher.

Returning from a vacation with Blondie and his two youngsters, Dagwood (Arthur Lake) rushes to get the bus for his office and, while hastily consuming a jelly doughnut en route, he smears it on Jerome Cowan, another rider. At the office he learns that Mr. Dithers, his old boss, has sold out and that Cowan is the new head of the construction company. Dagwood, who is demoted by the infuriated Cowan is faced with a visit from his son's teacher, Anita Louise, who plans to show her class a well-conducted business office. Getting Cowan out of the office through a ruse, Dagwood manages to impress Miss Louise and the class but, when the new boss gets back, he fires him. Meanwhile, Cowan is anxiously trying to find a suitable lot for a company planning to build a big plant. The only lot that satisfies the client is not for sale until Dagwood learns that an orphan boy he had befriended is the real owner. Because the boy dislikes Cowan and will only sell the lot to Dagwood, Cowan is forced to submit to Blondie's demanding terms. These include Dagwood's being re-installed in his private office and with the new title of Plant Superintendent.

YORK

'LONE STAR MOONLIGHT' MEDIOCRE DUALLER FOR THE LOWER HALF

Rates ● + as supporting dualler in naborhoods only

Columbia

67 minutes

Ken Curtis, Joan Barton, Guy Kibbee, Robert Stevens, Claudia Drake, Vernon Dent, Sam Flint, Judy Clark and Her Rhythm Cowgirls, The Hoosier Hotshots, The Smart Set, Merle Travis Trio.

Directed by Ray Nazarro.

Classed by Columbia as an "action musical," "Lone Star Moonlight" falls far short of either category. It's merely a time-filler for dual bills and, with Guy Kibbee as the only known name, it will barely make the grade in daily-change houses. The mediocre songs are either warbled or played by amateurish musical groups and the film's only claimt o western flavor is that the hero wears the usual cowboy outfit. The feeble plot has to do with a returning G. I. who plans to start a television station but meets opposition from a rich man's son who runs a rival station. Of the several so-called rhythm groups, only the peppy Judy Clark, who resembles a minor-league Betty Hutton, makes her specialties stand out. Kibbee does his best to whip up a few chuckles with unfunny material but Ken Curtis is awkward and ill-at-ease as the G. I. hero.

Ken Curtis, a returning G. I. who formerly owned a local radio station and is now trying to get a television license, returns to his home town in the west to find that his father, Guy Kibbee, has let the station run down and has invested the money in "K" rations and other useless war material. Robert Stevens, a rich man's son who is making advances to Curtis' girl, Joan Barton, has opened a rival station during the war and is also trying for a television license. Miss Barton arranges a big auction, with dancing and entertainment, to get rid of Kibbee's war surplus stocks and matters seem brighter until Stevens hires Claudia Drake, a Hollywood actress, to pose as a French girl Curtis married while overseas. Miss Barton believes the worst and is heart-broken until Miss Drake confesses her part in the deception and Curtis beats up Stevens. The auction is held and the money is raised for Curtis' television license.

DENLEY

EXPLOITATION PICTURE

of the issue



In the scene on this page Robert Mitchum discovers that his fiancee, Laraine Day, has stolen a valuable bracelet and realizes she is a hopeless kleptomaniac

"THE LOCKET"

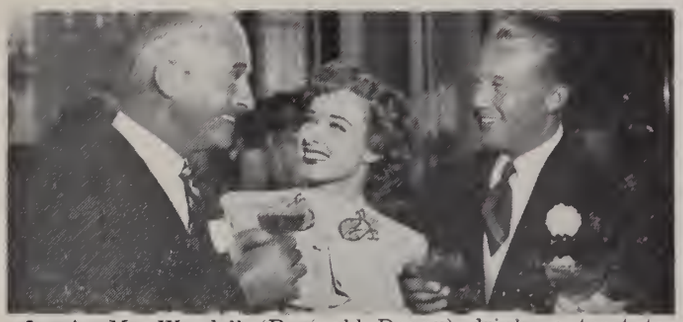
A Lovely Kleptomaniac

RKO, which has assumed leadership in the production of unusual exploitation pictures during the past year, comes up with another striking, out-of-the-ordinary piece of merchandise in The Locket. It is the strange story of a lovely, apparently normal girl, who, as the result of an unfortunate incident in her childhood, becomes a confirmed kleptomaniac and an inveterate liar. Her uncontrollable escapades wreck the lives of three men who love her. Talk about your psychological thrillers — here is one that is packed solid with exploitation angles for the enterprising showman. The RKO publiciteers haven't missed a trick in the type of campaign they have rigged up for the picture and presented in the press sheet. The Locket is destined to be one of the new season's real "sleepers".

(Continued on Next Page)

EXPLOITATION PICTURE

(Continued from Preceding Page)



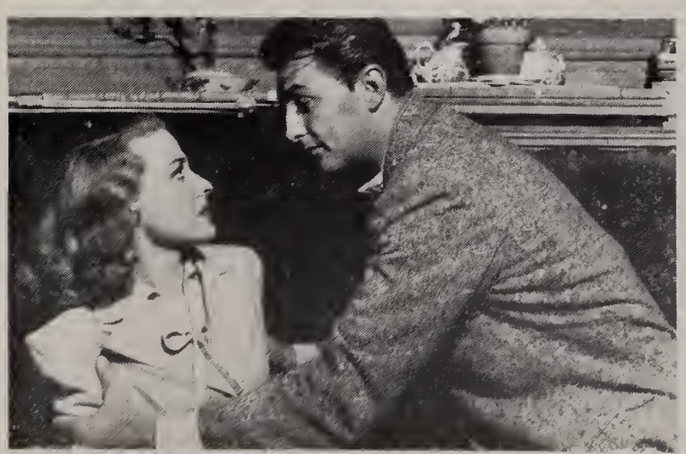
1. As Mr. Wendell (Reginald Denny) drinks a toast to wealthy John Willis (Gene Raymond) and his fiancee, Nancy Patton (Laraine Day) on the afternoon preceding their wedding, a stranger arrives to speak to John.



2. The stranger is Dr. Blair (Brian Aherne), a psychiatrist, who tells John he was married to Nancy for five years and that she is a hopeless thief and liar who has ruined the lives of three men.



3. John listens as Dr. Blair tells him that shortly after he married her, he was visited by Norman Clyde (Robert Mitchum), an artist. Blair tells how Clyde brought him the first startling tale about Nancy.



4. He was engaged to Nancy, one of his art pupils, Clyde says, when he found that she had stolen a valuable bracelet. She admits the theft and explains to Clyde that she was affected by an incident in her childhood when she falsely accused by her mother of stealing a locket. Clyde tells Dr. Blair, too, of a priceless diamond that was stolen and a man murdered. When an innocent valet is accused of the crime, Clyde tries to have Nancy clear him, but she denies everything.

CREDITS

An RKO Radio Picture. Produced by Bert Granet. Directed by John Brahm. Cast: Laraine Day, Brian Aherne, Robert Mitchum, Gene Raymond, Sharyn Moffett, Ricardo Cortez, Henry Stephenson, Katherine Emery, Reginald Denny. Written by Sheridan Gibney.



5. Dr. Blair invites Clyde to his home. Nancy greets him cordially, but denies his accusations. Knowing that the innocent valet has been executed, Clyde cynically congratulates Blair, then leaps to his death through a window.



6. His practice wrecked by the scandal, Blair and Nancy go to London. They busy themselves with war work, but their happy marriage is interrupted when, during a bombing raid, Blair finds a stolen necklace in the ruins of their apartment.



7. The shock drives Blair temporarily out of his mind. When Nancy visits him at the hospital, he asks the doctor to make her leave. She divorces him. He is now telling John Willis these facts to prevent him from making the same mistake.



8. Just before the wedding, John's mother presents Nancy with a locket, which Nancy recognizes as the one she was accused of stealing as a child. She collapses from shock. Dr. Blair then tells John that he believes this incident will assure her recovery and John promises to stand by her.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Gene Autry, having settled his dispute and his contract with Republic, has signed a four-picture per-year deal with Columbia after turning down offers from 20th Century-Fox and Monogram. Autry has two more to go for Republic between now and March 1 and will start his Columbia contract at that time. With only four pictures a year, Autry will devote the rest of his time to his rodeo and radio work.

Franchot Tone and Raphael Hakim have completed a releasing deal with Columbia for their first independent production, "The Mating Call." This is a Ben Hecht story in which Tone will star. S. Sylvan Simon has been borrowed from MGM to direct the picture which starts in February.

Only One New Starter

Only new starter at the studio during the holiday week was "The Corpse Came C.O.D.," a murder-mystery piece written by Columnist Jimmy Starr; George Brent and Joan Blondell are co-starred.

The row between Harry Cohn and Charles Vidor has been sneered off the front pages of the newspapers here with the general attitude of "who cares?" But the repercussions of such muck-throwing do not subside as quickly as its news value. Both Cohn and Vidor will be remembered for their lack of good taste which resulted in the whole industry being chastized by public opinion.

EAGLE - LION

This studio finally got one into work just before the year ended. "Repeat Performance" is a Bryan Foy production with Joan Leslie and Louis Hayward co-starred. This is the first of the more ambitious product which Eagle-Lion plans and there will be more to come as the year goes along. Franchot Tone, who was originally signed for the picture, bowed out at the last minute. This property was part of the Marion Parsonnet deal made last summer which soured. The original setup called for Parsonnet to produce, Jules Dassin to direct and Tone, Sylvia Sidney and Constance Dowling to head the cast. But disagreements about budget and script caused Parsonnet and his director and actors to resign the whole thing to Eagle-Lion. Now, the film goes under Aubrey Schenck and with an entirely new cast except for Tom Conway.

Two other films are on the schedule, according to Bryan Foy's statement after a recent sales meeting — "Captain Casanova," which will follow "Repeat Performance" and "Love From A Stranger," the James Geller production. Arturo de Cordova is set for the Casanova film, but there is talk that he may be switched to "Love From A Stranger."

The company also announced that three of the six Rank pictures set for release through Eagle-Lion are completed and ready to show.

METRO-GOLDWYN-MAYER

This studio heads into the new year with only four pictures in production. There will be more within the month of January. But this small number might well be considered significant of what the year will bring.

As has already been reported, Metro is cutting its production almost in half. Concentration will be on quality and the slicing process has seen many people, actors, writers, producers, directors, sloughed quietly from the contract lists. Studio executives insist that rising production costs and indications that the boxoffice take will fall off this next year makes the retrenchment advisable.

Meanwhile, all concentrations at the studio are on the successful opening here and nationally of "The Yearling." There is every reason to believe that MGM at last will get back its full investment, and a profit, on this long-awaited film.

Ben Goetz, head of MGM London's production, left Hollywood to return to London with plans for British production all tucked away neatly in his brief case. As the plans stand now, two pictures will be made at the new MGM studios near London. Arthur Freed is tentatively scheduled to produce one and the other may go to Kenneth MacKenna. Further details will be announced in February when Goetz returns to Hollywood to get things rolling.

Buying Foreign Theatres

While the studio plans its production schedule for the year abroad, Loew's is concentrating on the important policy of grabbing off show-places for its product not only in England, but all through the continent. It is the belief of this company, apparently, that foreign boxoffice will comprise a good portion of world grosses and the plan for buying up theatres and sites is going full steam ahead.

Arthur Loew, head of the Loew-MGM foreign interests, stated that although his company presently counts on about 40 per cent of its gross from the foreign market, the field has not been exploited or developed to the limit of its potential. He spoke of China as a typical example, with 400,000,000 people and 126 theatres. For the moment, however, the Loew interests are concentrating on Europe with theatres recently acquired in Geneva, Lausanne and Antwerp.

New Responsibility

This move on the part of the mammoth Loew organization has significance in the general motion picture production scene for several reasons, not the least of which is that in order to fill these newly acquired theatres, Hollywood will be forced to gauge its work with a foreign audience as well as an American audience in mind. Thus, a new responsibility falls to them, a responsibility to safeguard our national interests by the type of product they export.

From the standpoint of the American exhibitors, this move in the foreign field concerns them principally as a possible source of relief from high film rentals. They might anticipate that Metro will ease their terms in the domestic market with so much revenue flowing into MGM coffers from other parts of the world.

MONOGRAM

This studio is holding "Black Gold" for its own release schedule, despite the fact that the picture reputedly will run close to the million-dollar budget which makes it eligible for membership in the new Allied Artists Corporation releasing unit of Monogram. The reason the film will be kept on the Monogram list is a sound one — it has been sold for some time already as part of the Monogram regular release schedule. This film has run into delay and troubles, unexpected when the production was planned, which will run the costs up far beyond the original plan. Presumably, Monogram could have withdrawn this film from its schedule despite pre-selling (as many other studios do from time to time) and they are to be commended for keeping to their bargain, even though it may prove to be an expensive one for them. It is Monogram's first Cinecolor production. Anthony Quinn heads the cast.

To Rush 'Violence' Release

"The Lady Member," a Damon Runyon story, has been purchased by the studio for the second Allied Artists film in which Constance Bennett will star.

Three continue in production: "Black Gold" (Anthony Quinn-Katherine DeMille), "High Conquest" (Anna Lee-Gilbert Roland) and "Violence" (Nancy Coleman-Michael O'Shea).

"Violence" will be rushed into national release to capitalize on the recent events in Atlanta. The story deals with a situation similar to the recent expose of the Columbians, the fascist outfit. Release is expected the latter part of February. Where? In Atlanta, of course.

Roy Del Ruth's "It Happened On 5th Avenue" will be released during Easter Week, prexy Steve Broidy announced.

STUDIO SIZE-UPS

PARAMOUNT

As the year ended, Paramount released a statement covering its production for the year showing 18 pictures completed during 1946, the same number as in 1945. Seven pictures on the 1947 schedule, which will probably run to sixteen features, are already lined up and set, according to President Henry Ginsberg. All those set thus far will be in production by the end of March, Ginsberg stated.

Hal Wallis, who contributed three films to this year's schedule, has announced his plans for 1947 at a total budget of $8,500,000. Currently in work is "I Walk Alone," with Wallis discoverics in the featured roles. This was formerly titled "Deadlock." A late January start is scheduled for "Be Still My Heart," which will star Barbara Stanwyck. Wallis heads for England in April to make "For Her To See," with Ray Milland in the starring role. Two other films are planned to wind up the year.

Adds New Players

Wallis has signed Robert Cummings and George Rigaud to personal long-term acting contracts thus adding two more players to his present list which includes Barbara Stanwyck, Lizabeth Scott, Burt Lancaster, Don DeFore, Kirk Douglas, Ann Richards, Wendell Corey, Kristine Miller, Douglas Dick and Betsy Drake. Wallis has proved his showmanship indisputably in this past year. His three pictures were well built and well exploited. While snaring good marquee names for each film, he never lost a chance to toss in one of his unknowns in a role that would make them better box-office fodder the next time up.

The last in the "Road" series got under way last week with Crosby, Hope and Lamour headed this time for "Rio." This series in which both Crosby and Hope participated percentage wise has been sure-fire money for the studio because, with the exception of the stars, the productions were considered in the inexpensive class. And how they've grossed!

PRC

When we were printing reports that PRC was tottering several months ago, prexy Harry Thomas burned our ears with his vehement denials. Now the new PRC has given us the concrete proof we wanted and we shout just as loudly that the company is definitely going places!

With two new films ready for year end release, eleven pictures in the cutting room and two in production, the company wound up its year in the strongest product position of its history. This in the face of reorganization and almost complete re-establishment of the company's purpose and program is indeed an achievement. PRC has established itself firmly under its new policy with a solid backlog of finished product and an active current and future program set.

Dozen For Release by March 15

For release in January are "The Devil on Wheels" (Noreen Nash-Darryl Hickman) and "Wild Country" (Eddie Dean), the first of a new series. In cutting and editing are: "Born to Speed," "Lighthouse," "The Return of Rin-Tin-Tin," "Philo Vance Returns," "Range Beyond the Blue," "Three On a Check," "Red Stallion," "Philo Vance's Gamble," "Law of the Lash," "West to Glory" and "Border Feud." All of these, except "Red Stallion," will be in release by March 15.

Already set for the 1947 schedule are: "Hollywood Hi," "Girls' Camp," "Mattawan," the remainder of the Eddie Dean and Al La Rue series and two more in the Philo Vance series.

REPUBLIC

This is another studio that ended the year with a record backlog. Of the ten deluxe productions scheduled for the 1946-47 program, seven have been released or completed, with three remaining for starts after the first of the year. The last three are: "The Fabulous Texan," "Heaven for Jenny" and "Crime Passionelle." Ready to go are: "Angel and the Badman" (John Wayne-Gail Russell), "Calendar Girl" (Jane Frazee-William Marshall), "Hit Parade of 1947" (Eddie Albert-Constance Moore), "Gallant Man" (Don Ameche-Catherine McLeod) and the still-untitled Nelson Eddy-Ilona Massey picture as well as the recently completed "Wyoming" (Vera Ralston-William Elliott). "I've Always Loved You," the first of the special ten, is now in general release.

With "Gallant Man," "Wyoming," and the Eddy-Massey picture wound up, only "Bells of San Angelo" (Rogers-Evans) and a new one called "Lightnin' Strikes Twice" (William Marshall-Adele Mara) are in production.

RKO-RADIO

Hottest news in town last week was that Dore Schary would move into the top production spot at this studio. Prexy N. Peter Rathvon made the statement, but Schary pointed out that he is under contract to Selznick for another 18 months and cannot take the RKO berth before he gets his release. Schary will take over all production chores from Rathvon, leaving the president free to handle the running of the studio and the business problems of RKO. Schary has already worked for RKO on loan-out from Selznick and the Selznick-RKO alliance is a friendly one.

It is assumed that if Selznick releases Schary for the job, he will get in return a favorable deal for RKO's distribution set-up for his Vanguard films. With Selznick out of UA, it is essential for him to get some sort of distributing company set-up in addition to his own new SRO outfit to handle Selznick-International films. It is a safe conjecture around town that Schary will take over the spot at RKO promptly if Selznick gets what he wants in the trade.

Goldwyn Makes Amends

Samuel Goldwyn, who got himself into all the newspapers and, also, into much hotwater in his recent outburst re British films' superiority to the Hollywood product, sought to make up for it a bit in a recent statement to the London press. He said that he, as a producer, welcomed the challenge of British films and considered it a fine thing for producers in Hollywood who are concerned with the future of the industry. He had the good taste to refrain from any mention of Hollywood product. His theme was that good pictures were what counted no matter where they were made and he added that there a healthy competition in the field between England and Hollywood would only serve to improve the product from both sources.

Only one new picture in work at RKO, "The Fugitive." This one is being made in Mexico under the new Argosy Films banner (John Ford and Merriam Cooper) with Henry Fonda and Dolores Del Rio co-starred. Continuing in work are Robert Riskin's "Magic Town" (James Stewart-Jane Wyman) and "Out of the Past" (Robert Mitchum-Jane Greer).

20th CENTURY-FOX

Nothing new on the production schedule here until sometime later in the month. "Big Heart" (John Payne-Maureen O'Hara) wound up. "Mother Wore Tights" (Betty Grable-Dan Daily, Jr.), "Forever Amber" (Linda Darnell-Cornel Wilde), "Moss Rose" (Peggy Cummins-Victor Mature), "The Ghost and Mrs. Muir" (Gene Tierney-Rex Harrison), and "Captain From Castile" (Tyrone Power-Jean Peters) comprise the impressive production list at this writing.

Too bad Mr. Zanuck didn't decide to make this "The Late George Apley" his Academy contender; he might have had a better chance than he will have with "The Razor's Edge." Incidentally, Peggy Cummins who was relieved of her Amber role (and a lucky thing for her, too) and given a part in this one instead is going to prove herself something the public will want to see more of.

The Preston Sturges deal with 20th is all signed, sealed and delivered. For $350,000, Sturges will make one picture at the studio as director-writer.

UNITED ARTISTS

David O. Selznick is all over the news at the moment. First, his pending deal with RKO. Then, his suit for $13,000,000 against United Artists, Mary Pickford and Charles Chaplin and their suit right back at him. Selznick wants $6,000,000 from Chaplin and Pickford for "maliciously conspiring to deprive (him) of (his) distribution agreement." He wants approximately $7,000,000 from UA for "deliberate and willful mishandling of Selznick's productions." Selznick filed his suits in the Los Angeles County Superior Court. It was rumored that United Artists through its New York attorneys was preparing a counter suit in the New York federal district court against Selznick.

Enterprise is losing no time getting off 1947 with a busy schedule. Now in work is "The Other Love" (Barbara Stanwyck-

David Niven). Starting is "Burning Journey," the John Garfield starrer. Back for two weeks of retakes is "Arch of Triumph." Meanwhile, work has started on the exterior sets for Ginger Rogers' first Enterprise picture, "Wild Calendar."

Milestone Pacted

Lewis Milestone has signed a four picture producer-director contract with Enterprise. Two of the pictures will be called Milestone Productions and two will carry the Enterprise label. The studio will submit material to Milestone for his approval for the pair he will do for them. He, in turn, will get studio approval on the two he plans as his own productions. One possibility for the Milestone initialer is John Steinbeck's 'Red Pony."

Miklos Rozsa, Academy Award composer of scores for "Lost Week-End" and "Spellbound," has been signed by Enterprise to compose and conduct the score of "The Other Love."

Seymour Nebenzal will start "Atlantis" on January 15. The Goldwyn lot, where Nebenzal will work, was too crowded for Nebenzal to be given adequate space at an earlier starting date. Jean Pierre Aumont and Maria Montez are co-starred in this one.

No new starters on the schedule with "Christmas Eve" and "Personal Column" wound up. "Miracles Can Happen" is still off production temporarily until the next episode is prepared for shooting.

UNIVERSAL - INTERNATIONAL

Mark Hellinger is preparing his next production at this studio with Burt ("The Killers") Lancaster again slated to be starred. This time Hellinger will do "Brute Force," an original by Robert Patterson, a San Francisco columnist. Jules Dassin will direct. Dassin, who was recently released in the MGM purge, will take this chore on in his new free-lance capacity. Production should start as soon as Lancaster finishes his chore for Hal Wallis.

Joan Harrison, who is coming back to the U-I lot from RKO, has been handed her first assignment under her new deal. "Knave of Diamonds" is the title and production is slated for early Spring.

The studio has four in work: "The Egg and I" (Claudette Colbert-Fred MacMurray), "Buck Privates" (Abbott and Costello), "Time Out of Mind" (Phyllis Calvert-Robert Hutton) and "Ivy" (Joan Fontaine-Patric Knowles).

WARNER BROS.

This studio begins the new year with plans for six features slated as starters during the month of January. "The Voice of The Turtle" is scheduled to go, although final casting has not yet been announced. Also set to come are: "Whiplash," with Dane Clark; "One Last Fling," Errol Flynn; "The Unsuspected," Mike Curtiz's first independent production, with Dana Andrews, Claude Raines, Virginia Mayo and Cathy O'Donnell; "The Wallflower," with Joyce Reynolds and Robert Hutton," and "Two Guys From Texas" in Technicolor, with Dennis Morgan, Jack Carson, Janis Paige and Martha Vickers.

Despite all the talk from 20th Century and MGM about cornering the market on best-sellers, Warners reports that they nabbed 19 published novels during the past year. Among those in the Warner coffers are, "Night Unto Night" (now in production), "Young Man With A Horn," "The Turquoise," "Radio City," "Dark Passage," "Return of the Soldier," "Rebel Without Cause" and "Ships in the River." There can be no question, with the current trend, that the surest and fastest way to get a screen play sold these days is to get it into print. The studios, desperate for material, are grabbing at anything that book publishers see fit to print.

Old Films for Foreign Lands

The studio has pulled 24 Bette Davis and Errol Flynn films out of the vaults for bookings in 22 different countries for the Davis films and in 21 countries for the Flynn oldies. The Flynn product runs from the current "Never Say Goodbye" back to "Robin Hood." The Davis films include the whole catalogue. Australia, Chile, Brazil, China, Finland, England, France ,India, Italy are among the countries on the Davis-Flynn itinerary.

"Christopher Blake," the current Moss Hart Broadway play, is being bid for by Warner Brothers. Although no deal has been closed, as yet, the studio is rumored to be offering $400,000 for film rights.

MISCELLANEOUS INDEPENDENTS

This division, this issue, might just as well be headed David O. Selznick, for it is his company and his doings which fill the space.

First of all, it should be reported that "Look Homeward Angel," rights to which Selznick recently peddled back to Ripley-Monter, who held partial rights also, is back on the production schedule of R-M and, when made, will be distributed through the new Selznick Releasing Organization (SRO) set-up. Production on this one should start the end of January and the producers are attempting to borrow Van Heflin from MGM for a major role.

Selznick, with "The Paradine Case" running smoothly, has given the go-ahead on "Portrait of Jenny" to star Jennifer Jones. William Dieterle will direct and David Hempstead will make this one his initial production chore for Selznick. Hempstead was supposed to have handled the production on "Little Women," which has now been tabled indefinitely. "Portrait For Jenny" is set to go February 1.

As was expected, Neil Agnew, a director of United Artists, resigned his post to become head of SRO for David Selznick. Agnew was one of the Vanguard representatives on the board. Three other representatives of the firm remain as official representatives on the UA board. At the moment, Vanguard product is set for release through SRO, but if the RKO deal goes through, all of this may be changed. Meanwhile, Vanguard, as a corporation retains 1/3 ownership in UA.

In addition to Agnew, who is president of the SRO set-up, E. L. Scanlon is in as chairman of the board and treasurer, Leonard R. Case, Robert H. Dann, Richard Greenlee are also in as officers. The board consists of Selznick, Daniel T. O'Shea, Agnew, Greenlee and Scanlon. Ten offices have already been opened by the company in New York, Dallas, Los Angeles, Chicago, San Francisco, Atlanta, Seattle, Kansas City, Cleveland and Boston. Other offices are planned throughout the country as well as in Europe and England.

Joseph Bernhard, who recently took over a half interest in Film Classics, closed a deal last week with Sir Alexander Korda for the distribution of 24 Korda pictures in the United States and Canada. Among the old ones to come back in revival are: "Thief of Bagdad;" "Lydia," with Merle Oberon and Joseph Cotten;" 'That Hamilton Woman," with Laurence Olivier and Vivian Leigh, and "The Return of the Scarlet Pimpernel," with James Mason. Meanwhile, Korda is dickering with SRO for release of his current product through this new outlet. Korda has been seeking an American outlet for some time and it seems reasonably certain that he will make his deal with Selznick.

All in all, the Selznick name and doings has colored and vitally affected the news from Hollywood for the past two weeks. The Selznick power, for whatever his enemies may protest, is one to be conjured with in the motion picture scene both on the production and releasing end of the business.

Screen Guild Productions will have 15 new features in release by March 15, with at least 6 others in production for release during the late spring months of the year.

When Screen Guild first launched its distribution activities in the early part of last year, it had only 3 new features in its exchanges. Since that time, the various S-G independent producing units have produced 11 new features and a 12th has just completed camera work.

Screen Guild Productions new release schedule sets the following pictures for release from December 25 to March 15: "Renegade Girl," Dec. 25, 1946; "Queen of the Amazons," Jan. 15, 1947; "Buffalo Bill Rides Again," Feb. 15, 1947; "Bells of San Fernando," March 1, 1947 and "Shoot to Kill," March 15, 1947.

Other new features put into release during the latter part of the present year include: "Death Valley," in color, "Flight to Nowhere," "'Neath Canadian Skies," "Rolling Home," "North of the Border," "My Dog Shep" and "Scared to Death," in color.

In addition to the new features on Screen Guild's program, the company will distribute 12 "Hopalong Cassidy" re-releases on its 1946-47 program.

PRODUCTION & RELEASE RECORD

JANUARY 6, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (27)	In Production (3)	
Westerns	Completed (14)	In Production (0)	
Serials	Completed (2)	In Production (0)	
1945-46 Features	Completed (44)	In Production (0)	
Westerns	Completed (15)	In Production (0)	
Serials	Completed (4)	In Production (0)	

NEW PRODUCTIONS

THE CORPSE CAME C.O.D.
Mystery—Started December 17
Cast: George Brent, Joan Blondell, Adele Jergens, Jim Bannon
Director: Henry Levin Producer: Sam Bischoff
Story: Jewel thieving and murder against a Hollywood background.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Assigned To Treasury	Powell-Maylia	12-9			
Lady from Shanghai, The	Hayworth-Welles	10-14			
Three Were Thoroughbreds	Yonng-Chapman	12-9			
COMPLETED — 1946-47 —					
Alias Mr. Twilight (69)	Duane-Marshall	9-16	12-20	828	
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-23
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday	Lake-Singleton	11-25			
Boston Blackie and the Law (69)	Morris-Marshall	8-19	12-12	822	11-25
Bulldog Drummond at Bay	Randell-Louise	12-23			
Cigarette Girl	Brooks-Lloyd	9-30			
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Dead Reckoning (100)	Bugart-L. Scott	6-24			
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Burnette	12-19		863	
For the Love of Rusty	Donaldson-Powers	12-23			
Framed	Ford-Carter	9-30			
Details under title: They Walk Alone					
Guilt of Janet Ames	Russell-Douglas	7-22			
Details under title: My Empty Heart					
Hunter Is A Fugitive, The	Dix-Morley	10-14			
Inside Story	Morris-Dowling	9-30			
King of Wild Horses	Foster-Patrick	12-9			
Jolson Story, The (T) (128)	Parks-Keyes	11-12	1-30		9-30
Johnny O'Clock (96)	Powell-Keys	7-8			1-6
Jack Armstrong	Hart-LaPlanche	11-25			
Landresh (53)	Starrett-Bernette	11-26	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16			
Law of The Canyon	Starrett-Burnette	10-28			
Lone Hand Texan	Starrett-Burnette	10-14			
Lone Star Moonlight (67)	Curtis-Barton	8-19	12-12	854	
Lons Wolf in Mexico, The	Mohr-Ryan	9-16	1-16		1-6
Details under title: Lons Wolf's Invitation to Murder					
Millie's Daughter	George-Nelson	10-28			
Mr. District Attorney (81)	O'Keefe-Chapman	8-5			
Over Tha Santa Fe Trail	Curtis-Holt	9-2			
Prairie Raiders	Starrett-Saenders	11-11			
Return of Monte Cristo, The (91)	Hayward-Britton	7-8	12-26		12-23
Riders of The Lone Star	Starrett-Hunter	12-23			
Singin' In the Corn (66)	Canova-Jenkins	12-26		804	12-9
Son of Tha Guardsman (Serial)	Kennedy-Shaw	7-22			
Swordsman, The (T)	Parks-Drew	12-9			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
So Dark tha Night (70)	Geray-Cheirel	12-10	10-10	805	9-16
Stranger from Ponca City	Starrett-Burnette	11-25			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12-9
Gunfighters, The (C)	Scott-Britton	9-30			
Details under title: Twin Sombreros					
West of Dodge City	Starrett-Burnette	9-30			
— 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilds-Lealse	4-2	2-21	7004	4-15
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	7-8
Chick Carter, Detective (Serial)	Talbot-Blake	7-11		7180	
Cowboy Blues (65)	Curtis-Dunnell	4-29	7-18	7223	
Dangerous Business (59)	Tucker-Merrick	3-18	6-20	7037	9-2
Details under title: Power of Attorney					
Desert Horseman, Tha (54)	Starrett-Burnette	9-3	7-11	7209	
Details under title: Phantom of tha Desert					
Devil's Mask, The (66)	Loelse-Bannon	2-18	5-23	7026	8-5
Frontier Ganlaw (59)	Starrett-Taylor	1-31		7204	
Gallant Journey (85)	Ford-Blair	3-18	9-24	7002	10-28
Galloping Thunder (54)	Starrett-Bernelte	7-9	4-25	7207	
Gantleman Misbehaves, Ths (74)	Massen-Stanton	11-12	2-28	7034	6-10
Details under title: Lullaby of Broadway					
Glida (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Gonning for Vengeance (56)	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning ths Trail					
Heading West (56)	Starrett-Houck	10-1	8-17	7210	
Details under title: Massacre Mesa					
Hop Harrigan (Serial)	Bakewell-Hult	2-18	3-28	7160	
It's Great To Be Young (68)	Brooks-Stanton	6-10	9-12	7038	
Jungle Raiders (Serial)	Richmond-Berg	8-6	9-14	7120	
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18	7101	
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	5-27
Notorious Lone Wolf, The (64)	Mohr-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
Perilous Holiday (89)	D'Brien-Warrick	10-15	3-21	7008	7-8
Personality Kid, The (68)	Louise-Duane	5-13	8-10	7039	9-30
Details under title: His Face Was Their Fortune					
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	9-2
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lewery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rosty, The (64)	Donaldson-Dennis	4-1	6-27	7032	
Roaring Rangers (55)	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Shadowed (70)	Loelse-Donne	6-24	9-26	7041	
Details under title: The Gloved Hand					
Sing While You Dance (73)	Drew-Stanton	4-29	7-25	7033	
Singing On Ths Trail	Curtis-Donnell	5-27	9-12	7224	
Talk About A Lady (71)	Falkenberg-Tocker	12-24	3-28	7016	
That Texas Jamboree (67)	Curtis-Donnell	12-24	5-16	7222	
Thrill of Brazil (91)	Keyes-Wynn	4-29	9-30	7006	
Details under title: Rio					
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger (51)	Starrett-Burnette	3-20	5-30	7208	
Unknown, The (70)	Morley-Bannon	4-1	7-4	7027	9-16
Details under title: The Coffin					
Walls Came Tumbling Down, Ths (82)	Bowman-Chapman	12-24	6-7	7011	9-16
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

EAGLE-LION

1946-47 Features	Completed (4)	In Production (1)

REPEAT PERFORMANCE

Drama—Started December 29
Cast: Joan Leslie, Louis Hayward, Richard Basehart, Tom Conway, Benay Venuta, Natalie Schaefer
Director: Alfred Worker Producer: Aubrey Schenck
Story: A girl is given a chance to re-live one year of her life.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
Amy Comes Across	Tone-Richards	10-28			
Details under title: Alias the Bride					
Bedalia	Lockwood-Hunter	Foreign			
I See a Dark Stranger	Kerr-Howard	Foreign			
It's A Joke, Son	Delmar-Merkel	8-6			

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (31)	In Production (4)
1945-46 Features	Completed (27)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
Song of Love, A	Hepburn-Henreid	11-25			
Details under title: Life's for The Loving					
Rich Full Life, The	Taylor-Murphy	11-25			
— 1946-47 —					
Arnelo Affair, The	Hodiak-Gifford	8-6			
Beginning Or Tha End	Barrymore-Donlevy	5-27			
Cockeyed Miracle, Tha (81)	Morgan-Totter	1-7	Oct	703	7-22
Details under title: Bet Not Goodbye					
Cynthia's Secret	Barrymore-Bremer	10-28			
Fiesta (T)	Williams-Carroll	12-24		702	
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29			9-30
Details under title: Star from Heaven					
High Barbaree	Johnson-Allyson	5-27			
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17		701	8-5
It Happened In Brooklyn	Sinatra-Grayson	8-6			
Little Mr. Jim (92)	Jenkins-Gifford	10-29			6-10
Lady In The Lake (103)	Montgomery-Totter	5-27			12-9

Love Laughs at Andy Hardy (93) Rooney-Granville 5-13.....12-9
Merton of The Movies Skelton-O'Brien 9-2.....
Mighty McGurk, The (85) Beery-MacMahon 5-13.....11-25
My Brother Talks to Horses (93) Lawford-Jenkins 4-1.....11-25
No Leave, No Love (117) Johnson-Kirkwood ..10-1....Oct....704....9-2
Romance of Rosy Ridge Johnson-Leigh 9-30.....
Woman of My Own, A Garson-Hart 4-1.....
Secret Heart, The (97) Colbert-Pidgeon 6-10....Dec....709...12-9
Sea of Grass Tracy-Hepburn 7-8.....
Show-Off, The (84) Skelton-Maxwell 3-4....Dec....708...8-19
Summer Holiday Rooney-DeHaven 7-8.....
Tenth Avenue Angel O'Brien-Murphy 4-1.....
This Time for Keeps (T) (120) Williams-Melchior ...8-6.....
Till The Clouds Roll By (T) (135) Garland-Walker ...12-24.....11-25
To Kiss and To Keep Kelly-McDonald 8-6.....
Two Smart People (93) Ball-Hodiak 10-1....Nov....706...6-10
Undercurrent (111) Taylor-Hepburn 3-4....Nov....707..10-14
Details under title: You Were There
Unfinished Dance, The O'Brien-Charisse ...7-22.....
Details under title: Ballerina
Undercover Maisie Sothern-Nelson ...11-11.....
Yearling, The (T) (134) Peck-Jarman 8-20.....12-9

REPRINTS

Boom Town Gable-Tracy
Captains Courageous (116) Tracy-Bartholomew 9-2
Great Waltz Rainer-Gravet
Rage In Heaven (82) Bergman-Montgomery Oct....705....9-2

COMPLETED —— 1945-46 ——

BLOCK NO. FIFTEEN

Letter for Evie, A (89) Hunt-Carroll 6-11...1-46....614..12-10
Harvey Girls, The (T) (101) Garland-Hodiak 1-22...1-46....611....1-7
Portrait of Maria (76) Del Rio-Armendariz Foreign...1-46....612....1-7
Sailor Takes a Wife (91) Walker-Allyson 4-2...1-46....615....1-7
Up Goes Maisie (89) Sothern-Murphy 8-20...1-46....613....1-7

BLOCK NO. SIXTEEN

Bad Bascomb (112) Beery-O'Brien 4-46....619...2-18
Hoodlum Saint (91) Powell-Williams 7-9...4-46....618...2-18
Last Chance, The (105) Foreign...4-46....621..12-10
Postman Always Rings Twice, The (113) ... Turner-Garfield 6-25...4-46....620...3-18
Two Sisters From Boston (112) Allyson-Lawford 7-9...4-46....622...3-18

BLOCK NO. SEVENTEEN

Boys' Ranch (88) Craig-Jenkins 8-6...7-46....625...5-13
Courage of Lassie (T) (93) E. Taylor-Lassie ...9-18...8-46....626...5-13
Details under title: Hold High the Torch
Faithful In My Fashion (81) Reed-Drake 1-7...8-46....627...6-24
Three Wise Fools (90) D'Brien-Barrymore .11-26...8-46....628...6-24

SPECIALS

Adventure (129)
Details under title: This Strange Adventure Gable-Garson 6-11...3-46....616..12-24
Easy To Wed (T) (117) Ball-Johnson 2-19...7-46....624...4-15
Green Years, The (127) Coburn-Drake 9-3...7-46....623...3-18
Weekend at the Waldorf (130) Turner-Johnson ...11-27..10-45....605...7-23
Ziegfeld Follies (T) (110) Astaire-Ball 5-1...3-46....617...1-21

MONOGRAM

1946-47 Features		Completed (14)	In Production (3)
Westerns		Completed (6)	In Production (0)
1945-46 Features	(34)	Completed (33)	In Production (0)
Westerns	(12)	Completed (12)	In Production (0)

RELEASE CHART

Title—Running Time — Cast — Details — Rel. — No. — Rev.

IN PRODUCTION

Black Gold (C) Quinn-DeMille 12-23.....
High Conquest Lee-Roland 12-23.....
Violence Coleman-O'Shea ...12-23.....

COMPLETED —— 1946-47 ——

Bringing Up Father (68) Yule-McManus 6-24..11-23....604...12-9
Cisco and The Angel Roland-Loring ...10-14...1-11.....
Dangerous Money Toler-Young 6-24..10-12....603.....
Details under title: Hot Money
Decoy (76) Gillie-Norris 5-13...9-14....601..11-25
Drifting Through Wakeley-Morley
Fall Guy Penn-Loring 11-25.....
Gentleman Jos Palooka Errol-Kirkwood ...6-10...10-5....602.....
Guilty, The Granville-Castle ...11-25.....
Ginger Albertson-Reed 9-2....1-4....609.....
Mr. Hex Gorcey-Robbins 9-2...12-7....608.....
Raiders of the South Brown-Hatton 9-2...1-18....664.....
Details under title: Draw When You're Ready
Rainbow Over The Rockies Wakely-Stirling 8-19.....
Silver Stallion Sharpe-Mason ...Reissue..12-14.....
Song of The Sierras Wakely-Carlin 8-19..12-28....681.....
Sweetheart of Sigma Chi Reagan-Knox 7-22..12-21....606.....
Suspense (101) Belita-Moore 10-29...6-15....699...4-15
Details under title: Glamour Girl
Teen-agers Go West Stewart-Preisser ..10-28.....
Trap, The Toler-Chandler 8-19..11-30....607.....
Wife Wanted Francis-Shayne 6-24...11-2... 605.....

—— 1945-46 ——

Beauty and the Bandit Roland-Ames 8-5..10-26....531.....
Details under title: Cisco Kid No. 3
Allotment Wives (80) Francis-Kelly 6-25..12-24....505..12-10
Behind the Mask (67) Richmond-Reed ...10-29...5-11....526.....
Details under title: The Shadow's Shadow
Below The Deadline (65) Douglas-Ames 4-29....8-3....520.....
Details under title: Jumpin' Joe
Black Market Babies (71) Richmond-Hayes ..3-18....6-1....508.....
Border Bandits (57) Brown-Hatton 8-20...1-12....565.....
Bowery Bombshell Gorcey-Hall 4-15...7-20....511.....
Details under title: Hot Money
Dark Alibi (65) Toler-Lorring 12-24...5-25....519.....
Don't Gamble With Strangers (68) Richmond-Hayes ...3-18...6-22....508...9-30
Details under title: Charlie Chan at Alcatraz
Face of Marble, The (72) Carradine-Drake ..10-15....2-2....528.....
Fear (68) Cookson-William ...7-23....3-2....507.....
Details under title: Suspense
Freddie Steps Out (75) Stewart-Preisser ...3-18...6-29....515....7-8
Details under title: High School Scandals
Gentlemen from Texas, The (60) Brown-Hatton 3-18....6-8....562.....
Details under title: The Fighting Texans
Gay Cavalier, The (65) Roland-Ames 12-24...3-30....529.....
Haunted Mine, The (52) Brown-Hatton 10-29....3-2....566.....
High School Hero Stewart-Preisser ...6-10....9-7....517.....
In Fast Company (63) Gorcey-Hall 2-18...6-22....510...8-19
Details under title: In High Gear
Joe Palooka, Champ (70) Kirkwood-Knox ...12-24...5-28....502...4-29
Junior Prom (69) Stewart-Preisser ..11-26...5-10....514...5-13
Details under title: High School Kids
Live Wires (65) Gorcey-Drake 10-1...1-12....509.....
Details under title: Stepping Around
Lonesome Trail (55) Wakely-White 9-17...12-8....561.....
Details under title: On The Cherokee Trail
Missing Lady, The (60) Richmond-Reed 4-29...8-17....525.....
Details under title: Jade Lady
Moon Over Montana Wakely-Holt 12-10...2-16....572.....
Red Dragon, The (64) Toler-Fong 5-17....2-9....513...4-15
Details under title: Charlie Chan in Mexico
Shadows On The Range (57) Brown-Hatton 5-13....8-3....567.....
Details under title: Roaring Range
Shadows Over Chinatown (64) Toler-Young 4-1...7-27....518..10-28
Details under title: Corpus Delicti
South of Monterey (63) Roland-Riordan ...4-15...7-13....530.....
Details under title: Romance of the Rancho
Shadow Returns, The (61) Richmond-Reed ...10-29...2-16....527.....
Silver Range, The Brown-Hatton 7-22...11-2....563.....
Details under title: The Silver Trail
Spook Busters (68) Gorcey-Hall 5-27...8-24....512.....
Details under title: The Shadow
Strange Mr. Gregory, The (63) Lowe-Rogers 6-25....1-2. ..516...3-18
Details under title: Gregory
Sunbonnet Sue (90) Regan-Storm 5-14...1-10....501..10-15
Strange Voyage (61) Albert-Taylor 7-6....521...8-19
Swing Parade of 1946 (75) Storm-Reagan 8-5...3-16... 03....9-2
Trail to Mexico Wakely-White 4-29..6-29....574.....
Trigger Finger Brown-Hatton 6-24...9-21....568.....
Under Arizona Skies Brown-Hatton 2-4...4-27....561.....
Details under title: Code of The Drifter
West of The Alamo Wakely-White 2-4...4-20....573.....

PARAMOUNT

1946-47 Features		Completed (30)	In Production (3)
1945-46 Features		Completed (25)	In Production (0)

NEW PRODUCTIONS

ROAD TO RIO
Comedy with Music—Started December 26
Cast: Bing Crosby, Bob Hope, Dorothy Lamour, Gale Sondergaard, Frank Faylen
Director: Norman Z. McLeod — Producer: Daniel Dare
Story: A couple of deadbeat musicians set off for South America to escape their problems.

RELEASE CHART

Title—Running Time — Cast — Details — Rel. — No. — Rev.

IN PRODUCTION

I Walk Alone Lancaster-Scott ...12-23.....
Details under title: Deadlock
Saigon Ladd-Lake 12-9.....

—— 1946-47 ——

COMPLETED

NOT DESIGNATED

Adventure Island (C) Calhoun Fleming ...9-30.....
Blaze of Noon Baxter-Holden 11-11.....
Big Town Reed-Brooke 12-24.....
Blue Skies (T) (107) Crosby-Astaire 8-6..12-27.....9-30
Calcutta Ladd-Russell 7-9.....
California (T) (97) Stanwyck-Milland .12-10...2-21.....12-23
Cross My Heart (83) Hutton-Tufts 1-8...1-10.....11-25
Details under title: Too Good To Be True
Danger Street Lowery-Withers
Dear Ruth Caulfield-Holden 9-2.....
Desert Fury (T) Scott-Hodiak 2.....
Details under title: Desert Town
Easy Come, Easy Go Tufts-Fitzgerald ..10-29....3-7.....
Details under title: Third Avenue
Emperor Waltz, The (T) Crosby-Fontaine 6-24.....
Fear In The Night Kelly-York 4-29.....
Golden Earrings Milland-Dietrich ...8-19.....
I Cover Big Town Reed-Brooke 6-10.....
Imperfect Lady, The Wright-Milland ...10-1...4-25.....
Details under title: Take This Woman
Jungle Flight Lowery-Savage .. 6-24.....
Ladies' Man Bracken-Welles ...11-26....2-7.....
My Favorite Brunette Hope-Lamour 7-22....4-4.....
Perfect Marriage, The (87) Young-Niven 1-21...1-24.....11-25
Perils of Pauline (T) Hutton-Lund 3-18.....
Seven Were Saved Denning-Craig 4-1.....
Suddenly It's Spring MacMurray-Goddard 3-18...3-21.....
Trouble With Women, The Milland-Wright 6-11.....
Two Years Before the Mast (98) Ladd-Donlevy 5-1..11-22.....9-2
Unconquered (T) Cooper-Goddard ... 8-19.....
Variety Girl Hatcher-Kelley ...11-11.....
Welcome Stranger Crosby-Caulfield 3-18.....
Where There's Life Hope-Hasso 4-15.....
Wild Harvest Ladd-Lamour 9-16.....
Details under title: The Big Haircut

REISSUES

Jungle Princess, The Lamour-Milland 9-1.....
Plainsman, The Cooper-Arthur 9-1.....

COMPLETED —— 1945-46 ——

BLOCK NO. THREE

Masquerade In Mexico (96) Lamour-Cordova 1-8...2-22...4512..12-10
Miss Susie Slagle's (87) Tufts-Lake 9-18....3-8...4513..12-10
Tokyo Rose (66) Barr-Massen 2-8...4511..12-10

BLOCK NO. FOUR

Blue Dahlia, The (99) Ladd-Lake 4-2...4-19...4518...2-18
They Made Me A Killer (65) Lowery-Britton 7-9....5-3 ..4517...2-18

Virginian, The (T) (90) McCrea-Britton ...11-13....4-5...4516...2-18
Well-Groomed Bride, The (75)..... Milland-deHavilland 2-19...5-17...4519...2-18

BLOCK NO. FIVE

Bride Wore Boots, The (82)..... Stanwyck-Cummings ..8-6...5-31...4521....4-1
Hot Cargo (57) Rogers-Reed 6-28...4523...3-18
Our Hearts Were Growing Up (122)..... Donlevy-Russell 3-5...6-14...4522....4-1
To Each His Own (122)..... deHavilland-Lund ...7-9....7-5...4524...3-18

BLOCK NO. SIX

0. S. S. (107)..... Ladd-Fitzgerald ...2-18...7-26...4526...5-13
Searching Wind, The (108) Young-Sidney 1-21....8-9...4527...5-13
Strange Love of Martha Ivers (116)..... Stanwyck-Heflin ..10-15...9-13...4528...5-13
Details under title: Love Lies Bleeding
Swamp Fire (70) Weissmuller-Grey ..11-12....9-6...4529...5-13

SPECIALS

Monsieur Beaucaire (T) (93)..... Hope-Caulfield 9-17...8-30...4532...5-27
Road to Utopia, Thu (90) Crosby-Hope-Lamour 12-13...3-22...4531..12-10

PRC

1946-47 Features	Completed (10)	In Production (2)	
Westerns	Completed (5)	In Production (0)	
1945-46 Features	Completed (20)	In Production (0)	
Westerns	Completed (16)	In Production (0)	

NEW PRODUCTIONS

PHILO VANCE No. 3 (Temporary Title)
Mystery—Started December 17
Cast: Will Wright, Leon Belasco, Terry Austin, Ramsey Ames
Director: William Beaudine Producer: Howard Welsch
Story: Playboy and fiance murdered. His four ex-wives are suspects but it is his grandmother who is the killer.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev.

IN PRODUCTION

It's All In The Game Brown-Nash 12-23.....

COMPLETED —— 1946-47 ——

Border Feud LaRue-Marlen 12-23.....
Born To Speed Sands-Wall 8-19...1 12.....
Details under Eagle-Lion heading
Brute Man, The (58) Hatton-Adams 11-26...10-1.....11-25
Details under Universal Release Chart
Devil On Wheels, The..... Cardwell-Ford 9-30...2 15.....
Driftin' River (55) Dean-Ates 7-22...10-1.....11-11
Her Sister's Secret (85) Coleman-Reed 10-29...9-23.....10-14
Outlander, The Pendleton-Whipper
Philo Vanee's Gamble Curtis-Austin 11-25.....
Details under title: Philo Vance's Secret Mission
Philo Vanee Returns
Details under title: Philo Vanee's Gamble Curtis-Ryan 10-14...2-22.....
Red Stallion (C) Paige-Nash 10-14.....
Return of Rin-Tin-Tin, The (V) Rin-Tin-Tin-Woods .9-16.....
Stars Over Texas Dean-Ates 9-16...11-18.....
Three On A Ticket Beaumont-Walker ..10-28.....
Details under title: The Corpse Came Calling
Tumbleweed Trail (57) Dean-Ates 9-2...10-28.....12-23
Wild West Dean-Ates 5-27...12-1.....
Details under title: Melody Round-Up

—— 1945-46 ——

Accomplice (68) Arlen-Borg 9-29.....10-28
Ambush Trail (58) Steele-Saytor 2-17.....
Avalanche (68) Cabot-Borg 3-4...6-20.....5-21
Blonde For A Day (67) Beaumont-Walker ...5-3...8-22.....8-19
Details under title: Blondes On the Loose
Caravan Trail, The (Cinecolor) (65)..... Dean Carlin 10-1...4-20.....4-29
Club Havana (62) Lindsay-Neal 5-28...10-23.....11-26
Colorado Serenade (68) Dean-Ates 6-30.....
Danny Boy (66) Henry-Johnson 8-6....1-8.....
Detour (6) Savage-Neal 6 25...11-30.....12-24
Devil Bat's Daughter LaPlanche-James ...1-21...4-15.....
Don Ricardo Returns Colby Isabelita ...8-19...10-21.....
Down Missouri Way (74) O'Driscoll-Wright ..4-29...8-15.....11-11
Details under title: Missouri Hayride
Enchanted Forest, The (Cinecolor) (80)... Lowe-Joyce 1-22...12-8..... 10-1
Flying Serpent, The (60) Lewis-Kramer 9-3...2-20.....2-18
Gas House Kids (68) Halop-Lowery 8-19...10-14.....12-9
Gentlemen with Guns Crabbe-St. John ...1-21...3-27.....
Ghost of Hidden Valley Crabbe-St. John 4-29....6-3.....
How Do You Do? (83)..... Gordon-Windsor 8-6...12-24.....11-26
I Ring Doorbells (67)..... Shayne-Gwynne 10-2...2-25.....9-16
Lady Chaser Lowery-Savage 9-2...10-21.....
Details under title: Lady Killer
Larceny In Her Heart (68) Beaumont-Walker ..3-18...7-10.....6-10
Details under title. Crime In The Night
Lighthouse Litel-Lang 9-30...1-10.....
Lightning Raiders (61) Crabbe-St. John ...10-15....1-7.....
Mask of Diljon (73)..... Von Stroheim-Bates 11-26....4-9.....8-19
Murder Is My Business (65)..... Beaumont-Walker ..12-26...4-10.....5-13
Navajo Kid (59) Steele-Saylor 10-15..11-21.....
Outlaws of the Plains (56) Crabbe-St. John 9-22.....12-9
Overland Riders (54) Crabbe-St. John .6-24...8-21.....10-14
Details under title: Buster Crabbe No. 8
Prairie Badmen Crabbe-St. John ...4-29...7-17.....
Details under title. Dangerous Men
Prairie Rustlers (55, ... Crabbe-St. John ...9-17...11-7.....
Details under title: Buster Crabbe No. 1
Queen of Burlesque (67) Ankers-Young 4-1...7-24.....8-5
Romance of the West (60)..... Dean-Barton 8-6...3-20.....11-11
Secrets of A Sorority Girl Ware-Vallin 8-1.....9-16
Six Gun Man (60)..... Steele-Carlin 10-29....2-1.....
Details under title: Six-Gun For Hire
Strange Holiday (61) Rains-Holden 9-2.....9-30
Strangler nt The Swamp (60) LaPlanche-Edwards .9-3....1-1.....
Terrors On Horseback (54) Crabbe - St. John..1-21...8-14.....

Thunder Town (57) Steele-Saylor 12-10...4-10.....
Details under title: Man Without a Gun
Wife of Monte Cristo, The (81) Loder-Aubert 8-6...4-23..... ...4-1

REPUBLIC

1946-47 Features		Completed (14)	In Production (2)
Westerns		Completed (10)	In Production (0)
Serials		Completed (0)	In Production (0)
1945-46 Features	(40)	Completed (38)	In Production (0)
Westerns	(16)	Completed (23)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

LIGHTNIN' STRIKES TWICE
Melodrama—Started December 26
Cast: William Marshall, Adele Mara, Ricardo Cortez, Stephanie Bachelor
Director: Leslie Selander Producer: William O'Sullivan
Story: Not available. See next Issue.

RELEASE CHART

IN PRODUCTION

Bells of San Angelo Rogers-Evans 12-23.....

Title—Running Time Cast Details Rel. No. Rev.

COMPLETED —— 1946-47 ——

Affairs of Geraldine Withers-Withers ...1-21..11-18....603.....
Details under title: Lonely Hearts Club
Angel and the Badman, The Wayne-Russell 4-29...1-15.....
Details under title: Angel and the Outlaw
Apache Rose Rogers-Evans 9-2.....
Calendar Girl Frazee-Marshall 7-8...1-29.....
Gallant Man Ameche-McLeod ...11-11.....
Hit Parade, The Albert-Moore 9-16.....
Magnificent Rogue, The Roberts-Douglas 7-8..10-15.....
Fabulous Suzanne, The (71) Britton-Vallee 3-18..12-15....604.....
I've Always Loved You (T) (117) McLeod-Oorn 8-20...12-2....601...9-30
Details under title: Concerto
Oregon Trail Scouts Lane-Wentworth 9-2.....
Marshal of Crippled Creek Lane-Wentworth ..11-25.....
Outlaw of Sioux City Lane-Stewart 10-14.....
Pilgrim Lady, The Mara-Douglas 3-18...1-22....682.....
Details under title: The Inner Circle
Santa Fe Uprising (56) Lane-Wentworth 3-18..11-15....661.....
Sioux City Sue (69) Autry-Roberts 6-24..11-21....681...12-9
Spoilers of The North Kelly-Booth 8-19.....
Stagecoach to Denver (56) Lane-Blake 12-23....682.....
That's My Girl (Truecolor) Barry-Roberts 8-6.....
Trail To San Antone Autry-Stewart 8-19.....
Untitled Eddy-Massey 11-25.....
Vigilantes of Boom Town Lane-Blake 5-27.....
Winter Wonderland Roberts-Drake 5-[illegible].....
Details under title: Snow Cinderella
Wyoming Elliott-Ralston 11-25.....

—— 1945-46 ——

Allus Billy Thu Kid (56) Carson-Stewart ...12-24...4-17....555.....
California Gold Rush (56)..... Elliott-Fleming 4-30....2-4....565.....
Cat Man of Paris The (65) Esmond-Aubert 10-1...4-20....514.....
Conquest of Cheyenne (56) Elliott-Fleming ...10-29...7-22....568.....
Crime of the Century (56) Bachelor-Browne ..10-29...2-23....511...6-24
Crimson Ghost, The (Serial) Stirling-Quigley 4-15..10-26....584.....
Earl Carroll's Sketchbook (90) Moore-Marshall 3-18...8-13....530....9-2
El Paso Kid (55)..... Carson-Harmon 5-22....556.....
Daughter of Don Q (Serial)..... Booth-Allen 1-21...7-27....583.....
Days of Buffalo Bill (56)..... Carson-Stewart 10-1....2-8....554.....
French Key, The (67)..... Dekker-Ankers 10-29....5-18....519....7-8
Gay Blades (67) Ashley-Rogers 12-10....1-25....509...4-29
G. I. War Brides (69) Ellison-Lee 4-29...8-12....528..10-14
Guy Could Change, A (65)..... Lane-Frazee 6-25...1-27....508....2-4
Glass Alibi, The (68)..... Wrixon-Fowley 12-24...4-27....516...5-27
Heldorado Rogers-Evans 7-22...12-5.....
Home in Oklahoma (72) Rogers-Evans 6-24...11-8....5542..12-23
Home On the Range (55)..... Hale-Booth 11-26...4-18....5501...4-29
Details under title: West of God's Country
In Old Sacramento (89) Moore-Elliott 12-10...5-31....517...5-13
Invisible Informer (57) Stirling-Henry 2-18...8-19....529..10-14
Inner Circle, The (57) Douglas-Roberts ...2-18....8-7....526.....
King of the Forest Rangers (Serial) Thomason-Talbot ..10-15...4-27....582.....
Last Crooked Mile, The (67) Barry-Savage 12-10....8 9....527...9-30
Last Frontier Uprising (Magnacolor) Hale-Booth 10-22.....
Madonna's Secret, The (79) Lederer-Patrick ...10-1...2-16....510...3-18
Man from Rainbow Valley (M) (57)..... Hale-Booth 2-18...6-14...5502...7-22
Murder in the Music Hall (84)..... Ralston-Marshall ..10-29...4-10....512....3-4
My Pal Trigger (79) Rogers-Evans 3-4...7-12...5541...7-22
Mysterious Mr. Valentine (56) Stirling-Henry 6-10...9-3....531.....
Night Train to Memphis (67) Acuff-Mara 11-12...7-12....523...8-19
One Exciting Week (69) Rogers-Hayes 12-24....6-8....521....7-8
Out California Way (M) (67) Hale-Booth 4-29....9-6...5503.....
Passkey to Danger (58) Bachelor-Mara 5-11....518...8-19
Phantom Rider, The (Serial) Kent-Stewart 8 6...1-26....581.....
Plainsman and The Lady (87) Elliott-Ralston 4-29..11-15....532..11-25
Rainbow Over Texas (65)..... Rogers-Evans 4-1....5-9....448...6-10
Red River Renegades (55) Carson-Stewart 4-1....7-25....557.....
Rendezvous With Annie (89) Albert-Marlowe 3-18...7-19....525....9-2
Rio Grande Raiders (56) Carson-Stewart 9-9....558.....
Roll On, Texas Moon (68) Rogers-Evans 5-13...9-12....542..11-11
Details under title: Shine On Texas Moon
Rough Riders of Cheyennu (56)..... Carson-Stewart 5-14...11-1....552.....
Sectland Yard Investigator (68) VonSt'helm-Bachelor 2-19...9-30....501.....
Sheriff of Redwood Valley (56)..... Elliott-Fleming ...7-23...3-29....566.....
Song of Arizona (68)..... Rogers-Evans 12-24....3-9....447....4-15
Song of Mexico (57) Mara-Barrier 12-28....506...5-27
Spectre of the Rose (90)..... Kurov-Essen 11-26....7-5....524...6-10
Strange Impersonation, A (68) Marshall-Gargan 8-6...3-16....513....4-1
Sun Valley Cyclone (55)..... Elliott-Fleming ...9-17...5-10....567.....
That Brennan Girl (95) Dunn-Freeman 5-13..12-23....533...12-9
Traffic In Crime (56) Richmond-Mara 4-1...6-28....522..10-14
Undercover Woman (56)..... Bachelor-Livingston 11-26...4-15....511....9-2
Details under title: Passkey to Danger
Under Nevada Skies (69) Rogers-Evans 4-15...8-26....542...9-16
Valley of the Zombie, The (56)..... Booth-Livingston 9-17...5-24....520....7-8
Web of Danger Mara-O'Flynn 10-28.....

Wagon Wheels Westward (56) Elliott-Fleming 4-16..12-21....564.....
Woman Who Came Back, The (68)..... Kelly-Loder 4-30..12-13....507...1-21
Details under title: The Web

RKO-RADIO

1946-47 Features Completed (38) In Production (3)
1945-46 Features Completed (39) In Production (0)

NEW PRODUCTIONS

THE FUGITIVE
Adventure—Started December 4
Cast: Henry Fonda, Dolores Del Rio, Pedro Armendariz, J. Carrol Naish, Leo Carillo, Fortunio Bonanova, Chris-Pin Martin
Director: John Ford Producers: Merian C. Cooper-John Ford
Story: Not available. Picture being made in Mexico.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Magic Town	Stewart-Wyman	...11-25			
Out of the Past	Mitchum-Greer	...10-28			
Details under title: Build My Gallows High					
COMPLETED — 1946-47					
BLOCK NO. ONE					
Great Day (69)	Robson-Portman	Foreign		705	7-22
Lady Luck (97)	Young-Hale	10-29		702	7-22
Sister Kenny (116)	Russell-Knox	11-12		701	7-22
Step By Step (62)	Tierney-Jeffreys	...1-21		703	7-22
Sunset Pass (60)	Warren-Leslie	12-10		704	7-22
BLOCK NO. TWO					
Child of Divorce (62)	Moffett-Toomey	3-4		708	10-23
Criminal Court (62)	Conway-O'Driscoll	..3-18		709	9-2
Genius At Work (61)	Carney-Brown	9-3		710	8-1
Nocturne (88)	Raft-Bari	5-13		706	10-23
NOT DESIGNATED					
Amazing Mr. Hammer, The	O'Brien-Slezak	6-24			
Details under title: Riffraff					
Bachelor and The Bobby-Soxer, The	Grant-Loy	8-6			
Beat the Band	Langford-Krupa	6-24			
Banjo	Moffett-White	9-16			
Best Years of Our Lives, The (172)	Loy-March	4-29			12-9
Born To Kill	Trevor-Tierney	5-27			
Details under title: Deadlier Than the Male					
Code of The West	Warren-Alden	7-22			
Devil Thumbs A Ride, The	Tierney-Leslie	7-8			
Dick Tracy vs. Cueball (62)	Conway-Jeffreys	4-1			11-25
Dick Tracy vs. The Claw	Byrd-Christopher	..11-11			
Falcon's Adventure, The (61)	Conway-Meredith	...4-29			12-23
Farmer's Daughter, The	Young-Cotten	5-27			
Details under title: Katie for Congress					
Fascinating Nuisance	Williams-Hole	2-4			
Details under title: Master Minds					
Flight	Brodie-Long	12-9			
Honeymoon	Temple-Madison	4-1			
Locket, The (86)	Day-Aherne	4-1			12-23
Details under title: A Time to Kill					
Long Night, A	Fonda-Bel Geddes	..9-16			
San Quentin (66)	Tierney-Carr	8-19			12-23
Secret Life of Walter Mitty (T)	Kaye-Mayo	4-29			
Seven Keys to Baldpate	Terry-White	11-25			
Sinbad The Sailor (T)	Fairbanks-O'Hara	3-4			
Tarzan and The Hunters	Weissmuller-Joyce	.10-14			
They Won't Believe Me	Young-Hayward	8-19			
Thunder Mountain	Holt-Hyer	10-28			
Trail Street	Scott-Jeffreys	8-19			
Vacation in Reno (60)	Haley-Jeffreys	2-4			11-11
Woman on The Beach	Bennett-Ryan	2-4			
Details under title: Desirable Woman					
SPECIALS					
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Notorious (101)	Bergman-Grant	...10-29		761	8-5
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
— 1945-46 —					
BLOCK NO. FOUR					
Deadline at Dawn (83)	Hayward-Williams	..5-28		617	3-4
From This Day Forward	Fontaine-Stevens	...9-3		616	3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19		619	12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton	7-9		620	3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	...8-10		618	2-18
BLOCK NO. FIVE					
Badman's Territory (98)	Scott-Richards	10-1		622	4-29
Ding Dong Williams (62)	Vernon-McGuire	...5-14		623	4-29
Partners In Time (76)	Goff-Lauck			625	4-29
Truth About Murder, The (63)	Granville-Conway	..7-23		624	4-29
Details under title: The Lie Detector					
Without Reservations (107)	Colbert-Wayne	...10-29		621	5-13
Details under title: Thanks God, I'll Take It From Here)					
BLOCK NO. SIX					
Bamboo Blonds (68)	Langford-Wade	9-17		630	6-24
Bedlam (79)	Karloff-Lee	8-6		628	5-13
Details under title: A Tale of Bedlam					
Crack-Up (93)	O'Brien-Trevor	1-21		627	6-24
Falcon's Alibi, The (62)	Conway-Corday	8-20		629	5-13
Till the End of Time (105)	McGuire-Madison	.10-29		626	6-24
Details under title: The Dream of Home					
SPECIALS					
Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Belle of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26
Heartbeat (102)	Rogers-Aumont	8-20		662	4-29
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25		652	4-1
Make Mine Music (75)	Disney Cartoon Feature			692	4-29
Stranger, The (95)	Robinson-Young	..10-29		683	5-27
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682	1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		651	4-30
REISSUE					
Pinocchio (T)	Disney Cartoon Feature			691	

20th CENTURY-FOX

1946-47 Features Completed (26) In Production (5)
1945-46 Features Completed (35) In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Captain From Castile (T)	Powers-Peters	12-9			
Forever Amber	Darnell-Wilde	11-11			
Ghost and Mrs. Muir, The	Harrison-Tierney	...12-9			
Moss Rose	Mature-Cummins	12-9			
Mother Wore Tights	Grable-Dailey	11-11			
— 1946-47 —					
Backlash	Travis-Rogers	9-30			
Big Heart, The	Payne-O-Hara	12-9			
Black Beauty (74)	Freeman-Denning	..12-10	Sept.	636	8-19
Boa, Son of Battle (T)	Garner-McCallister	..7-22			
Details under title: The High Window					
Boomerang	Andrews-Wyatt	9-30			
Bowery, The	Raft-Beery	Reissue	Oct.	642	
Brasher Doubloon, The	Montgomery-Gulld	..7-22			
Carnival In Costa Rica (T)	Haymes-Holm	4-29			
Claudia and David (78)	McGuire-Young	3-18	Sept.	637	8-5
Dangerous Millions (69)	Taylor-Drake	7-8	Dec.	648	12-9
Homestretch (T)	Wayne-O'Hara	7-22			
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			
Jewels of Brandenburg	Travis-Cheirel				
Late George Apley, The	Colman-Cummins	7-8			
Home Sweet Homicide (70)	Ball-Scott	3-18	Oct.	640	8-5
If I'm Lucky (79)	Blaine-James	4-29	Sept.	638	9-2
Details under title: That's for Me					
Margie (T) (94)	Craine-Young	2-18	Nov.	646	10-28
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov.	645	10-14
Razor's Edge, The (146)	Power-Tierney	 4-15	Dec.	647	11-25
Shocking Miss Pilgrim, The (T)	Grable-Haymes	12-10			1-6
Strange Journey (65)	Kelly-Massen	5-27	Oct.	643	9-16
Details under title: Flight To Paradise					
Sun Valley Serenade (—)	Henie-Payne	Reissue	Sept.	641	
13 Rue Madeleine	Cagney-Annabella	...6-10	Jan.		1-6
Three Little Girls In Blue (T) (90)	Haver-Montgomery	.11-26	Oct.	639	9-16
Wake Up and Dream (T) (92)	Payne-Haver	5-14			
Wanted for Murder (91)	Portman-Grey	...Foreign	Nov.	644	11-11
COMPLETED — 1945-46					
NOT DESIGNATED					
Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug.	634	6-10
Bell for Adano, A (103)	Hodiak-Tierney	...11-13	Aug.	601	7-9
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug.	633	6-10
Cluny Brown (100)	Jones-Boyer	12-24	June.	628	5-27
Dark Corner, The (99)	Bail-Stevens	12-10	May.	625	4-15
Deadline For Murder (65)	Kelly-Ryan	3-18	Aug.	635	6-24
Do You Love Me? (91)	D'Hara-Haymes	4-30	May.	626	4-29
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July.	632	5-27
Rendezvous 24 (70)	Gargan-Palmer	1-21	May.	627	5-13
Somewhere In the Night	Hodiak-Gulld	12-10	June.	629	5-13
Smoky (T) (87)	MacMurray-Baxter	..7-23	July.	631	6-24
Strange Triangle (65)	Hasso-Shepperd	1-7	June.	630	5-27

UNITED ARTISTS

1945-46 Features Completed (42) In Production (7)

KEY TO PRODUCERS
Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Cobacabana	Miranda-Mark	12-9		Csl	
Little Prince, The	Harman-Ising Cartoon				
Heaven Only Knows	Cummings-Donlevy	.12-23			
Miracle Can Happen, A	All-Star	8-5		Bog-Mer	
Other Love, The	Stanwyck-Niven	10-28		Enterprise	
Red River	Wayne-O'Sheridan	..9-30		Hawks	
Vendetta	DeGeorge-Brooke	...8-19			
— 1945-46 —					
Abie's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Cby	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev.	1-21
Details under title: Abilene					
Adventures of Don Coyote (C)	Martin-Rafferty	8-19		R-C	
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20	Rgs	9-30
Details under title: Me and Mr. Satan					
Arch of Triumph	Bergman-Boyer	...7-22		Enterprise	
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Caesar and Cleopatra (T) (126)	Olivier-Leigh	Foreign	8-16	GFD	9-2
Carnegie Hall	Hunt-Prince			LeB-M	
Chase, The (86)	Cummings-Morgan	...6-24	11-22	Neh	11-11
Christmas Eve	Raft-Blondell	12-9		Bgs	

Curley Rafferty-Olsen 5-27.....Roach.....
Dangerous Venture Boyd-Alexander ...8-5.....Rachmil.....
Dishonored Lady Lamarr-O'Keefe 5-27.....Smg.....
Devil's Playground, The (62) Boyd-Clyde 5-27..11-15...B.B...9-30
Fabulous Joe, The Abel-Grahame 8-6.....Roach.....
Fabulous Dorseys, The Dorsey-Blair 8-5.....Rgs.....
Fanny by Gaslight Mason-Calvert ...Foreign.....GFD.....
Fool's Gold (63) Boyd-Clyde 5-27...1-31....B.B...11-11
Henry V (T) (134) Olivier-Newton ...Foreign.....GFD...4-29
Here Comes Trouble (Cinecolor) Tracy-Lloyd 6-24.....Roach.....
Hoppy's Holiday Boyd-Ware 9-30.....Rchl.....
Jahany in the Clouds (88) Montgomery-Mills .Foreign. 3-15...GFD..12-10
Little Iodine (57) Marlowe-Cramer 4-29..10-11...R.C...9-16
Macomber Affair, The Peck-Bennett 4-29.....Bog.....
Details under title: The Short, Happy Life of Francis Macomber
Mr. Ace (84) Raft-Sidney 3-4....8-2...Bog..10-14
Details under title: Mr. Ace and the Queen
Monsieur Verdoux Chaplin-Raye 6-24.....Chn.....
Details under title: Comedy of Morders
New Orleans deCordova-Patrick ...9-30.....Lev.....
Night in Casablanca, A (89) Marx Brothers 10-15...5-10...LL...5-13
Outlaw, The (114) Russell-Huston 2-8...Hug....4-1
Personal Column Sanders-Ball 11-11.....
Pretenders, The Bracken-Lane 7-8.....Stn.....
Details under title: Strange Bedfellows
Private Affairs of Bel Ami Sanders-Lansbury ...5-13...1-24...Low.....
Ramrod McCrea-Lake 6-20.....Enterprise.....
Rebecca (130) Fontaine-Olivier ..Reissue...4-26 ..Szk.....
Red House, The Robinson-McCallister .5-13.....Lsr.....
Scandal in Paris, A (100) Sanders-Hasso 10-29. -19...Psb....8-5
Sin of Harold Diddlebock The Lloyd-Walbarn 10-1.....Sig.....
Strange Woman, The (100) Lamarr-Sanders 12-24..10-25...Smg..11-25
Susie Steps Out (65) Bruce-Caldwell 5-27..12-13...R.C...12-9
Details under title: Miss Television
2000 Women Robson-Calvert ..Foreign.....GFD.....
Unexpected Caest Boyd-Tate 9-2.....Rel.....
Details under title: Whispering Walls
Who Killed Doc Robin? (C) Olsen-Jannsen 9-30.....Roach.....
Details under Misc. Independents Chart
Young Widow (98) Russell-Hayward 3-5....3-1...Smg....3-4

UNIVERSAL-INTERNATIONAL

1946-47 Features		Completed (26)	In Production (4)
Serials		Completed (1)	In Production (0)
1945-46 Features	(48)	Completed (48)	In Production (6)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

IN PRODUCTION

Time Out of Mind Abbott-Costello 12-9.....
Buck Privates Come Home Colbert-MacMurray 10-28.....
Egg and I, The Calvert-Hutton 12-9.....
Ivy Fontaine-Knowles .12-23.....

—— 1946-47 ——

Brief Encounter (85) Johnson-Howard ..Foreign...8-24.....10-14
Captive Heart, The Redgrave-Johns ..Foreign.....
Dark Mirror, The (85) deHavilland-Ayres 4-1....Oct...Jnsn..10-14
I Know Where I'm Going Hiller-Livesy Foreign.....
I'll Be Yours Durbin-Drake 9-2.....
Johnny Frenchman (104) Rosay-Roe Foreign.....12-23
Love Story Lockwood-Cranger Foreign.....
Lady Surrenders, A Lockwood-Cranger Foreign.....
My Heart Goes Crazy (T) Field-Kendall ...Foreign.....
Magnificent Doll (94) Rogers-Niven 6-24...Nov.....12-9
Men of Two Worlds Calvert-Portman ..Foreign.....
Michigan Kid, The (C) Hall-Johnson 4-29...Dec.....
Mysterious Mr. M. (Serial) Martin-Blake 6-10...7-23...2581.....
Notorious Gentleman (108) Harrison-Palmer .Foreign....Nov...1066..11-11
Pirates of Monterey (T) Montez-Cameron ...5-13.....
Slave Girl DeCarlo-Brent 8-5.....
Smash-Up Hayward-Bowman ...6-10.....
Details under title: Love Takes a Holiday
Song of Scherezade (T) DeCarlo-Donlevy ...1-21....Dec.....
Details under title: Scherezade
Stairway to Heaven (T) Massey-Niven Foreign.....1-6
Swell Guy (87) Tufts-Blyth 6-24....Nov.....12-23
Temptation (98) Oberon-Brent 4-29....Dec.....1-6
Details under title: Bella Donna
They Were Sisters (108) Mason-Calvert Foreign...Sept...1065...9-16
This Happy Breed Newton-Johnson ..Foreign.....GFD.....
Vigilantes Return, The (Cinecolor) Hall-Lindsay 7-22.....
Wicked Lady (97) Mason-Lockwood ..Foreign...Dec.....12-23
Years Between, The Redgrave-Hobson .Foreign.....

COMPLETED —— 1945-46 ——

Blondie Alibi (62) Neal-O'Driscoll 1-21...4-12....527...4-15
Details under title: Design for Death
Black Angel, The (81) Duryea-Vincent 4-29....8-2....543...8-19
Details under title: Lesson in Love
Cat Creeps, The (57) Collier-Brady 1-21...5-17....532...6-10
Canyon Passage (T) (90) Andrews-Hayward 9-3...7-26....541....8-5
Danger Woman (65) Joyce-Porter 4-15...7-12....539....8-5
Details under title: Claudia's Wife Arnaz-Smith 4-29...7-26....542..11-11
Coban Pete (61)
Dark Horse (59) Terry-Savage 4-1...7-19....540.....
Dead of the Night (79) Redgrave-Wilhers .Foreign...8-23....547...7-22
Dressed Ta Kill (72) Rathbone-Broce 2-4....6-7....534...6-24
Details under title: Prelude to Murder
Gunmen's Code (54) Grant-Adams 8-5...8-30...1107.....
Her Adventurous Night (65) O'Keefe-Walker 4-29....7-5....538...7-22
Details under title: He Meant No Harm
Inside Job (65) Foster-Rutherlord ..3-18...6-28....537....7-8
Details under title: Kelly is My Name
Killers, The (102) Lancaster-Gardner ..5-13...8-30....548...8-19
Lawless Breed, The (56) Grant-Adams 7-22...8-16...1106.....
Little Miss Big (61) Holden-Simmons 3-4...8-30....549..11-25
Lover Come Back (90) Brent-Hall 3-18...6-21....536...6-24
Lost City of the Jungle (Serial) Adams-Hayden 2-18...4-23...1881.....
Madonna of the Seven Moons (88) Calvert-Granger ..Foreign....4-5....526...6-10
Night in Paradise (T) (84) Oberon-Bey 1-8....5-3....529...4-29
Rustlers' Roundup (56) Grant-Adams 7-8....8-9...1105.....
Run-Around, The (88) Cameron-Raines 4-1...5-14....535...6-24
She Wolf of London, The (61) Haden-Harvey 12-24...5-17....531...4-29
Details under title: Alibi in Ermine
She Wrote the Book (75) Davis-Oakie 2-4...5-31....533...5-27
Slightly Scandalous (62) Ryan-Brady 5-13....8-2....544....9-2
So Goes My Love (88) Loy-Ameche 11-22...4-19....528...4-15
Details under title: Genius in the Family
Strange Conquest (63) Wyatt-Cookson 2-4...5-10....530...5-13
Time of Their Lives, The (82) Abbott-Costello ...3-18...8-16....546.....
While Tie and Tails (77) Duryea-Raines 7-8...8-30....550.....
Wild Beauty (61) Porter-Collier 6-10....8-9....545..10-14

WARNER BROTHERS

1946-47 Features		Completed (24)	In Production (6)
1945-46 Features		Completed (22)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

IN PRODUCTION

Dark Passage Bogart-Bacall 11-25.....
Deep Valley Clark-Lupino 10-14.....
My Wild Irish Rose (T) Morgan-King 10-14.....
Night Unto Night Lindfors-Reagan ...9-30.....
Woman in White, The Parker-Young 10-14
Unfaithful, The Sheridan-Scott 12-9.....

COMPLETED —— 1946-47 ——

Beast with Five Fingers, The (88) Aldo-King 12-10....2-8....613....1-6
Big Sleep, The (114) Bogart-Bacall 10-31...8-31....601...8-19
Cheyenne Morgan-Wyman 4-1.....
Cloak and Dagger (106) Cooper-Palmer 4-1...9-28....603...9-16
Cry Wolf Flynn-Stanwyck 5-27.....
Deception (112) Davis-Henreid 5-13..10-28....605..10-28
Escape Me Never Flynn-Lupino 11-26.....
Humoresque (125) Crawford-Garfield .12-24...1-25....612....1-6
King's Row (127) Sheridan-Cummings Reissue...12-7....608.....
Life With Father (T) Dunne-Powell 4-15.....
Love and Learn Carson-Vickers 9-16.....
Never Say Goodbye (97) Flynn-Parker 8-6...11-9....606..10-28
Nobody Lives Forever (100) Garfield-Fitzgerald ..9-18..10-12....604...9-30
Nora Prentiss Sheridan-Smith 1-21.....
Man I Love, The (96) Lupino-Alda 1-11....611....1-6
Details under title: The Sentence
Possessed Crawford-Heflin 6-24.....
Details under title: The Secret
Pursued Wright-Mitchum 8-19.....
Shadow of A Woman (78) King-Prince 2-19...9-14....602....9-2
Stallian Road Beagus-Smith 4-15.....
That Way with Women Greenstreet-Vickers ..2-18.....
Details under title: A Very Rich Man
Time, The Place and The Girl, The (T) 105 Morgan-Paige 4-2..12-28....610..12-23
Two Mrs. Carrolls, The Bogart-Stanwyck ...5-14.....
Verdict, The (86) Greenstreet-Lorre 11-23....607..11-11
Wild Bill Hickock Rides (72) Bennett-Cabot ...Reissue...12-7....609.....

COMPLETED —— 1945-46 ——

Burma Victory (63) Documentary 2-16 . 512.....
Cinderella Jones (88) Leslie-Aldo 12-13....3-9....512...2-18
Devotion (107) deHavilland-Lupino 11-16...4-20....517...4-15
Her Kind of Man (78) Scott-Paige 8-20...5-11....518...4-29
Janie Gets Married (89) Leslie-Hatton 4-16...6-22....520...6-10
My Reputation (94) Stanwyck-Brent 11-29...1-26....510...1-21
Night and Day (T) (128) Grant-Smith 6-25....8-3....523...7-22
Of Human Bondage (107) Henreid-Parker 7-24...7-20....522....7-8
One More Tomorrow (87) Sheridan-Moran ...11-1. ..6-1....519...5-27
Saratoga Trunk (135) Cooper-Bergman 3-8.. 3-30....514..12-10
Stolen Life, A (107) Davis-Ford 2-19....7-6....521...5-27
Three Strangers (93) Fitzgerald-Greenstreet 1-22...2-16....511....2-4
Two Guys From Milwaukee (90) Morgan-Leslie 12-24...8-17....524....8-5

REISSUES

City for Conquest Cagney-Sheridan 4-13....515.....
No Time for Comedy Rossell-Stewart 4-13....516.....

MISC. INDEPENDENTS

IN PRODUCTION

Paradine Case, The Todd-Peck 12-23.....

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

COMPLETED —— 1946-47 ——

Bells of San Fernando Woods-Warren ...11-25.....SC-A.....
Buffalo Bill Rides Again Arlen Holt 11-25.....SC-A.....
Dael in the Sun (T) Jones-Cotten 3-19.....Srt.....
My Dog Shep Neil-Chapman 9-2.....SG-A.....
Neath Canadian Skies Hayden-Cooper SG-A.....
Queen of The Amazon Morison-Lowery ..9-30.....SG-A.....
Renegade Girl Curtis-Savage 9-30.....SC-A.....
Rolling Home Parker-Hayden 7-8.....SG-A.....
Details under title: One More Chance

NEWS DIGEST

(Continued from Page 5)



Director William Wyler was awarded top honors for 1946 by the New York Film Critics for his direction of Samuel Goldwyn's "The Best Years of Our Lives." The picture also was selected as the "best" of the year. Other honors went to Laurence Olivier for his performance in "Henry V" and to Celia Johnson for her role in "Brief Encounter."



Joseph Bernhard purchased stock to assume a controlling interest in Film Classics. He is a former Warner Bros. executive.



Adolph Zukor, Paramount board chairman, struck out at British and domestic "maligners" of the motion picture industry. Declaring that Hollywood "makes the best pictures in the world," Zukor said the industry and the men in it deserve respect.

as a consequence of the controversy which resulted in the withdrawal of Selznick's product from UA distribution and the formation of his own releasing organization.

The litigation was formed of two separate actions, one, in Superior Court, against Chaplin, Miss Pickford and the Pickford Corp. for damages of $6,000,000, alleging "that they maliciously conspired to deprive Selznick's company of a distribution agreement executed in October, 1942 for selfish purposes of their own which will be revealed," and, the other, in Federal Court, against United Artists for $7,500,000 damages, claiming "deliberate and wilful mishandling of Selznick's productions, including the sale of weaker product of other producers on the strength of Selznick's pictures."

In a statement announcing the suits, Vanguard charged Miss Pickford and Chaplin had refused to heed the advice of the "management of United Artists...that there was no merit to their claim that Selznick or Vanguard had violated their contracts by turning over to 20th Century-Fox and to RKO stories and scripts which Selznick had abandoned, as provided for in his distribution agreements because he did not think them up to his standards; that the agreements also provided for Vanguard's and Selznick's right to lend producers, directors and players to other studios."

Attempts Made to Settle

The Chaplin and Pickford charges were denounced by Daniel T. O'Shea, Vanguard president, as "red herrings" used by the other two partners in the United Artists holdings to serve their own ends. He added that attempts had been made to settle the situation through offers made to Selznick and Vanguard, starting at $1,000,000 and that recent attempts had been made by the management of UA to bring about a peaceful settlement through an accession by Selznick and Vanguard to Miss Pickford's demands concerning her own productions. Selznick also charged that Miss Pickford and Chaplin "had not contributed anything of appreciable value to the company for years."

Meanwhile, the Selznick Releasing Organization revealed that it already had its own sales offices operating in ten cities — New York, Chicago, Dallas, Los Angeles, San Francisco, Atlanta, Seattle, Kansas City, Cleveland and Boston. These offices are now being used as headquarters for sales of Selznick's "Duel in the Sun," and will be fully staffed within two weeks, a company spokesman reported.

* * *

PARAMOUNT DECENTRALIZES TWO DIVISIONS

In a decentralization move described by Charles M. Reagan, vice-president in charge of distribution, as designed "to maintain the closest possible connection with our accounts," Paramount last week transferred its mid-eastern and western sales divisions from the home office to the field.

Earle Sweigert, sales manager of the mid-eastern division, henceforth will work from the Philadelphia office, while George Smith, manager of the western division, will operate from Los Angeles. Hugh Owen, of the eastern-southern division, and James Donahue, of the central division, will continue to function from the home office.

Reagan declared that this move is an experiment and, if successful, "will be expanded and made permanent."

The ten branches in the western division will be divided into two districts, instead of the three as at present. Hugh Braly has been transferred from the Denver to the western district, where he succeeds Del Goodman, who resigned. Braly will continue to supervise Denver and Salt Lake, as well as the four west coast offices.

The Omaha branch will be added to Ralph Libeau's district, Reagan also stated.

* * *

FEDERAL TAX 10% JULY 1st

Despite the looming spectre of Republican opposition, the industry welcomed enthusiastically the President's proclamation halving the Federal admissions tax effective July 1 of this year. The wartime levy of 20% will be cut to 10% on that date, unless the Republican-dominated Congress enacts a tax bill to continue or otherwise modify the present rate.

The President's proclamation, issued unexpectedly on New Year's Eve, was the official declaration of the end of hostilities.

In some exhibitor quarters, fear has been expressed that a drop in the Federal admissions tax will bring on a wave of new tax bills in municipalities and state legislatures.

* * *

BEN BERGER SUES MAJORS

Charging violation of the anti-trust acts, Ben Berger, Minneapolis independent, has filed suit for $1,350.000 triple damages against the major film companies and the Minnesota Amusement Co.

On behalf of the Duluth Theatre Corp. and the Lyceum Building Corp., Berger, president of both companies, alleged that he has been unable to obtain first-run product since he acquired the Lyceum Theatre from Minnesota Amusement in 1941. At the same time, he asserts, the majors have granted first-run showings to the competitive theatre operated by Minnesota Amusement. Berger says he was forced to reduce his admission prices and was unable to compete with other houses in Duluth.

* * *

GOLDMAN ASKS 8 MILLIONS IN 2nd SUIT

The $375,000 recently awarded to William Goldman, Philadelphia independent circuit operator, by a Federal Court looked like peanuts last week when he filed his second suit against the Warner Bros. theatre chain and the major distributors in U. S. District Court. This time Goldman is asking $8,400,000.

In his previous action filed in Dec., 1942, Goldman claimed that the Warner circuit and the major film companies had conspired to prevent him from obtaining first-run product for his Erlanger Theatre in downtown Philadelphia. District Judge William

(Continued on Page 24)



Edgar Layton, treasurer of Warner's Earle Theatre, Washington, D. C., flies to New York each week to attend the class in Motion Picture Management at New York University. Here he is shown with Professor Michael Zals (left), who conducts the class, and Arthur Weinberger, office manager of WB New York exchange, who recently addressed the class.

PICKUPS
to and from
Phila. Airports
Meeting All Planes
Day and Night
Service
ANOTHER SUPER SERVICE
from
HIGHWAY EXPRESS LINES, Inc.
236 N. 23rd St. 1239 Vine St.
1225 Vine St. Phila. 7, Pa.
LOcust 7-4311

DEPENDABLE DELIVERY
NEW JERSEY MESSENGER SERVICE
Member Nat'l Film Carriers
250 N. Juniper St., Phila. 7, Pa.
LOcust 7-4823

NEWS DIGEST

(Continued from Page 23)

H. Kirkpatrick was overruled by the Circuit Court and ordered to make an award to Goldman, which was fixed under the Clayton anti-trust act at triple the loss of $125,000. The new suit is based on a claim for loss of potential profits, damages and expenses amounting to $2,800,000 incurred between the date of the original suit and the present action. If sustained in the full amount, Goldman would be awarded treble damages of $8,400,000.

* * * *

BERNHARD BUYS INTO FILM CLASSICS

A "substantial" interest in Film Classics has been acquired by Joseph Bernhard, former Warner executive and until recently affiliated with United States Pictures, through his purchase of stock held by Joseph Auerbach and the law firm Stillman and Stillman.

There was no word whether Bernhard would be active in the operation of the independent distribution organization. Film Classics functions through franchise holders in most territories, but operates several of its own exchanges.

In conjunction with the news of Bernhard's affiliation, the company announced that it had acquired 24 Alexander Korda features, formerly released by United Artists, for distribution in the United States and Canada. First of this group will be "Thief of Bagdad." Others to follow include "Lydia," "That Hamilton Woman," and "The Return of the Scarlet Pimpernel."

* * * *

DANSON HEADS PRC ADV'G; STOLZ UPPED

Harold L. Danson has assumed the post of director of advertising, publicity and exploitation for the new PRC, succeeding Arnold Stolz, who was promoted to special national sales representative. Both appointments were announced by president Harry H. Thomas.

Danson was formerly with the Kayton-Spiero Advertising Agency, where he handled special work for 20th Century-Fox. Previously, he had been with Paramount in New York and Hollywood.

Stolz will be assistant to Lloyd L. Lind, v.p. and assistant general sales manager. His immediate function will be concerned chiefly with the sale and promotion of a series of new pictures to be released shortly.

* * * *

M OF D TRAILERS JAN. 24-30

The March of Dimes trailer, featuring Greer Garson, will be shown in theatres from January 24 through January 30, it was announced by Emil C. Jensen, director of the film division of the National Foundation for Infantile Paralysis. The number of theatres that have pledged support of the annual drive has been growing steadily, M of D headquarters reports.

The press book, being prepared by film division Publicity Director Charles Reed Jones, will be in the hands of exhibitors shortly.

PRINCIPAL PROVISIONS OF DECREE

(Continued from Page 4)

ninety-five per cent or more. The relationships between the defendants and independents which violate this provision shall he terminated by a sale to, or purchase from the co-owner or co-owners, or by a sale to a party not one of the other defendants. In dissolving relationships among defendants and between defendants and independents which violate this provision, one defendant may acquire the interest of another defendant or independent if such defendant desiring to acquire such interest shall show to the satisfaction of the court. and the court shall first find, that such acquisition will not unduly restrain competition in the exhibition of feature motion pictures. Each of the defendants shall submit to this court within six months a statement outlining the extent to which it has complied and the manner in which it proposes to comply with this provision, setting forth in detail the names, locations, and general descriptions of the theatres, corporate securities, and beneficial interests of any kind involved, the sales thereof that it has made, and such interests as it proposes to acquire, with a statement of facts regarding each competitive situation involved in such proposed acquisition sufficient to show the probable effect of such acquisition on that situation. Similar reports shall be made quarterly thereafter until this provision shall have been fully complied with. Reasonable notice of such acquisition plans shall be served upon the Attorney General and plaintiff shall be given an opportunity to be heard with respect thereto before any such acquisition shall be approved by the court.

"(6) From expanding its present theatre holdings in any manner whatsoever except as permitted in the preceding paragraph.

"(7) From operating, booking, or buying features for any of its theatres through any agent who is known by it to be also acting in such manner for any other exhibitor, independent or affiliate.

"Nothing contained in this decree shall be construed to limit, in any way whatsoever, the right of each distributor-defendant to license, or in any way to arrange or provide for, the exhibition of any or all the motion pictures which it may at any time distribute, in such manner, and upon such terms, and subject to such conditions as may be satisfactory to it, in any theatre in which such distributor-defendant has or may acquire pursuant to the terms of this decree, a proprietary interest of 95 per cent or more either directly or through subsidiaries."

"QUOTES"

What the Newspaper Critics Say About New Films

'HUMORESQUE'

WARNERS

"Unadulterated schmaltz ..The Warner Brothers have wrapped this piteous affair in a blanket of soul-tearing music which is supposed to make it spiritually purgative...The music, we must say, is splendid—and, if you will only shut your eyes...and your ears...you may enjoy it very much." — CROWTHER, N. Y. TIMES.

"Hardly any story at all to fill its two hours and five minutes. So the characters just stand around and kill time by talking ...A much more substantial side of the entertainment the picture brings is the long and frequent interludes devoted to the violin music." — COOK, N. Y. WORLD-TELEGRAM.

"Remarkable variation on the Svengali theme. It is chock-full of come-ons; it is not much in the way of entertainment... Even with Jean Negulesco's sometimes effective direction, 'Humoresque' is definitely palling...Levant earns his screen simoleons by playing rather triumphantly when the plot goes dead."—BARNES, N. Y. HERALD TRIBUNE.

"The award performance she (Joan Crawford) gave in 'Mildred Pierce' is more than sustained in 'Humoresque' ...Sure-fire hit." — THIRER, N. Y. POST.

"Well-written, judiciously directed and sincerely acted drama." CAMERON, N. Y. DAILY NEWS.

'STAIRWAY TO HEAVEN'

UNIVERSAL-INTERNATIONAL

"Gripping and fanciful...Part amusing, part serious, and an almost wholly intriguing bit of make-believe...Fascinating trick of cinema fancy, another plus score for Powell, Pressburger and the English film industry." — GUERNSEY, N. Y. HERALD-TRIBUNE.

"Conservative British humor is combined with extravagant Hollywood taste...Unique picture, an amusing and often delightful comedy of a serious theme." — HALE, N. Y. DAILY NEWS.

"Delicate charm, the adult humor and visual virtuosity of this Michael Powell-Emeric Pressburger film render it indisputably the best of a batch of Christmas shows...Deliciously sophisticated frolic...Take this recommendation: see 'Stairway to Heaven.' It's a delight." — CROWTHER, N. Y. TIMES.

"An intellectual strip-tease, a titillating cerebral prank, a gay and tender adult holiday, a movie that dances for joy on the premise that movie audiences have wit and minds and imagination ...A fresh and original picture, a treasure of joy to the wise." — AGER, PM.

"A picture of rare distinction and intelligence...Perfectly balanced, perfectly enjoyable picture, always noting the fact that, as usual, the British make no concessions to youthful or immature groups in movie audiences." — WINSTEN, N. Y. POST.

"Very enjoyable fable, slyly comical one moment and pleading to break your heart the next." — COOK, N. Y. WORLD- TELEGRAM.

'THE WICKED LADY'

UNIVERSAL

"Cloak-and-nonsense drama...Impossible wickedness and impossible naivete go clad in perukes, satins and grand manners in this lengthy charade, but the fancy dress only serves to exaggerate the film's preposterousness." — GUERNSEY, N. Y. HERALD TRIBUNE.

"The English picture that had to be sent back across the Atlantic for some retakes with ruffly and lacy collars added to the gowns...Whole story has an naive tone that might have been charming, for instance, in a Walt Disney cartoon...Flamboyant grandeur of James Mason's style of acting merely adds emphasis to the story's absurdities." — WEILER, N. Y. TIMES.

"Since performances, dialogue, and incidents are in themselves rather undistinguished, one's entire attention is thrown back upon the solitary fact of a woman's base villainy...Mighty discouraging picture, and not much fun either." — WINSTEN, N. Y. POST.

"While these pyrotechnics are not guaranteed to cause lifted eyebrows, blushes or quickened pulses, the romantic adventure captures, despite a welter of stately phrases and an extravagant plot, the lusty moors and flavor of Charles II's England." — COOK, N. Y. WORLD-TELEGRAM.

'ABIE'S IRISH ROSE'

UNITED ARTISTS

"No objection to 'Abie's Irish Rose' on religious grounds. If a mediocre little movie like the current conception of Anne Nichols' marathon comedy preaches anything, it's tolerance. You certainly don't get provoked with any special person or race in the picture—only at everybody who acts so foolishly for a whole hour and a half's unreeling." — THIRER, N. Y. POST.

"The old jokes about the Jews and the Irish have not only been squeezed dry, they create at this stage in civilized progress a peculiar embarrassment among listeners...The fun in 'Abie's Irish Rose' was never authentic. At present it is tasteless...Acting is no better than the script."—PIHODNA, N. Y. HERALD TRIBUNE.

"Not much harm in it...But not much entertainment either." COOK, N. Y. WORLD-TELEGRAM.

"A source of intermittent laughter; laughter which stems from the exaggerated racial and religious prejudices...But somehow in this day one does not relish this sort of humor...Direction lacks comic inventiveness and the dialogue, already supposedly toned down by the producers, still contains seemingly unnecessarily offensive lines." — PRYOR, N. Y. TIMES.

'CROSS MY HEART'

PARAMOUNT

"Uneven farce...A court-room scene does have some moments of frenzied and fanciful fun...But then the whole thing goes haywire...Obviously the writers and the director (John Berry) took the silliest way out." — CROWTHER, N. Y. TIMES.

"There are more than enough antics for a screen comedy, but they add up to very little laughter...Generally tedious and tasteless entertainment...Never succeeds in making wacky screen comedy much more than wearisome." — BARNES, N. Y. HERALD TRIBUNE.

"Sonny...Betty...They do not fit. The director or someone connected with the picture has it jumping incoherently from scene to scene in the effort, but they cannot make it." — COOK, N. Y. WORLD-TELEGRAM.

"Caricature and satire, with plenty of vigor...There is a racuous impertinence about 'Cross My Heart', something almost burlesquey in its spirit, that impels your reviewer to rank it well above its predecessor and a bit higher than would the popular

'IT'S A WONDERFUL LIFE'

RKO

"Document of small town existence...Has moments which are trying, but they are easily forgotten in the fluency and realism of a forthright and deeply felt motion picture...Loaded with artistry and sincerity...With Stewart playing the chief figure in his cinematic morality play, it is engrossing and universally pertinent." — BARNES, N. Y. HERALD TRIBUNE.

"Mr. Capra, back from the war, has resumed with a will his previously manifest penchant for portraying folks of simple, homely worth...Great abundance of colloquial incidents and emotional tangles of a mistful, humorous sort...Weakness is the sentimentality of it — its illusory concept of life." — CROWTHER, N. Y. TIMES.

"The war made no change in Capra, glory be, but it seems to have made a considerable one in Capra's favorite actor, James Stewart — and every bit of it decidedly for the better... Like many another Capra masterpiece, this is a humorous fantasy. Once more this director will demonstrate the fallacy of the old Hollywood maxim that fantasy is poison at the box office." — COOK, N. Y. WORLD-TELEGRAM.

"Capra seems to have lost touch somehow. He is trying for the big meaningful sentiments and as often as not falling into embarrassing theatrics...His sense of comedy seems to have rusted during the years away from Hollywood...A picture built along noble lines." — WINSTEN, N. Y. POST.

THE MOST BELOVED NAME IN MOTION PICTURES



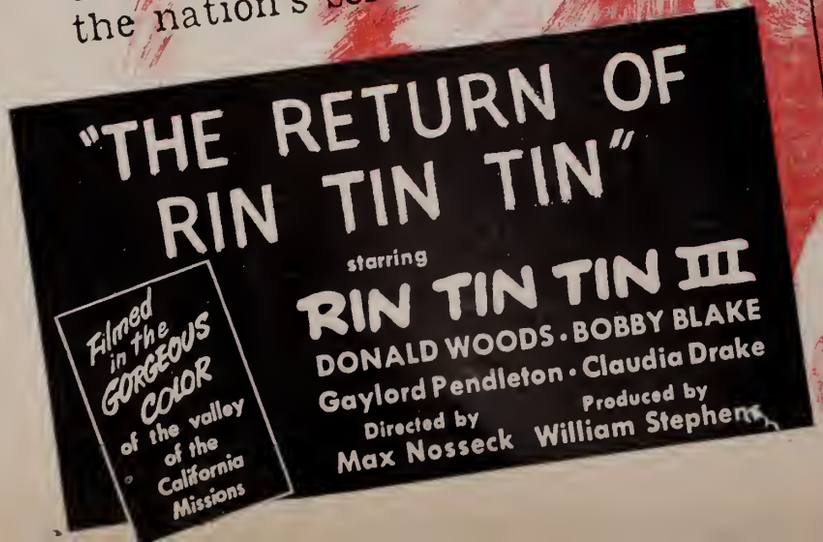
Survey Shows Rin Tin Tin Is Films' Best-Known Name

A nationwide survey covering cities of all sizes from rural communities to the largest cities in the country, and from the Atlantic seaboard to the Pacific, has revealed that the best known motion picture "personality" ever to appear on a screen is Rin Tin Tin, the animal star. The survey was conducted for new P. R. C. Pictures, Inc., in connection with the forthcoming release of "The Return of Rin Tin Tin," Vitacolor feature starring Rin Tin Tin III and scheduled to reach the nation's screens early next year.

The survey revealed that 70.3 percent of those people queried—ranging in age groups from 6 to 15 years and 16 to 45—knew the name of Rin Tin Tin. This is a larger percentage than has ever known of any other film star's name. Of the people who had heard of Rin Tin Tin's name, 94.6 percent identified him correctly as the animal star of motion pictures. Queried as to their reasons for wanting to see the picture, "The Return of Rin Tin Tin," 77.5 percent of the replies were: "I like dogs and dog films."

During the course of the inquiry, interviews were tabulated from half males and half females. The cities covered represented one-third large cities—New York, Chicago and San Francisco; one-third medium sized cities—Columbus, Bridgeport, Ft. Wayne and Covington, and one-third small cities and their surrounding rural areas—Holyoke, Hoboken and Charlotte.

From Brooklyn Eagle,
Wednesday, Nov. 27, 1946



Film BULLETIN

America's Independent Motion Picture Journal

FEBRUARY 3, 1947

MESSAGE OF HOPE

A. F. MYERS SEES GAINS FOR EXHIBITORS IN DECREE, BUT SAYS DIVESTITURE STILL VITAL ISSUE. Page 7

STUDIO SIZE-UPS

LOADED WITH "INSIDE DOPE" FOR EXHIBITORS AS WELL AS FILM PEOPLE Page 15

TWO NEW COLUMNS

TURN TO PAGE 4 FOR "THINKING OUT LOUD" AND "SHORT SUBJECTS"

Reviews of the New Films

'BOOMERANG' GRIPPING, REALISTIC DRAMA WITH EXCITING TWISTS

'SONG OF SCHEHERAZADE' LAVISH SPECTACLE, DULL ENTERTAINMENT

'ADELIA' SLOW-MOVING BRITISH VERA CASPARY DRAMA

'BLIND SPOT' STRIVES TO BE A MINOR LEAGUE 'LOST WEEKEND'

'THE DEVIL ON WHEELS' HEAVY-HANDED TOPICAL PREACHMENT

And Others, Pages 10, 11, 12

EVERYTHING YOU'VE WANTED

every compelling element that
makes for *HAPPY BOX-OFFICE!*
...ALL YOURS... in *"I'LL BE YOURS"!*



*POWERFULLY PRE-SOLD WITH A

N A DURBIN PICTURE!...

STARS...



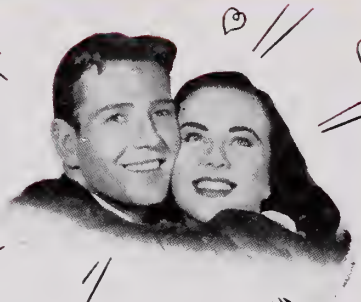
Exciting DEANNA DURBIN
...Singing, loving, having fun!

Sensational TOM DRAKE
...The Screen's new romantic star!

Hilarious WILLIAM BENDIX
...That "Life of Riley" favorite!

Merry Mad ADOLPHE MENJOU
...A riot in his grandest role!

STORY...



The merriest boy-girl escapade in years...spiced with the kind of romance that makes them yell for more!

SONGS...



Deanna . . . Singing with her heart on her lips . . . as only she can sing of love! Hear the applause for "It's Dream Time", "Sari Waltz", "Granada"!



NATIONAL MAGAZINE CAMPAIGN!

THINKING OUT LOUD

Exhibitors Welcome Eagle-Lion

Eagle-Lion, the newborn babe of the industry, is certainly entitled to a hearty welcome from the exhibitors of the nation. This latest addition to the film family arrives at a crucial moment when the pinch of the acute product shortage has most theatremen howling in agony, when any new source of pictures can be counted on to ease the tight market to some degree.

But Eagle-Lion looks like something more than an outfit that will merely furnish film. It promises to provide good, exploitable product. The company's manpower is composed of well-grounded film executives with their feet planted firmly on the terra firma. The tone of the publicity issued throughout the organizational period was notable for its absence of the usual flamboyant claims and promises. This was to be no effort to crowd Metro off its perch, but, frankly stated, the source of a new supply of representative major-quality product, produced here and imported from England.

Sponsoring E-L financially are Pathe, Inc., representing the Young interests, and that redoubtable British entrepreneur, J. Arthur Rank. This is a formidable alliance, well able to furnish some stiff competition to the major companies. Pathe recently plunked down close to 4 million cool dollars for the expansion of Eagle-Lion and PRC, the major portion ear-marked for the former outfit. That's a sizeable bit of American coin and can be accepted as forceful reiteration of the parent company's determination to advance E-L to a prominent position in the industry scene without too much delay.

In Bryan Foy, they have acquired a shrewd and thoroughly seasoned production chief. He does not strive to be a Goldwyn, but he knows plenty about making box-office movies. Foy has been building a backlog of story properties that will emerge as highly marketable films during the coming months. An example of the type of story he is lining up was reported in our Studio Size-ups department last issue. It is "Corkscrew Alley," a yarn about a thrilling escape from a chain gang, on which Humphrey Bogart held an option with intentions of producing it as an independent venture of his own. When Bogart was re-signed by Warners, he dropped the option and Foy grabbed the rights.

A glance at the Production Record in this issue of Film Bulletin reveals a couple of imposing pictures already listed in the so-far slim number of E-L features soon to be released. "Amy Comes Across," with Franchot Tone and Ann Richards, and "Repeat Performance," with Joan Leslie and Louis Hayward, are definitely of major calibre. The currently premiering "It's A Joke, Son!" is a capital piece of showmanly merchandise. The Hollywood studio, it is true, has moved cautiously, but certainly in the right direction.

President Arthur Krim is proving to be an adept organizer and he has assembled a staff of topflight executives. Exhibitors can expect to find in vice-president, general sales manager A. W. Schwalberg, one of the industry's fair-minded sales officials. The company's advertising, publicity and exploitation are in the able hands of Max E. Youngstein, who knows all there is to know about what to do with film merchandise.

Eagle-Lion is well named. It is an organization that combines strength and the capacity to soar to great heights. It merits the best wishes of all theatremen.

SHORT SUBJECTS

They're Making Book On Scuddas

The bookmakers are laying the following odds on 20th-Fox's title "Scudda Hoo, Scudda Hay": 20 to 1 that one Scudda is dropped; 8 to 1 that both Scuddas are dropped, and 4 to 1 that the Hoo and the Hay don't go. You steps up and takes your cherce!

Two of Philly's exhibitor pioneers passed away within one week. **Marcus Benn** died on Jan. 23rd. He opened his first theatre, The Benn, in 1909. On Jan. 28th, **Morris Gerson,** also a veteran theatreman, passed on.

Shades of The Great Lover! **Rudolph Valentino** has been signed for the cast of Paramount's "Road to Rio" — only this one is Irish — **Rudolph Valentino Freeman,** so named by his mother, who was an avid admirer of the silent screen lover. Valentino (the Freeman has been dropped for screen purposes) will play a bellhop!

Note for music-lovers: **Spike Jones,** zany band leader, has been named "King of Corn" for the sixth successive year by the readers of Downbeat Magazine, tradepaper of the orchestra world.

Hank Linet, Universal-International Eastern Advertising Manager, will conduct a series of lectures on motion picture advertising and publicity at the New School for Social Research in New York.

An informal three-day meeting of representatives of several Allied units in connection with the Allied Caravan is scheduled for Philadelphia on Feb. 3. Attending will be **Sidney Samuelson,** Caravan chief; **H. A. Cole,** Texas Allied; **William Carroll,** ATO of Indiana; **John H. Wolfberg,** Denver Allied; **Bennie Berger** and **Stanley Kane,** North Central Allied; **Charles Niles,** Ia-Neb. Allied.

William Goldman announced the purchase of Philly radio station WDAS and will demolish his central city Keith Theatre structure to make room for both the radio station and a new 2500 seat deluxe first-run theatre.

Plans for the distribution of Universal-International product for the next six months will be formulated at three regional sales meetings scheduled by **W. A. Scully,** Universal sales chief. The first took place at Mark Hopkins Hotel, San Francisco, Jan. 27; the second is set for Drake Hotel, Chicago, Feb. 7; the third will follow in New York. Particular emphasis will be accorded "The Egg and I," which Scully termed the most formidable U-I release. A huge amount is ear-marked for exploiting this one.

M-G-M purchase of the Hotel Astor, New York, was confirmed last fortnight in a deal reported to involve $5,700,000. There was no comment from the company as to whether the building will be demolished to erect a theatre and office building, but the rumor to that effect is strong.

Realignment of Paramount's home office promotional setup following the recent resignation of **Al Wilkie,** publicity manager, was announced by **Curtis Mitchell,** director of advertising, publicity and exploitation. **C. N. Odell,** formerly in charge of newspaper contacts, will head a newly created press department, which will include publicity services, and **Gordon Swarthout** becomes co-ordinator of the company's publicity-exploitation activities.

Admissions tax collections for November, 1946, reached a new high for the month and was the third highest in history, as Bureau of Internal Revenue receipts showed $42,182,000. This compares with the take for November, 1945, of $29,862,687.

Universal's **Maurice Bergman** and the horse he was riding disagreed. Maurice lost. He was discharged from the hospital in San Francisco late last week and is scheduled to leave Tuesday (4th) with U-I advertising chief **John Joseph** for regional meetings in Chicago and New York to discuss plans for selling "The Egg and I."

Lou Lifton was in New York last week to lay plans for the national advertising and publicity campaigns on Monogram's big special, "It Happened On 5th Avenue."

20th Century-Fox will enlarge and re-equip Wembley Studios in England to the tune of one million pounds if it can get permits from the Board of Trade in London to do so, according to **Murray Silverstone,** company international head.

DAVE BADER JOINS FILM BULLETIN

Dave Bader, industry veteran, has been named Business Manager of FILM BULLETIN, it was announced today (3rd) by Mo Wax, Publisher. His headquarters will be in the New York business office, Suite 622, Manufacturers Trust Bldg., 1819 Broadway. Telephone: CI. 6-9159.

Mr. Bader has just completed a special assignment with the motion picture division of the March of Dimes, working with Emil C. Jensen, director, and Charles Reed Jones, puhlicity manager.

YOU
– AND AMERICAN BROTHERHOOD

The National Conference of Christians and Jews is an organization devoted to good will among men. Or, what the charter of the United Nations defines as, "Universal respect for an observance of human rights and fundamental freedoms for all, without distinction as to race, language or religion." ¶ American Brotherhood Week will be observed February 16-23, 1947.

Joining together in this fight against prejudice will be:

RADIO
THE PRESS
NATIONAL ORGANIZATIONS
and
THE MOTION PICTURE INDUSTRY!

You are the Motion Picture Industry!

You are the vital part of this drive!

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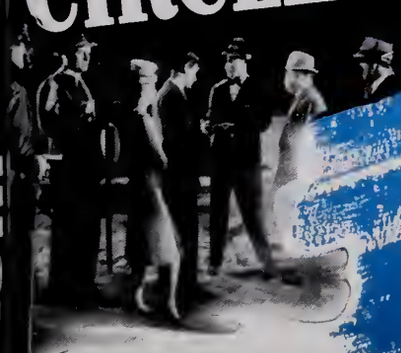
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ENTERTAINMENT!

KEEP YOUR BOX OFFICE EYE ON REPUBLIC

'BOOMERANG' GRIPPING DRAMA WITH EXCITING TWISTS

Rates ● ● ● generally

20th Century-Fox
88 minutes

Dana Andrews, Jane Wyatt, Lee J. Cobb, Cara Williams, Arthur Kennedy, Sam Levene, Taylor Holmes, Robert Keith, Ed Begley, Leona Roberts, Philip Coolidge, Lester Lonergan, Lewis Leverett, Barry Kelley, Ida McGuire, Clay Clement.

Directed by Elia Zazan.

This engrossing drama seldom flags an interest, suspense or excitement. Producer Louis de Rochemont again uses his "March of Time" technique, seen previously in "The House on 92nd Street" and currently in "13 Rue Madeleine." The documentary atmosphere is further enhanced by having many of the scenes enacted in the picture's locale, a small city in Connecticut. Superiorly directed and acted, it will prove satisfying filmfare to all classes of patrons, and favorable word-of-mouth response should bring gratifying returns in all types of theatres. Dana Andrews, starring in the role of a conscientious, politician-harried state's attorney, gives an outstanding performance. So, too, do Lee J. Cobb as a hard-bitten police chief, Sam Levene as a cynical court reporter, and Arthur Kennedy as a war veteran accused of murder. Cara Williams gives a noteworthy portrayal of a vengeful waitress in a cheap restaurant. Photography is above par, both in lighting of scenes and movement of cameras; many of the exterior crowd shots have the factual quality evident in newsreels and "March of Time." Off-scene narration is unobtrusive, establishes time lapses, identifies changes of locale and advances the story. The tightly-woven plot unwinds smoothly and logically, its many and unexpected twists keep the story alive at all times. Credit for a swift-paced narrative should go to Richard Murphy, scripter, and to director Elia Kazan.

Among the film's many dramatic moments, two are worthy of special mention: one a gruelling third degree of a murder suspect, the other his attempted lynching by a mob of the slain man's friends. Based on an article published in Readers Digest, the film gives a behind-the-scenes view of political chicanery and skullduggery in an average-sized city, and shows how a courageous official, unafraid of jeopardizing his own career, can arouse civic conscience and forestall a miscarriage of justice. The picture offers many exploitation possibilities, among them a potential tieup with Readers Digest.

For weeks, Fairport's reform administration vainly tries to solve the murder of a beloved pastor, slain on a busy street. The opposition bitterly assails state's attorney Dana Andrews and police chief Lee J. Cobb as "inefficient." Scores of suspects are questioned to no avail. Finally Arthur Kennedy, answering the description of the killer and carrying a gun of the same calibre as the murder weapon, is caught in Ohio, extradited to Fairport. He denies all knowledge of the crime until, broken by forty hours of ceaseless grilling, he signs a confession. During the trial, Andrews throws the court into turmoil by suddenly declaring he believes Kennedy innocent. The whole community turns against him. Next day, facing political suicide, he dramatically discredits, one by one, the positive identifications of the accused by seven witnesses. To clinch his argument that Kennedy didn't kill the pastor, Andrews loads the gun, has an aide aim it at his head — and pull the trigger. Only a click results: Kennedy's gun has a loose firing pin, couldn't have shot the lethal bullet.

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'SONG OF SCHEHERAZADE' LAVISH TECHNICOLOR SPECTACLE, DULL ENTERTAINMENT

Rates ● ● + generally

Universal-International
106 minutes

Yvonne DeCarlo, Brian Donlevy, Jean Pierre Aumont, Eve Arden, Philip Reed, Charles Kullman, John Qualen, Richard Lane, Terry Kilburn, George Dolenz, Elena Verdugo, Robert Kendall, Rex Ravelle, Mickey Simpson, Sol Haines, Florence Rozen, Milio Sheron.

Directed by Walter Reisch.

Save for magnificent settings and costumes enhanced by Technicolor and some good exploitation angles, this escapist extravaganza has little to recommend it. Exhibitors must judge its box-office worth by grosses shown on previous Yvonne DeCarlo pictures of this type from Universal. Production quality is apparent in several expensively-mounted ballets, but whether these and the music of Rimsky-Korsakoff will reconcile patrons to an inane plot is open to question. Despite its evident costliness, the picture drags interminably, the development of its all-too-slight and unbelievable plot slowed by ten lengthy musical numbers. The cast is studded with names of better-than-average drawing power, yet most of the players show little relish or aptitude for their respective roles. Of the huge roster only Brian Donlevy, Philip Reed and Jean Pierre Aumont give convincing performances. Blame for this entertainment-lacking production may be attributed to the writing and direction, both by Walter Reisch.

Exhibitors should exploit the film's spectacle, color and romantic aspect. "Inspired by the music of Rimsky-Korsakoff" (according to a program note), the picture may appeal to music lovers. Doubtless it will draw die-hard DeCarlo fans also. Nor should Jean Pierre Aumont's growing popularity be overlooked. Exploitation should stress these angles and play up the romantic rivalry between a young Russian prince and a struggling composer for a glamorous Moroccan dancing girl. Mention should be made of the film's one novel scene, a duel with bull whips.

Becalmed in a Moroccan port during a training cruise, the midshipmen of a Russian naval ship seek entertainment ashore. Jean Pierre Aumont and Philip Reed become rivals for the favors of Yvonne DeCarlo, dancing in a cafe to earn money for her extravagant mother, Eve Arden. Yvonne prefers Aumont, a budding composer, to his titled rival. Eve tries to fleece Reed, but loses heavily when the North African heat melts the paint with which she has marked the cards. Yvonne borrows from the cafe owner to pay Eve's debt to Reed. Later, she smuggles herself aboard the ship, dons the uniform of Terry Kilburn, a deserter, to save him from disgrace. Captain Brian Donlevy discovers the ruse, puts her ashore and forbids Aumont to do any more composing. Later, in St. Petersburg, Yvonne stars in a ballet by Aumont, now a civilian.

'THE DEVIL ON WHEELS' HEAVY-HANDED TOPICAL PREACHMENT

Rates ● ● — for lower spot in action and naborhood houses

PRC

67 minutes

Noreen Nash, Darryl Hickman, Jan Ford, James Cardwell, Damian O'Flynn, Lenita Lane, William Forrest, Sue England, Robert Arthur, Ann Burr.

Directed by Crane Wilbur.

Good action and bad acting mark this high-speed low-budget PRC release. Woven into the plot is an expose of the dangers of drag races wherein youthful speed maniacs risk life and limb in backroad contests between hopped-up jallopies. The picture may appeal to youngsters because of its jive dialog and sensational shots of hot-rod cars in action; it may interest grownups as an object lesson of what happens when parents fail to practice what they preach. However, the total absence of marquee names relegates this to the lower spot in minor action or family houses.

Performances by the juvenile members of the cast, other than Noreen Nash, are amateurish; those of the adults, William Forrest and Sue England, are little better. Handicapped by this roster of unknowns, the exhibitor will have to concentrate on the film's several exploitation possibilities, such as cooperation of local safety councils, automobile clubs, insurance companies and juvenile welfare groups. Inexpensive but striking lobby displays might include blow-ups of pictures showing wrecked jallopies and newspaper headlines stressing the nation's highway death toll.

Damian O'Flynn and Sue England pamper their younger son, Darryl Hickman, owner of a hopped-up jallopy. Damian's reckless driving results in a minor collision between Damian's elder son, James Cardwell, and the judge's pretty daughter, Noreen Nash. Disobeying his father, Darryl enters his hot-rod car in a drag race and is pursued by the police. Later, attempting to shake off a pursuing prowl car, Darryl is responsible for the death of his chum, Robert Arthur, and the near-death of his own mother in the ensuing two-car crash. He goes to prison, learns his lesson.

'BEDELIA' SLOW-MOVING BRITISH DRAMA

Rates ● ● + in class houses; fair dualler elsewhere

Eagle-Lion Films
85 minutes

Margaret Lockwood, Ian Hunter, Anne Crawford, Barry K. Barnes, Jill Esmond, Barbara Blair, Ellen Pollock, Louise Hampton, Julien Mitchell, Kynaston Reeves, Beatrice Varley, Olga Lindo.

Directed by Lance Comfort.

"Bedelia," J. Arthur Rank's latest challenge to American film producers, is well mounted, capably acted and adequately photographed, but, like many British pictures, its pace is pedestrian, its cast relatively unknown to U. S. audiences, its heavily-accented English dialect at times difficult to understand. Returns will be slightly above average in class houses, but it will fit only into the supporting slot in other locations. In his effort to make the feature more palatable for American consumption, producer Isadore Goldsmith obviously has been guided by such domestic successes as "Woman in the Window" and "Laura," the last-named also written by Vera Caspary, author of "Bedelia." To give the production authentic atmosphere, Miss Caspary has changed the locale from the United States to England, and to satisfy Production Code requirements, written an alternative ending for American distribution.

Margaret Lockwood, Ian Hunter and Barry K. Barnes have been seen to advantage in previous British successes brought to this country, and enterprising showmen will not overlook this fact. Miss Lockwood's stunning gowns also lend themselves to fashion tieups. Miss Caspary's many popular novels should make bookstore counter and window displays easily available. The film's main character is a psycho-neurotic killer, her motivation "murder for profit;" catch lines and teaser ads based on these angles might benefit by the current interest in both these topics.

The story opens in Monte Carlo where Barry K. Barnes, apparently an English painter on holiday, meets Margaret Lockwood, honeymooning with Ian Hunter, her second husband. Lespite her beauty, she is averse to being photographed by her doting husband and similarly reluctant to let Barnes paint her portrait. He is persistent, however, and at Hunter's invitation later visits them in England. Hunter suffers a severe attack of food poisoning. Barnes, revealing himself as a private detective to Hunter's doctor, tells him Margaret's three previous husbands — she has always insisted she's been married but once before — have died suddenly under suspicious circumstances. When he exposes Margaret to her husband, she tries to poison Barnes. Hunter foils her scheme. Margaret sees the game is up, surrenders herself to the police.

'BLIND SPOT' STRIVES TO BE A MINOR LEAGUE 'LOST WEEKEND'

Rates ● ● as dualler generally; slightly more in action spots

Columbia
74 minutes

Chester Morris, Constance Dowling, Steven Geray, Sid Tomack, James Bell, William Forrest.

Directed by Robert Gordon.

Hampered by a perfectly obvious denouement and a not-so-successful attempt to be "arty," the makers of "Blind Spot," producer Ted Richmond and director Robert Gordon, have achieved a spotty murder mystery that starts off like a minor "Lost Weekend" and takes a long time to reach a pace suitable for this type of melodrama. Little ingenuity has gone into script, direction or production — unless you could call utilizing a lavish set from the same company's "Johnny O'Clock," ingenious. Occasional flashes in the dialogue and a couple of camera tricks are buried among the cliches which characterize the rest of the film. It's just a fair dualler, with slightly more promise for the action spots.

For the first half-hour or so, Chester Morris, as a writer whose ambition is frustrated by lack of popular appeal and an ironclad contract with his heartless publisher, sops up enough liquor to float a battleship. With the inevitable hangover comes the cops and an accusation of murder of the publisher. Complications hinge around the fact that Morris, during his binge, had derisively concocted a plot for a murder story, blabbed the outline to several characters, and was chief suspect because the victim had met his end just as outlined, i.e., stabbed, with the door bolted from the inside and windows locked. Since the solution is a blank in the writer's memory, he escapes from the law and tries to round up those who heard the story. These include the publisher's secretary, another writer victimized by the deceased and a bartender, who also meets a violent death under similar circumstances. It's all explained at police headquarters and the great "mystery" of the bolted door is the old latch and string gag.

Morris, doffing his Boston Blackie characterization, makes a supreme effort to be histrionic, but succeeds only in hamming up his drunk scenes. He is much more in his element as he flees the law while hunting up his suspects. Constance Dowling, of "Lost Weekend" fame, goes blond for this one and manages to achieve a few sexy moments. Steven Geray is sickeningly sweet in a role that calls for more subtlety. Robert Gordon's direction attempts, with not much success, to fly high in the earlier portions, then settles down to routine melodrama.

'SOUTH OF THE CHISHOLM TRAIL' DURANGO KID RIDES AGAIN AND AGAIN

Rates ● ● + for the western houses

Columbia
59 minutes

Charles Starrett, Smiley Burnette, Nancy Sanders.

Directed by Derwin Abrahams.

Another assembly line Durango Kid western, possibly no worse, certainly no better than its predecessors, this Charles Starrett-Smiley Burnette oater packs the standard quota of gunplay, rustling and corn-crooning, a minimum of fist-play and an abundance of riding. In the time-honored tradition, Starrett makes his lightning changes from lone-hand cowboy to jet-clad Durango Kid, dispenser of range justice astride a white charger. Smiley Burnette's comedy is probably just what western fans want for relief from the hectic doings. This should be up to par as a grosser in the spots where Starrett is a favorite.

It all begins when Burnette, cure-all salesman, retrieves the loot from a stage-coach robbery and is saved from hanging by the Durango Kid. The Kid learns that there is a great deal of cattle rustling in the area and decides to clean it up. He gets the ranchers to band together for a cattle-run to Abilene, outwits the rustlers by pretending to be on their side, then shoots it out with the gang as the herd reaches its destination to garner a whopping price of 15 dollars per head. True to form, he shakes hands with the fair-haired daughter of the slain leader of the honest ranchers and rides off to the horizon, to the strains of Smiley's yodeling.

'BORN TO SPEED' OLD-FASHIONED THRILLER

Rates ● ● — as secondary dualler in action houses

PRC
61 minutes

Johnny Sands, Terry Austin, Don Castle, Frank Orth, Geraldine Wall, Joe Hayworth.

Directed by Edward L. Cahn.

This PRC quickie is very light on name and production values, but it has more than a modicum of action that will carry it through as a supporting dualler in minor action houses. The fast-moving story of a youth's inherited love for auto racing and his fight to overcome cowardice would have profited by more capable performances, some of which border on the amateurish. However, devotees of this type of fare, especially the youngsters, should find enough to give them an hour's excitement and enjoyment.

Johnny Sands has inherited his love for auto racing from his father, who was killed on the Indianapolis track. His mother, Geraldine Wall, tries to keep him away from the game, but submits to his ambition and sends him to Frank Orth, her husband's old mechanic. Johnny meets Terry Austin, Orth's pretty niece, who is being courted by racing promoter Don Castle. When Johnny outdrives Joe Hayworth, Castle's ace driver, he is given Hayworth's car and billed as The Masked Marvel. However, when Terry switches her affections to Johnny, Castle and he have a fight and, later, Castle arranges to have Johnny's car run off the speedway. He is injured and when he tries a comeback, finds that his nerves are shattered. In the big race, he is again forced off and is ready to quit, but Terry promises him her love if he is not a coward. He goes on to win the race and her hand.

'TRAIL TO SAN ANTONE' SUPERIOR AUTRY VEHICLE

Rates ● ● ● in western houses; OK dualler for naborhoods

Republic
67 minutes

Gene Autry, Peggy Stewart, Sterling Holloway, William Henry, John Duncan, Tristram Coffin, Dorothy Vaughan, Edward Keane, Ralph Peters, Cass County Boys and Champion, the horse.

Directed by John English.

Republic has evidently put extra effort into this release. Production quality is apparent in interior and exterior settings, lilting musical numbers, new scenic locales and a better-than-average script. The film has action, suspense, comedy and the songs advance, rather than retard, the believable plot. Sound is good. The cast is well-chosen and good characterizations are presented by Gene Autry, Sterling Holloway, William Henry, John Duncan and the attractive Peggy Stewart. Only the photography is below par, several of the night shots being so under-lighted as to be barely discernible.

The picture should appeal not only to Autry fans and western devotees but also to patrons fond of horse-racing films. Grosses in action houses will be very strong. The fast-moving footage is liberally sprinkled with chases, fights and turf contests. One of the most actionful climaxes shows Autry grimly maintaining a wrestler's head-hold on an enraged stallion. Exhibitors may safely advertise this as one of the best Autrys to date. The six songs, intelligently spotted into the picture, lend themselves to music counter and window displays. The film's airplane and racetrack angles might be mentioned to advantage in the advertising.

Gene returns from the war, finds that his ranch hands, the Cass County Boys, have inadvertently bought for him Don Diablo, a stallion stolen from Peggy Stewart's adjoining ranch. He learns William Henry had stolen the horse to pay hospital fees for his brother, John Duncan, an ex-jockey temporarily crippled in a track accident by Peggy's trainer, Tristram Coffin. Touched, Gene gives the two boys and their pal, Sterling Holloway, jobs on his ranch. He pays Peggy for Don Diablo who later disappears, followed by a dozen of Peggy's racing mares. Followed by the mounted ranch hands, Gene and Peggy board her plane and locate the missing beasts. Despite Coffin's attempts to break his spirit, Duncan rides Peggy's mare, Debutante, in a high stakes race. He loses the race — a startling novelty in film plots — but finishes second, winning enough money to extricate Gene and Peggy from their respective financial difficulties.

'THE PILGRIM LADY' MILDLY AMUSING MISTAKEN-IDENTITY YARN

Rates ● ● — as supporting dualler

Republic
67 minutes

Lynne Roberts, Warren Douglas, Alan Mowbray, Veda Ann Borg, Clarence Kolb, Helen Freeman, Doris Merrick, Russell Hicks, Ray Walker, Charles Colman, Carlyle Blackwell,

Directed by Lesley Selander.

The familiar "ugly duckling" theme has been given the once-over lightly treatment in this Republic programmer. Lacking marquee names and palpably produced on a low budget, it will serve only as the supporting feature for a strong dramatic or action bill topper. The mildly amusing yarn about the unattractive sister who, by the simple expedient of removing her eyeglasses and running a comb through her hair, becomes a ravishing beauty, is rather synthetic and most of the performances furnish little to aid the plot. Alan Mowbray, as a Casanova-like literary critic and radio commentator, comes up with a stand-out portrayal that will get a fair number of laughs.

Helen Freeman, a spinster college instructor, has written a risque novel, "The Pilgrim Lady," under a nom-de-plume. It is published, much to her surprise, and she is called to New York by the publisher. Fearful of her authorship being revealed, she arranges to take her "ugly duckling" niece, Lynne Roberts, to pose as the writer of the book. The latter, having just lost the boy she loved to her pretty, spoiled sister, Doris Merrick, agrees to the plan. However, when she arrives in New York, Warren Douglas, the literary agent for the book, decides that Lynne is too drab to make good copy and to impress Alan Mowbray, the famous critic, so he has Veda Ann Borg pose as the author. Lynne turns the tables on Douglas, exposing the fraud and makes herself look attractive enough to have Mowbray start chasing her. Douglas realizes he is in love with Lynne and they wed, while Mowbray plugs the book on his weekly broadcast.

'MR. DISTRICT ATTORNEY' PROGRAM MELLER HAS ABOVE-PAR CAST

Rates ● ● + as dualler generally

Columbia

81 minutes

Dennis O'Keefe, Adolphe Menjou, Marguerite Chapman, Michael O'Shea, George Coulouris, Jeff Donnell, Ralph Morgan, Steven Geray, Charles Trowbridge, John Kellogg, Frank Reicher, Arthur Space, Holmes Herbert, Emmett Vogan, Frank Wilcox.
Directed by Robert B. Sinclair.

Although five well-known and capable players do their utmost to make this melodramatic tale convincing, "Mr. District Attorney" remains implausible and fails to rise above the prorammer class. However, the marquee names, plus the popularity of the radio program of the same name, should suffice to make this a fairly strong dualler, especially in naborhood and action houses. There is action and some gun-play, but little actual suspense, in the film, mainly because the audience is too soon made aware that the beautiful heroine is a modern femme fatale who kills the men who stand in her way. Marguerite Chapman looks extremely attractive and does an excellent acting job as this heartless lady, while George Coulouris is outstanding as the husband she murders. Adolphe Menjou, as The District Attorney, and Dennis O'Keefe, as his assistant who temporarily quits him to join the easy-money game, give uneven portrayals, marred by a tendency to inject too many lighter touches in their essentially serious roles. Michael O'Shea is wasted as a wise-cracking henchman and Ralph Morgan has little more than a bit.

Impressed by the refusal of a young attorney Dennis O'Keefe, to handle the case of a dishonest client, District Attorney Adolphe Menjou makes him his assistant and he starts investigating the allegedly fraudulent manipulations of George Coulouris enterprises. Coulouris persuades his secretary. Marguerite Chapman, to use her "woman's touch" on O'Keefe and ,when the latter's court prosecution is a failure, Menjou realizes the girl was responsible. Menjou also recognizes Miss Chapman as a girl acquitted of a murder charge so he sends O'Keefe abroad on a case. When O'Keefe returns to find Miss Chapman married to Coulouris, he quits Menjou and joins up with Coulouris and is soon involved in the latter's shady deals. Learning that Coulouris and his crooked associate, Steven Geray, plan to do away with O'Keefe, Menjou warns him. O'Keefe has a dispute with Coulouris and, when the latter is found murdered, he is suspected. While Geray, is attempting to blackmail Miss Chapman, O'Keefe enters to ask her aid in finding Coulouris' real murderer. After she attempts to double-cross Geray and then shoots him, Menjou discovers she actually killed Coulouris. When O'Keefe confronts her with her guilt, Miss Chapman hysterically claims she did it all out of love for him. Failing to impress O'Keefe, Miss Chapman then tries to kill him, too, but it is she who dies in a fall from a balcony. O'Keefe then agrees to return to Menjou and clean up the rest of Coulouris' gang for the District Attorney's offiee.

'WILD COUNTRY' DULL WESTERN WITH SONGS

Rates ● ● — in western houses

PRC Pictures
59 minutes

Eddie Dean and his horse Flash, Roscoe Ates, Peggy Wynn, Douglas Fowley, I. Stanford Jolley, Forrest Mathews, Henry Hall,

Directed by Ray Taylor.

This mediocre western has little to recommend it. Stereotyped characterizations, inane plot and sub-par acting will probably bring titters from all but the youngsters. The film contains a minimum of fistic encounters and mounted pursuits, and even these are lacking in motivation. On the credit side of the ledger are the photography and three songs — all of them spotted into the picture without rhyme or reason.

Juvenile fans loyal to Eddie Dean and his horse, Flash, may accept their idols' current release. Roscoe Ates and Douglas Fowley, have previously been seen to better advantage, and the acting of Peggy Wynn probably — as it was at a press screening — will be greeted with snickers. Direction and writing are slip-shod.

U. S. marshal Henry Hall sends Eddie Dean and his pal Roscoe Ates to bring in Stan Jolley, escaped convict and killer of sheriff Steve Clark. At Silver Springs, Eddie learns Jolley and Douglas Fowley, local boss, plan to kill Clark's daughter Peggy Wynn and take over her ranch to use as a cattle-rustling base. Eddie escapes various traps laid by Jolley, eventually captures him, following the customary chase and hand-to-hand encounter.

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Jack L. Warner will receive the War Department's Medal for Merit for services from 1939 to 1945 upon his return from Europe, where the WB production chief announced a deal for six pictures with Associated British Pictures. (See News Story)



Spyros P. Skouras, 20th-Fox president, will head the industry drive for American Brotherhood Week, Feb. 16-23, for 250,000 new memberships, as part of the 11th annual campaign sponsored by the National Conference of Christians and Jews.



Joseph Bernhard became president of Film Classics and immediately announced the acquisition of additional FC exchanges in Portland, Seattle and Washington, D. C.

COURT HEARS DEFENDANTS DECREE CHANGES DOOMED

Giving every indication that defense motions for amendments or modification of the final decree in the industry anti-trust case would be denied, the New York statutory court reminded the principals that the Court is retaining jurisdiction in the case and if the decree failed in practice, modification could be made later, even as drastically as divestiture. The scene took place in Federal District Court on January 22nd when the three judges heard motions by the defendants for amendments and clarification of the decision.

Presiding Judge Augustus N. Hand seemed cool to every amendment proposed, including the principal change asked by all the defendants that the competitive bidding clause be held up until 90 days after final disposition of the case by the Supreme Court. July 1st is the date set by the Court for institution of the competitive bidding provisions.

Acquisitions Ban To Stay

The same held true for the theatre-owning defendants' request for modification of the ban on acquisitions. Judge Hand reminded the Big Five that "If this stiff arrangement bears too hard on any situation, you could still come to the Court and ask to have it modified." Robert L. Wright, Government attorney, objected to this "out," noting, "If this provision doesn't mean what it says, I think the Court should say so now."

The two-year period requested by the defendants for dissolving existing pools seemed destined also for rejection. Columbia's plea to have single picture sales postponed until after a Supreme Court ruling and United Artists' motion that the provision placing upon the distributor the burden of proving legality of clearance provisions be removed from the decree met with little apparent sympathy from the Court.

Wright Opposes Postponement

Wright opposed the postponement of competitive bidding on the grounds that the provision he given a trial and the experience gained be noted. However, both the Conference of Independent Exhibitor Associations and Motion Picture Theatre Owners of America supported the defendants' motions for a stay. The CIEA opinions were stated in a letter by A. F. Myers to the Court, while MPTOA made its proposals via a spokesman representing Herman Levy, general counsel.

Myers felt that it would be unwise to put the complicated and costly competitive bidding system into operation until all doubt concerning its legality was dispelled by a Supreme Court decision. Reiterating that complete divestiture is the only effective remedy, CIEA opposed the defendants' expansion proposals, although protection should be given "outstanding independent franchises," it was stated, as requested by Universal.

Condemns Bidding Procedure

The loopnole left by the Court's competitive bidding procedure for rejection of flat rental offers was condemned by Myers, who noted that defendants can "keep on rejecting bids until they receive a high percentage bid satisfactory to themselves," thus negating the requirement for a minimum license fee. He stressed that offers should be upon a flat rental basis leaving it up to exhibitors to introduce the element of percentage if they see fit to compete for an exclusive run.

Levy was authorized by MPTOA independent exhibitor directors to file a brief as amicus curiae in opposition to the selling plan if the decree is appealed to the Supreme Court. The MPTOA general counsel vehemently declared that the industry was in for an era of lawsuits if arbitration is discontinued and urged his organization to "bend all efforts toward the creation of a system of industry arbitration."

It was certain that an appeal will be taken to the Supreme Court by Universal, Columbia and United Artists, as well as by the Government. The Big Five defendants, however, were still mum on this prospect. March 1 was the date selected by the Department of Justice for its Supreme Court appeal, Wright disclosed.

* * *

JOHNSTON ATTACKS BRITISH RESTRICTIONS

Calling upon the Republican Party to support America's reciprocal trade program as a necessary aid to world prosperity and attacking British film restrictions, Eric Johnston, president of the Motion Picture Association, told the Rochester Chamber of Commerce, "As a Republican, I sincerely believe that this issue of reciprocal trade provides the supreme issue for my party."

Mr. Johnston warned other nations that they cannot expect the United States to make all the concessions, "for America alone can't give the world freer and expanded trade." He noted that the U. S. imposes no barriers against British pictures, whereas in Britain, "there is great and frequently unfair and abusive agitation to impose even greater restrictions on the showing of American pictures."

The question of America's foreign policy will be resolved in the Geneva trade conferences scheduled for next April, said Johnston, "but the United States alone cannot assure the success of the Geneva conference. If the British are worried about our foreign economic policy, so are we worried about Britain's economic policy. And that goes for the rest of Europe, too."

As a sign of the MPAA's concern over a foreign market for American films, the appointment of Col. Frank McCarthy, close friend of Secretary of State Marshall and assistant to MPAA vice-prexy Byron Price, as MPAA head in France, was announced by Johnston. McCarthy was in line for an important post in the U. S. State Department, but will he Hollywood's European "trouble-shooter," instead, according to Washington columnist Drew Pearson. Although his immediate duties will be confined to France, it is expected that McCarthy's duties will take him to key spots in Europe, including the potentially huge German market.

(Continued on Next Page)

NEWS DIGEST

(Continued from Preceding Page)



Loren Ryder, Paramount studio sound department chief, was installed as president of the Society of Motion Picture Engineers last week.



Albert E Schiller (center) whose appointment as head of Republic branch operations was recently announced, is congratulated by Walter L. Titus, Jr., (left), Southern Division Sales Manager, A. E. Fox (right) will be Schiller's assistant.



Peggy Ann Garner, 20th-Fox star, went to Washington for the March of Dimes campaign and is seen here with (left) Mrs. Harry S. Truman and Mrs. Franklin D. Roosevelt.



First prize in the contest which helped make the March of Dimes campaign an industry success is the Higgins Camp Trailer, which Broadway stars Alan Baxter and Vicki Cummings find so relaxing, and which will go to some enterprising theatre manager.

JACK WARNER REVEALS BRITISH DEAL

Warner Bros., in cooperation with the Associated British Picture Corp., will produce a minimum of six British pictures at ABC's Elstree Studios, with WB supplying their leading stars, directors and producers, it was announced in London by Jack L. Warner, vice-president and executive producer of Warner Bros.

Addressing a luncheon in his honor attended by Sir Stafford Cripps, president of the Board of Trade, high government officials, editors and top film critics, Warner advocated active interchange of motion pictures between the two countries and that "there is plenty of room for all the good pictures America and England can produce."

WB Chain To Show Pics

The six pictures will be shown throughout the Warner chain in America and "all other theatres in the U. S. and Canada which our distribution organization services," said Warner, and will receive world-wide distribution by Warners. In the United Kingdom, these pictures "will constitute a part of Warners' regular program," said the producer. With this type of program as a foundation, he added, "ABC can build a solid, secure and long-range motion picture production program of strictly British quality films . . Once this program is in successful operation, Warners will withdraw from the production field in the United Kingdom, but we will continue to extend aid to ABC in its future production activities."

Warner said that the six pictures will be worth a net return to Great Britain of $1,500,000.

Warners Insure Playing Time

Sir Philip Warter, Associated British board chairman, declared that the board, recognizing "that the successful production of large-scale British films is dependent to a large extent on an American market" agreed to the Warner deal for production aid and distribution. He added that Warners "intend to adjust their output of American pictures so as to insure playing time for these British pictures on American screens."

Earlier in the meeting, the film industry employes council endorsed a plan for the establishment of a state-owned circuit of motion picture houses proposed by a group of Labor members of the House of Commons. The plan was seen as a means of "obtaining both a fair share of screen playing time and a fair share of cinema receipts" for British independent producers.

* * *

MPTOA FORUM GETS GREEN LIGHT

The motion picture forum of exhibitors and distributors as an industry agency of self-regulation and conciliation of internal disputes advocated by Fred Wehrenberg, president of MPTOA, was approved by the organization's board, meeting in St. Louis last fortnight, with the note that all branches of distribution and exhibition join to make the forum effective. The president was authorized to communicate with national and regional exhibitor organizations to solicit representatives to a national meeting of exhibitors at which tentative working plans for the forum would be formulated.

First of the independent organizations to approve the forum proposal was New York's ITOA, which unanimously threw its support for an all-industry conference. Harry Brandt, president of ITOA, stressed that genuine co-operation would end litigation that might lead to government control of the industry.

In its plan, the forum would first seek agreement among independent exhibitors, then invite distribution and affiliated theatre heads for a joint meeting with independent exhibitor representatives. All participation in the forum should be entirely voluntary, MPTOA suggested, and all participants be on an equal basis. "The only voice above that of the others will be the moderator's, who will have parliamentary powers," the board suggested. Eric A. Johnston, MPAA president, had earlier indicated his willingness to serve in that capacity, following Wehrenberg's proposal that the MPA chief be named moderator.

* * *

FIRST ROADSHOW TESTS

The decree's ban on roadshows and fixing minimum admission prices showed its first effect in announcements concerning two expensive productions planned for roadshowing by their makers, Samuel Goldwyn and David O. Selznick.

Goldwyn's "The Best Years of Our Lives," which he is withholding for general release until 1948, will be shown in theatres leased by Samuel Goldwyn Pictures, Inc., a wholly owned subsidiary of Goldwyn Productions, in Delaware at advanced prices.

(Continued on Page 25)



Heads of independent exhibitor groups joined their support with other industry leaders at a luncheon held to map plans for the industry appeal to "adopt a Greek War Orphan for every theatre in the nation," in honor of Spyros Skouras. Seen at the meeting are, left to right, Jack Kirsch, president of Allied States; Harry Kalmine, Warner Bros.; Ned Depinet, RKO, and Tom Connors, 20th Century-Fox.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Charles Starrett, Columbia's western star, just signed a new four-year contract with the studio which will run his services to one company for sixteen years, a record in this field. The new contract calls for eight pictures each year. This group, coupled with the Gene Autry Westerns that will come from this studio, once the Republic-Autry contract suit is settled, will give this company a strong position in the western field.

Goulding Quits

More trouble in the production department: This time Edmund Goulding walked out on his contract to direct "The Man From Colorado" after two weeks of work. Goulding disagreed with Producer Jules Schermer on the treatment of the story. Harry Cohn backed Schermer and Goulding had no alternative but to leave the picture. The picture is slated for a February start with a new director.

S. Sylvan Simon will take over as co-producer as well as director on the forthcoming "The Mating Call." Simon was borrowed for Metro to guide the film which will co-star Franchot Tone and Lucille Ball. Tone, part owner of the company making the film independently under the Columbia banner, had set himself as co-producer with Raphael Hakim. But he has now decided that he will confine himself to the acting role and leave Simon to handle the production with Hakim.

Only new starter on the lot is "Broadway Baby," a Sam Katzman quickie with Jean Porter and John Shelton. "The Lady From Shanghai" (Rita Hayworth-Orson Welles)," now in its fourth month of production, continues toward wind-up. "Three Were Thoroughbreds" (Robert Young-Marguerite Chapman) and "As signed To Treasury" (Dick Powell-Signe Hasso) are also close to finishing.

EAGLE - LION

The company is pioneering a new use of 16mm film which should prove advantageous for sales offices and exhibitors. Key sequences of the film are being reduced to miniature size and each of the company's 36 field offices will be provided with an advance trailer. Salesmen will carry a portable projection machine and screen to display for prospective buyers and newspaper drama editors, et al., the "samples" of his merchandise. First to get this kind of marketing will be "Repeat Performance" which is now in work with Joan Leslie and Louis Hayward. "Love From A Stranger," the next E-L feature will also be sold on this sample idea basis.

This idea, should it take hold, may be a valuable adjunct to the trade showings which are held in key spots for purposes of the exhibitor and the press. First of all, the time saved will be considerable and the exhibitor will not face the necessity of taking a couple hours of a morning to look at a picture. Trade showings will still, of course, be essential, but this 16mm idea would be simply an added service. It looks like Eagle-Lion has caught on to something sound in this particular promotion scheme.

E-L's first British import, "Bedelia," was premiered in two Penna.-towns, Harrisburg and Reading, last Wed. (29th).

"Postal Inspector," an original by Henry Sucher, has been purchased and will be filmed as a "semi-documentary" (a la Rochemont technique) with the co-op of the Postoffice Dep't.

METRO-GOLDWYN-MAYER

As we reported in this department some time ago, this studio had a bad one on its hands in Red Skelton's "Merton of the Movies." Sneak previews left no doubt in the minds of Metro officials that it would be very difficult to sell. Now comes the announcement that "Merton" goes back into production for revision. George Haight has been given the producer assignment on the new sequences and another director will be named to replace Robert Alton, the original megger.

The powers that be at this studio shook their collective head sadly last week-end when they learned that Van Johnson had married the former Mrs. Keenan Wynn in Mexico. They seem to feel that this could easily mean a bad skid in a popularity which started slipping about six months ago. The movie-going public of the teen-age group had catapulted Johnson to box-office potency seldom equalled in the business, but this same public is a fickle one and when the Wynn-Johnson story began turning up in gossip columns and news stories over the country, the sensitive needle in the popularity tabulator began to waver like fury. Only last week, it was reported that the studio was prepared to spend $1,000,000 to attempt to re-establish the power of the Johnson name at the box-office.

Weak Pictures No Help

However, in defense of the actor, it must be said that the slip is not entirely his fault, perhaps not at all. Several of his recent releases have been pictures of such poor quality that even Atlas could not have carried the weight through to high box-office returns. But inferior pictures coupled with the stars' own personal antics (which, in some mysterious way, his public seemed to know in detail) have resulted in a bad slump. So the wheel turns and this boy, who a year ago was the hottest box-office name on the lot has begun to feel the chill breath of lagging box-office ratings.

No official comment was available from studio executives, but it is certain that every effort will be made to give Johnson's stock a boost. Metro has a big stake in him and, up to now, that investment has paid tremendous returns. If they do not want to let the investment deteriorate, they should give the young man better material and stop worrying too much about his personal life. From the exhibitors' point of view, the Johnson potential at the box-office has been damaged and it remains to be seen what repair work can be done and how successfully.

Kenneth MacKenna has taken over in the story department, filling the spot left by William Fadiman's recent resignation. Voldemar Vetlugin, Fadiman's aid, stepped in as chief of the department and MacKenna will work with him. No reason was given for Fadiman's resignation after 13 years of service with the studio. MacKenna, former actor, director, writer and story head of Metro's London studio, comes to his new post with a sound background.

Tony Martin Break Definite

The break in the Tony Martin-Metro contract which came when Martin went back, supposedly on leave of contract, to do personal appearances is now complete and final, apparently. Frank Sinatra has been given the role Martin was set for in the forthcoming "The Kissing Bandit." Kathryn Grayson still holds the female lead and the picture is on the Pasternak schedule for somtime late in the Spring.

Robert Montgomery returned to the studio last week after dropping his intention to do a Broadway play. Montgomery is preparing his next at the studio, "Upward to the Stars." There is some question whether he will again star in and direct the film. After this one, the Montgomery contract with Metro expires and he will move over to Columbia where he has a one picture commitment, as well as a deal to direct "The Big Two."

MONOGRAM

President Steve Broidy has set five pictures for a February start at this studio. "The Gangster," reuniting Belita and Barry Sullivan, and being released under the Allied Artists production tag, goes this week. "Louisiana," a story based on the life of Governor Jim Davis, a teen-ager story with Freddie Stewart and June Preisser is slated to start Feb. 13. A Johnny Mack Brown western on the 25th and the Bowery Boys in "The Big Scoop" on the 28th are others on the February schedule.

Jack Wrather, who recently completed his first production, "The Guilty," has bought a story called "Inside Job"" for his next. Don Castle and Bonita Granville will again have the leading roles.

Ben Glazer and Nat Finston have started their production of "Tragic Symphony," based on the life of Composer Peter Tschaikowsky. The producers have shrewdly cast their picture without the use of expensive talent that would run their costs up. Most expensive talent is Sir Cedric Hardwicke. The leading role goes to a Swedish actor named Frank Sundstrom, well known in foreign films but without reputation in this country. If Hal Wallis should continue with his earlier plans for a story based on the composer's life, Glazer and Finston may benefit by some of his exploitation even though the Glazer-Finston piece probably will

STUDIO SIZE-UPS

hit release much earlier. In short, the movie-going public is about to be made Tschaikowsy-conscious.

Second starter on the lot is a Bowery Boys' piece called "Panic" with Leo Gorcey and his Bowery Boys.

"Violence," the Jack Bernhard picture based on the expose of Columbians, Inc., the Georgia hate group, is being rushed: Final prints should be ready for release near the end of February. Michael O'Shea and Nancy Coleman have the top roles.

PARAMOUNT

"The Big Clock" is scheduled to start next week with Ray Milland in the starring role. John Farrow is set to direct this story taken from the best-selling novel by Kenneth Fearing. After his roles in "California" and "The Golden Earrings," this one should prove a good contrast for the actor. He goes into a modern dress piece about a crime magazine editor who becomes involved in the murder of a beautiful girl. He has the job of tracking down the lone witness himself. After "Clock" is finished, Milland heads for England and his commitment with Hal Wallis to co-star with Ann Todd in "For Her To See."

The studio is using to good advantage the exploitation value on the recent Photoplay awards to Bing Crosby. They're also throwing every big gun into their campaign for the de Havilland performance in "To Each His Own" in the upcoming Academy race. These post-release awards, coming long after pictures have been played (Crosby's came for "The Bells of St. Mary's), have a dubious value to exhibitors who sell the product, although the re-sale value of the films is greatly enhanced.

In this day and age where polls are conducted by every publication or critic connected with films, the indiscriminate granting of awards has lessened the original value. However, the Paramount exploitation department, like those of all major studios, dotes on such achievements, with the Academy Awards still the subject of the most concentrated campaign.

PRC

PRC is headed for trouble with exhibitors if we have the right dope on "Red Stallion." This cinecolor feature was produced for this outfit and has been ballyhooed as one of its top releases. Now, we hear, the PRC sales staff has been ordered to be mum about it, because it may go over to the sister company, Eagle-Lion, for release.

With seven pictures completed and shipped to New York for distribution and thirteen more in various stages of editing and scoring, PRC stands with the biggest backlog in its history. According to an announcement made by President Harry Thomas, this unprecedented situation is due to the recent change in policy which has thrown the PRC product into a higher budget class. The studio is now six months ahead on its 1947 schedule.

Of the twenty pictures, Jerry Thomas produced five, Howard Welsch, Sigmund Neufeld and Robert E. Tansey produced three each, Ben Stoloff did two, and James S. Burkett, Frank Gilbert, William Stephens and Marvin Stahl did one a piece.

Edward Small Re-Issues

PRC appears to have a good solid commercial piece in its proposed film about "disk jockeys." George J. Schaefer has been signed to produce the film and a trio of the outstanding men in the field, which has a tremendous following among the teen-age ticket buyers, will be used in roles in the picture.

Edward Small has set a deal with PRC for domestic distribution of nine re-issues. Small originally released the product through United Artists.

One new starter last week is "Step Child," a melodrama with Terry Austin, Brenda Joyce and Donald Woods featured.

REPUBLIC

With 56 features and four serials promised to exhibitors on the 1946-47 schedule, Republic already has 33 features completed with two in production. They are now four months ahead of schedule and claim the heaviest backlog in their history. Five of the pictures are already in release: "I've Always Loved You," "Fabulous Suzanne," "Heldorado," "Affairs of Geraldine" and "Sioux City Sue." Nine more are now in New York ready for distribution.

In spite of this solid background, the studio is continuing at its stimulated production pace and six pictures are scheduled to go within the next two months. First on the list will be "The Finger Woman," with George Blair directing and Janet Martin starred. Then, comes a Roy Roger Trucolor feature, "Song of the Golden West." "After Sundown," fourth of the westerns Autry owes the studio, goes at the end of this month. "Crime Passionelle," starring John Carroll and Vera Ralston; "Heaven For Jenny," an Allan Dwan production, and "Along the Oregon Trail," a Monte Hale musical western in Trucolor complete the schedule.

New Producers Set

A re-alignment of the producers' staff sets Gordon Kay and Mel Tucker into new associate producers berths at the studio. Kay, in his new assignment, will work with Phil Ford on a series of action of action westerns. Sidney Picker, associate producer, will handle the Armand Schaefer properties when Schaefer leaves the studio this week. Edward J. White continues on the Rogers pictures. Mike Frankovich goes in as associate on the studio's four annual serials. This adjustment in the production department is typical of the Republic program to up employees, as they progress, into more important positions.

RKO-RADIO

Rosalind Russel who has set up her own independent organization to release through RKO, will not only star in her first picture but will also write the story. "Madly In Love" is the title and it will take the actress from the serious vein of "Sister Kenny" back to the light comedy in which she scored so well in the past. Producing, writing and carrying the leading role is a full measure of work. It will be interesting to see how well Miss Russell fares. She will be aided in the production end by her husband, Fred Brisson.

Liberty Films has purchased "He Ran All The Way" and has ear-marked it as the next George Stevens production. No announcement has been made on a starting date for the Sam Ross novel. Stevens is scheduled to start "One Big Happy Family" this month.

Over at Liberty, they are winding up the final details of shooting "State of The Union." This one will be Frank Capra's baby and the plan is to have it ready next Fall in much the same manner that "It's A Wonderful Life" took over this year. That is smart planning with a play as powerful as "State of The Union," both story-wise and from the standpoint of popular appeal. It will have double drawing power by reason of the 1948 presidential election.

Nine Westerns On Schedule

RKO is so closely related with releasing for some of the major independents that it sometimes overshadows its own production plans. Latest move on that score is the decision to shoot nine westerns this year, the largest number of the type ever set by this studio. Four of the series will be Zane Grey stories. "Under The Tonto Rim," is the first of the group to be completed. Jack Gross, Sid Rogell and Robert Sparks are set as producers of the new group. Five of the oaters have been earmarked for top budget production, with "Station West" already set for Dick Powell under Sparks' production.

Lilli Palmer has been signed by the studio to star in "The White Tower," which Edward Dmytryk will produce and direct in Switzerland, probably in conjunction with J. Arthur Rank.. The actress, whose first American appearance was in "Cloak and Dagger" for Warners, is now working at Enterprise in "Body and Soul." She will probably do one more American film before returning to Europe for a vacation and to do the Dmytryk picture.

Samuel Goldwyn, getting ready to start "The Bishop's Wife," with David Niven and Teresa Wright, is still working on plans for his production of "Earth and High Heaven." At the moment, he is negotiating with J. Arthur Rank for the loan of Ralph Richardson for one of the key roles in the picture. Joan Fontaine and Gregory Peck are set for the top spots.

20th CENTURY-FOX

The tempo in Hollywood, at the moment, is faster than in many months, studios running far ahead on their production schedule. Fox joins the fast workers with a report that 21 of its 24 pictures set for the 1947 schedule are ready for release or in final stages of shooting and editing. The three remaining to go are "Nightmare Alley," "The Deadly Percheron" and "Scudda Hoo, Scudda Hay."

Included in the list are four re-issues, the same number as the 1946 schedule carried. They are: "Les Miserables," "Stanley and Livingstone," "Alexander's Ragtime Band" and "How Green Was My Valley."

Of the pictures scheduled for 1947 release, 60 per cent are from novels. This is the result of the Zanuck emphasis on buying best sellers for picture purposes rather than relying on original stories or older established classics.

In the tentative release schedule, announced last week, "Forever Amber" is marked to reach the public in October and "Cap-

tain From Castile" will be the December offering.

Alice Faye To Return

Alice Faye, absent from the screen for more than a year, is reported to be returning to 20th Century-Fox to star in a re-make of "Berkeley Square" with Rex Harrison co-starred. It is hard to conceive of the one-time torcher assaying a role as dramatic and sensitive as the role in this story. But Miss Faye is an important property at Twentieth and if she wants to go heavily dramatic, the studio will go along with her. Joseph Mankiewicz will produce if the picture is definitely set. Miss Faye's last at the studio was also in a straight dramatic part in "Fallen Angel."

Change of title for the third time drops "It's Only Human" and makes it "Miracle On 34th Street." We are assured this is the final title.

Jennifer Jones has been given the lead in "The Dark Wood." Otto Prenninger will produce after he completes "Amber" and Ring Lardner, Jr., will write the script. Tyrone Power may have the male lead.

The top roles of "The Ghost and Mrs. Muir" will be handled by Gene Tierney, Rex Harrison and George Sanders. Joseph Mankiewicz will direct for producer Fred Kohlmar.

UNITED ARTISTS

The rumor that United Artists is dropping three of its producers comes as no particular surprise to the industry. The men, whose contracts are reported not to have been renewed are Andrew Stone, Sid Schlager and Arnold Pressburger. None of these producers has contributed particularly strong product to the UA schedule and with the added producers which UA has taken on in the past few months, particularly the Enterprise set-up, there is no room for secondary product, other than that already contracted for.

Prexy Edward C. Rafferty announced last week that Hunt Stromberg will produce 9 pictures in the next 3 years for UA under the terms of a new pact.

Hal Roach, who has a solid deal with UA for the release of his comedies and short features, is increasing his original schedule of pictures to a possible twelve pictures. Four are set for production in the next three months.

Starting its second year next month, Enterprise will have four pictures completed and plans are in work to double that output in the next year. With $9,000,000 tied up in its first four productions, and none yet in release, Charles Einfeld is working with UA executives on the Spring release of "Arch of Triumph." The plan now is for a fanfare roadshow opening during Easter week.

Loew's In Europe for Enterprise

Meanwhile, Enterprise has completed the details of its deal with Loew's Inc. for foreign release of its product. This is the first time that Loew's has taken over the complete output of another producer for release. This foreign distribution deal has nothing to do with Enterprise's UA deal. It merely strengthens Enterprise's releasing situation.

Ginger Rogers has been set for her second picture for Enterprise. It will be "The Great Answer," the story of a girl's strong faith set in a post-war setting.

Hunt Stromberg has signed Boris Karloff for a role in "Personal Column," now shooting, which has George Sanders, Lucille Ball, Sir Cedric Hardwicke and Charles Coburn in the cast.

Other UA features now before the cameras are: Comet's "Stork Bites Man" (Jackie Cooper), from Lou Pollack's funny little book; California Pictures' "Vendetta (George Dolenz-Hillary Brooke); Enterprise's "The Other Love" (Barbara Stanwyck-David Niven); Nebenzal's "Heaven Only Knows" (Robert Cummings-Brian Donlevy); "Enterprise's "Body and Soul" (John Garfield-Lilli Palmer); Bogeaus-Meredith's "A Miracle Can Happen" (All-Star cast); Harman-Ising's cartoon feature "The Little Prince."

UNIVERSAL - INTERNATIONAL

The studio has at last settled the situation on "Bloomer Girl" which arose last August when Milton Feld, who had been set by International to produce the picture, bowed out after arguments with William Goetz over the script. Now the deal is on again with U-I paying $200,000 plus percentages for the film rights. It was originally rumored that Deanna Durbin would have the lead in the musical, but plans for the production may now be changed.

Another important story acquisition is the Lillian Hellman play. "Another Part of the Forest." No casting has been set as yet but this one, when it comes, will be one of the big ones from his company.

Walter Wanger has paid $200,000 for film rights to the Henry James novel, "The Lost Love," in which Susan Hayward will be starred. Martin Gabel will direct and production is scheduled to start next month. Miss Hayward is expected to soar up the box-office scale with the release of "Smash-Up" and Wanger wants to have another strong feature to follow up the impact.

Product Looking Up

With the studio piling up expensive and important properties, it seems safe to predict that U-I is hitting its pace after the months of readjustment required by the merger. The year of 1947 should prove the strength, box-office wise of the amalgamation which is Universal-International.

At the moment two features are winding up "Ivy" (Joan Fontaine-Patric Knowles) and "Time Out of Mind" (Phyllis Calvert-Robert Hutton).

Donald O'Connor gets his first post-war role in "For the Love of Mary" with Deanna Durbin.

Vincent Price has been given a term pact and his first U-I spot will be in "Black Velvet" with Ella Raines and Edmond O'Brien.

Producer Al Lewis, who recently moved over from M-G-M, has selected "Pygmalian Jones" as his first U-I production. No cast set yet.

WARNER BROS.

The big news here is the deal concluded in London by Jack Warner by which this company will produce a minimum of six features annually. The Associated British Pictures Corporation is the other party to the transaction and both English and American personnel will be used in the production of the film.

Warners will exhibit these pictures in their circuit of theatres and distribute them throughout the world. It is possible that the company's American studio will further curtail its output of product to absorb the six films made abroad. After the program is fully under way, Jack Warner stated that his company will withdraw from the production phase of the deal and turn over its resources in England to Associated British.

John Van Druten has given up his idea of making "Voice of The Turtle" and Warners has handed the assignment to Irving Rapper. Van Druten, despite other reasons given, gave up the idea because the censorship problems he felt were such that they would spoil any chance of making the picture what it was as a stage play. The picture, which has been scheduled for "immediate" starting for months is still in the trouble stage with no actress set for the leading role and now comes this latest change in the directorial department.

Jackson Story Ditched

Warners were quick to buy the film rights to "Fall of Valor," Charles Jackson's story of a man who discovers he is a homosexual after years of marriage. They must have known they could never make a picture dealing with such a subject matter. Their idea was, of course, to commercialize the publicity which the book had received. Now, it seems that the whole idea of evolving a script that would pass the Johnston office and still retain a semblance of the story value is impossible. Production plans have been dropped and the story purchase will be written off to loss.

Michael Curtiz has started his first independent production at the studio with Claude Rains heading a cast which includes Joan Caulfield (borrowed from Paramount), Audrey Totter (borrowed from MGM) and Constance Bennett.

MISCELLANEOUS INDEPENDENTS

All the clamor of protest from the Catholic Church and other organized groups against "Duel In The Sun," seems only to be effecting a more tremendous box-office response than the picture might ordinarily have had if left on its own. As is typical in these situations the moment the picture was declared immoral, the lines formed in greater length at every theatre where the picture was being shown.

Meanwhile Mr. Selznick is busily preparing his suit against his former partners, Mary Pickford and Charles Chaplin. The hearing on the Thirteen Million Dollar suit against the former partners will be heard sometime within the next three weeks.

"Portrait of Jenny," the next Selznick production should go next week according to the present schedule. Joseph Cotten and Jennifer Jones will be co-starred. Two more to come on the Selznick schedule are: "Trent's Last Case," which Cotten will do when he finishes "Jenny," and "Tender is the Night" which will be personally produced by Selznick.

Screen Guild has set 24 new features, budgeted at an average of $135,000, ready for distribution this year, according to Robert Lippert, executive vice president of the company. Nine of the films have already been completed. Twelve Hopalong Cassidy films have been acquired for re-issue.

PRODUCTION & RELEASE RECORD

FEBRUARY 3, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (29)	In Production (4)
Westerns	Completed (14)	In Production (0)
Serials	Completed (2)	In Production (0)
1945-46 Features	Completed (44)	In Production (0)
Westerns	Completed (15)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

BROADWAY BABY

Musical—Started January 27

Cast: Jean Porter, John Shelton, Ruth Donnelly, Doris Colleen, Ed Gargan, Vince Barnett

Director: Arthur Dreifus — Producer: Sam Katzman

Story: Orphan brought up in girls' school meets her New York relatives. They turn out to be show people instead of high society.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Assigned To Treasury	Powell-Maylia	12-9			
Lady from Shanghai, The	Hayworth-Welles	10-14			
Three Were Thoroughbreds	Yonng-Chapman	12-9			
COMPLETED — 1946-47 —					
Alias Mr. Twilight (69)	Duane-Marshall	9-16	12-20	828	
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-23
Blind Spot (74)	Morris-Dowling	9-30	2-6		2-3
Details under title: Inside Story					
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday	Lake-Singleton	11-25			
Boston Blackie and the Law (69)	Morris-Marshall	8-19	12-12	822	11-25
Bulldog Drummond at Bay	Randell-Louise	12-23			
Cigarotto Girl	Brooks-Lloyd	9-30			
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Crime Doctor's Vacation	Baxter-Saunders	1-20			
Corpse Came C.O.D., The	Brent-Blondell	1-6			
Dead Reckoning (100)	Bogart-L. Scott	6-24			1-6
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Burnette	12-19		863	
For the Love of Rusty	Donaldson-Powers	12-23			
Framed	Ford-Carter	9-30			
Details under title: They Walk Alone					
Guilt of Janet Ames	Russell-Douglas	7-22			
Details under title: My Empty Hoart					
Gunfighters, The (C)	Scott-Britton	9-30			
Details under title: Twin Sombreros					
Hunter Is A Fugitive, The	Dix-Morley	10-14			
King of Wild Horses	Foster-Patriek	12-9			
Jolson Story, The (T) (128)	Parks-Keyes	11-12	1-30		9-30
Johnny O'Clock (96)	Powell-Keys	7-8			1-6
Jack Armstrong	Hart-LaPlanche	11-25			
Landrush (53)	Starrett-Burnette	11-26	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16			
Law of The Canyon	Starrett-Burnette	10-28			
Lone Hand Texan	Starrett-Burnette	10-14			
Lone Star Moonlight (67)	Curtis-Barton	8-19	12-12	854	1-6
Lone Wolf In Mexico, The (69)	Mohr-Ryan	9-16	1-16		1-6
Details under title: Lone Wolf's Invitation to Murder					
Millie's Daughter	George-Nelson	10-28			
Mr. District Attorney (81)	O'Keefe-Chapman	8-5	2-13		2-3
Over The Santa Fe Trail	Curtis-Holt	9-2			
Prairie Raiders	Starrett-Saunders	11-11			
Return of Monte Cristo, The (91)	Hayward-Britton	7-8	12-26		12-23
Riders of The Lone Star	Starrett-Hunter	12-23			
Singin' In the Corn (66)	Canova-Jenkins	12-26		804	12-9
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22			
South of the Chisholm Trail (59)	Starrett-Burnette	9-30	1.30		2-3
Swordsman, Tho (T)	Parks-Drow	12-9			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
So Dark the Night (70)	Geray-Choirel	12-10	10-10	805	9-16
Stranger from Ponca City	Starrott-Burnette	11-25			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12-9
— 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	7-8
Chick Carter, Detective (Serial)	Talbot-Blake	7-11		7180	
Cowboy Blues (65)	Curtis-Donnell	4-29	7-18	7223	
Dangerous Business (59)	Tucker-Merrick	3-18	6-20	7037	9-2
Details under title: Power of Attorney					
Desert Horseman, Tho (54)	Starrett-Burnette	9-3	7-11	7209	
Details under title: Phantom of the Desert					
Devil's Mask, Tho (66)	Louise-Bannon	2-18	5-23	7026	8-5
Frontier Gunlaw (59)	Starrott-Taylor	1-31		7204	
Gallant Journey (85)	Ford-Blair	3-18	9-24	7002	10-28
Galloping Thundor (54)	Starrett-Burnetts	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	6-10
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Gunning for Vengeance (56)	Starrett-Adair	6-25	3-21	7206	
Details under title: Borning the Trail					
Heading West (56)	Starrett-Houck	10-1	8-17	7210	
Details under title: Massacre Mesa					
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
It's Great To Be Young (68)	Brooks-Stanton	6-10	9-12	7038	
Jungle Raiders (Serial)	Richmond-Berg	8-6	9-14	7120	
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18	7101	
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	5-27
Notorious Lone Wolf, The (64)	Mohr-Cartor	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	7-8
Personality Kid, The (68)	Loolso-Duano	5-13	8-10	7039	9-30
Details under title: His Face Was Their Fortune					
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	9-2
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rusty, The (64)	Donaldson-Dennis	4-1	6-27	7032	
Roaring Rangers (55)	Starrett-Bornette	6-11	2-14	7205	
Details under title: Powder River					
Shadowed (70)	Louise-Donne	6-24	9-26	7041	
Details under title: The Gloved Hand					
Sing While You Dance (73)	Drew-Stanton	4-29	7-25	7033	
Singing On The Trail	Curtis-Donnell	5-27	9-12	7224	
Talk About A Lady (71)	Falkenborg-Tucker	12-24	3-28	7016	
That Texas Jamboree (67)	Curtis-Donnell	12-24	5-16	7222	
Thrill of Brazil (91)	Keyes-Wynn	4-29	9-30	7006	
Details under title: Rio					
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger (51)	Starrett-Burnetto	3-20	5-30	7208	
Unknown, The (70)	Morley-Bannon	4-1	7-4	7027	9-16
Details under title: The Coffin					
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7	7011	9-16
Who's Guilty! (Serial)	Kent-Ward	10-15	12-13	7140	

EAGLE-LION

1946-47 Features	Completed (4)	In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Repeat Performance	Leslie-Hayward	1-6			
COMPLETED					
Amy Comes Across	Tone-Richards	10-28			
Details under title: Alias the Bride					
Bedalia (90)	Lockwood-Hunter	Foreign			
I See a Dark Stranger	Kerr-Howard	Foreign			
It's A Joke, Son (63)	Delmar-Merkel	8-6			1-23

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (33)	In Production (4)
1945-46 Features	Completed (27)	In Production (0)

NEW PRODUCTIONS

SONG OF THE THIN MAN

Mystery—Started January 17

Cast: William Powell, Myrna Loy, Keenan Wynn, Jayne Meadows, Leon Ames, Patricia Morison, Gloria Grahame, Don Taylor, Dean Stockwell, Asta

Director: Edward Buzzell — Producer: Nat Perrin

Story: Murder in an orchestra is solved by the Thin Man.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Hucksters, The	Gable-Kerr	1-20			
Song of Love, A	Hepburn-Henreid	11-25			
— 1946-47 —					
Arnelo Affair, The	Hodiak-Gifford	8-6			
Beginning Or The End	Barrymore-Donlevy	5-27			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct	703	7-2
Details under title: But Not Goodbye					
Cynthia's Secret	Barrymore-Bremer	10-28			
Fiesta (T)	Williams-Carroll	12-24			
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29	Jan	702	9-
Details under title: Star from Heaven					
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
High Barbaree	Johnson-Allyson	5-27			
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8
It Happened In Brooklyn	Sinatra-Grayson	8-6			
Little Mr. Jim (92)	Jenkins-Gifford	10-29			6-
Lady In The Lake (103)	Montgomery-Totter	5-27	Jan	712	12

Love Laughs at Andy Hardy (93)	Rooney-Granville	5-13	Feb				
Merton of The Movies	Skelton-O'Brien	9-2					
Mighty McGurk, The (85)	Beery-MacMahon	5-13	Jan	711	11 25		
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb	11-25			
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct	704	9-2		
Rich Full Life, The	Taylor-Murphy	11-25					
Romance of Rosy Ridge	Johnson-Leigh	9-30					
Woman of My Own, A	Garson-Hart	4-1					
Secret Heart, The (97)	Colbert-Pidgeon	6-10	Dec	709	12-9		
Sea of Grass	Tracy-Hepburn	7-8					
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec	708	8-19		
Summer Holiday	Rooney-DeHaven	7-8					
Tenth Avenue Angel	O'Brien-Murphy	4-1					
This Time for Keeps (T) (120)	Williams-Melchior	8-6					
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan	710	11-25		
To Kiss and To Keep	Kelly-McDonald	8-6					
Two Smart People (93)	Ball-Hodiak	10-1	Nov	706	6-10		
Undercurrent (111)	Taylor-Hepburn	3-4	Nov	707	10 14		
Details under title: You Were There							
Unfinished Dance, The	O'Brien-Charisse	7-22					
Details under title: Ballerina							
Undercover Maisie	Sothern-Nelson	11-11					
Yearling, The (T) (134)	Peck-Jarman	8-20		12-9			

REPRINTS

Boom Town (119)	Gable-Tracy	Feb		
Captains Courageous (116)	Tracy-Bartholomew	9-2		
Great Waltz (T) (106)	Rainer-Gravet			
Rage in Heaven (82)	Bergman-Montgomery	Oct	705	9-2

COMPLETED — 1945-46 —

BLOCK NO. FIFTEEN

Letter for Evie, A (89)	Hunt-Carroll	6-11	1-46	614	12-10	
Harvey Girls, The (T) (101)	Garland-Hodiak	1-22	1-46	611	1-7	
Portrait of Maria (76)	Del Rio-Armendariz	Foreign	1-46	612	1-7	
Sailor Takes a Wife (91)	Walker-Allyson	4-2	1-46	615	1-7	
Up Goes Maisie (89)	Sothern-Murphy	8-20	1-46	613	1-7	

BLOCK NO. SIXTEEN

Bad Bascomb (112)	Beery-O'Brien	4-46	619	2-18	
Hoodlum Saint (91)	Powell-Williams	7-9	4-46	618	2-18
Last Chance, The (105)	Foreign	4-46	621	12-10	
Postman Always Rings Twice, The (113)	Turner-Garfield	6-25	4-46	620	3-18
Two Sisters From Boston (112)	Allyson-Lawford	7-9	4-46	622	3-18

BLOCK NO. SEVENTEEN

Boys' Ranch (88)	Craig-Jenkins	8-6	7-46	625	5-13
Courage of Lassie (T) (93)	E. Taylor-Lassie	9-18	8-46	626	5-13
Details under title: Hold High the Torch					
Faithful in My Fashion (81)	Reed-Drake	1-7	8-46	627	6-24
Three Wise Fools (90)	D'Brien-Barrymore	11-26	8-46	628	6 24

SPECIALS

Adventure (129)					
Details under title: This Strange Adventure	Gable-Garson	6-11	3-46	616	12-24
Easy To Wed (T) (117)	Ball-Johnson	2-19	7-46	624	4-15
Green Years, The (127)	Coburn-Drake	9-3	7-46	623	3-18
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46	617	1-21

MONOGRAM

1946-47 Features	Completed (17)	In Production (2)	
Westerns	Completed (8)	In Production (0)	
1945-46 Features (34)	Completed (33)	In Production (0)	
Westerns (12)	Completed (12)	In Production (0)	

NEW PRODUCTIONS

TRAGIC SYMPHONY

Dramatic Musical—Started January 13

Cast: Sir Cedric Hardwicke, Frank Sundstrom, Audrey Long, Gale Sherwood, Lester Sharpe

Director: Benjamin Glazer Producers: Benj. Glazer-Nat Finston

Story: Biographical story of Composer Peter Tschaikowsky.

PANIC

Adventure—Started January 15

Cast: Leo Gorcey and the Bowery Boys, Teela Loring, Betty Compson, Dan Seymour

Director: William Beaudine Producer: Jan Grippo

Story: Boys get into a detective agency business by mistake, and uncover potential kidnapping and murder.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED — 1946-47 —					
Black Gold (C)	Quinn-DeMille	12-23			
Bringing Up Father (68)	Yule-McManus	6-24	11-23	604	12 9
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	5-13	9-14	601	11-25
Drifting Through	Wakeley-Morley				
Fall Guy	Pierce-Loring	11-25	2-22		
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The	Granville-Castle	11-25			
Ginger (67)	Albertson-Reed	9-2	1-4	603	
High Conquest	Lee-Roland	12-23			
Land of The Lawless	Brown-Hatton	1-20			
Mr. Hex (63)	Gorcey-Robbins	9-2	12-7	608	
Raiders of the South (58)	Brown-Hatton	9-2	1-18	664	
Details under title: Draw When You're Ready					
Rainbow Over The Rockies	Wakely-Stirling	8 19	2-8	683	
Riding the California Trail	Roland-Loring	10-14	1-11	610	
Details under title: Cisco and The Angel					
Silver Stallion (59)	Sharpe-Marion	Reissue	12-14	612	
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Belita-Moore	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Teen-agers Go West	Stewart-Preisser	10-28			
Trap, The (68)	Toler-Chandler	8-19	11-30	607	
Vacation Days	Preisser-Stewart	10-28	1-25	611	
Violence	Coleman-O'Shea	12-23			
Valley of Fear	Brown-Hatton	2-15			
Wife Wanted (73)	Francis-Shayne	6-24	11-2	605	

— 1945-46 —

Beauty and the Bandit	Roland-Ames	8-5	10-26	531	
Details under title: Cisco Kid No. 3					
Allotment Wives (80)	Francis-Kelly	6-25	12-24	505	12-10
Behind the Mask (67)	Richmond-Reed	10-29	5-11	526	
Details under title: The Shadow's Shadow					
Below The Deadline (65)	Douglas-Ames	4-2	8-3	520	
Details under title: Jumpin' Joe					
Black Market Babies (71)	Richmond-Hayes	3-18	6-1	508	
Border Bandits (57)	Brown-Hatton	8-20	1-12	565	
Bowery Bombshell	Gorcey-Hall	4 15	7-20	511	
Details under title: Hot Money					
Dark Alibi (65)	Toler-Lorring	12-24	5-25	519	
Don't Gamble With Strangers (68)	Richmond-Hayes	3-18	6-22	508	9-30
Details under title: Charlie Chan at Alcatraz					
Face of Marble, The (72)	Carradine-Drake	10-15	2-2	528	
Fear (68)	Cookson-William	7-23	3-2	507	
Details under title: Suspense					
Freddie Steps Out (75)	Stewart-Preisser	3-18	6-29	515	7-8
Details under title: High School Scandals					
Gentlemen from Texas, The (60)	Brown-Hatton	3-18	6-8	562	
Details under title: The Fighting Texans					
Gay Cavalier, The (65)	Roland-Ames	12-24	3-30	529	
Haunted Mine, The (52)	Brown-Hatton	10-29	3-2	566	
High School Hero	Stewart-Preisser	6-10	9-7	517	
In Fast Company (63)	Gorcey-Hall	2-18	6-22	510	8-19
Details under title: In High Gear					
Joe Palooka, Champ (70)	Kirkwood-Knox	12-24	5-28	502	4-29
Junior Prom (69)	Stewart-Preisser	11-26	5-10	514	5-13
Details under title: High School Kids					
Live Wires (65)	Gorcey-Drake	10-1	1-12	509	
Details under title: Stepping Around					
Lonesome Trail (55)	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Missing Lady, The (60)	Richmond-Reef	4-29	8-17	525	
Details under title: Jade Lady					
Moon Over Montana	Wakely-Holt	12-10	2-16	572	
Red Dragon, The (64)	Toler-Fong	9-17	2-9	513	4-15
Details under title: Charlie Chan in Mexico					
Shadows On The Range (57)	Brown-Hatton	5-13	8-3	567	
Details under title: Roaring Range					
Shadows Over Chinatown (64)	Toler-Young	4-1	7-27	518	10-28
Details under title: Corpus Delicti					
South of Monterey (63)	Roland-Riordan	4-15	7-13	530	
Details under title: Romance of the Rancho					
Shadow Returns The (61)	Richmond-Reed	10-29	2-16	527	
Silver Range, The	Brown-Hatton	7-22	11-2	563	
Details under title: The Silver Trail					
Spook Busters (68)	Gorcey-Hall	5-27	8-24	512	
Details under title: The Shadow					
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-2	516	3-18
Details under title: Gregory					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10	501	10-15
Strange Voyage (61)	Albert-Taylor	7-6		521	8-19
Swing Parade of 1946 (75)	Storm-Reagan	8-5	3-16	503	9-2
Trail to Mexico	Wakely-White	4-29	6-29	574	
Trigger Finger	Brown-Hatton	6-24	9-21	568	
Under Arizona Skies	Brown-Hatton	2-4	4-27	561	
Details under title: Code of The Dritter					
West of The Alamo	Wakely-White	2-4	4-20	573	

PARAMOUNT

1946-47 Features	Completed (31)	In Production (3)
1945-46 Features	Completed (25)	In Production (0)

NEW PRODUCTIONS

ALBUQUERQUE

Western—Started January 20

Cast: Randolph Scott, Barbara Britton, George (Gabby) Hayes, Russell Hayden, Catherine Craig and Lon Chaney

Director: Ray Enright Producers: Wm. Pine and Wm. Thomas

Story: A spectacle setting of the settling of the early West.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
I Walk Alone	Lancaster-Scott	12-23			
Details under title: Deadlock					
Road To Rio	Crosby-Hope	1-6			
— 1946-47 —					
COMPLETED					
NOT DESIGNATED					
Adventure Island (C)	Calhoun-Fleming	9-30			
Blaze of Noon	Baxter-Holden	11-11			
Big Town	Reed-Brooke	12-24			
Blue Skies (T) (107)	Crosby-Astaire	8 6	12 27	4602	9-30
Calcutta	Ladd-Russell	7-9			
California (T) (97)	Stanwyck-Milland	12-10	2 21	4606	12-23
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street	Lowery-Withers				
Dear Ruth	Caulfield-Holden	9-2			
Desert Fury (T)	Scott-Hodiak	9-2			
Details under title: Desert Town					
Easy Come, Easy Go	Tufts-Fitzgerald	10-29	3-7		2-6
Details under title: Third Avenue					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Fear In The Night	Kelly-York	4-29			
Golden Earrings	Milland-Dietrich	8-19			
I Cover Big Town	Reed-Brooke	6-10			
Imperfect Lady, The	Wright-Milland	10-1	4-25		
Details under title: Take This Woman					
Jungle Flight	Lowery-Savage	6-24			
Ladies' Man (81)	Bracken-Welles	11 26	2-7	4605	1-20
My Favorite Brunette	Hope-Lamour	7-22	4-4		
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Perils of Pauline (T)	Hutton-Lund	3-18			
Saigon	Ladd-Lake	12-9			
Seven Were Saved	Denning-Crain	4-1			
Suddenly It's Spring	MacMurray-Goddard	3-18	3-21		
Trouble With Women, The	Milland-Wright	6-11			
Two Years Before the Mast (98)	Ladd-Donlevy	5-1	11 22	4601	9-2
Unconquered (T)	Cooper-Goddard	8-19			

Variety Girl Haleher-Kelley ...11-11.....
Welcome Stranger Crosby-Caufield 3-18.....
Where There's Life Hope-Hasso 4-15.....
Wild Harvest Ladd-Lamour 9-16.....
Details under title: The Big Haircut

RE-ISSUES

Jungle Princess, The (84) Lamour-Milland 9-1 R5-3620
Plainsman, The (113) Cooper-Arthur 9-1 R5-3624.....

COMPLETED —— 1945-46 ——

BLOCK NO. THREE

Masquerade in Mexico (96)..... Lamour-Cordova 1-8 ..2-22...4512..12-10
Miss Susie Slagle's (87) Tutts-Lake 9-18....3-8...4513..12-10
Tokyo Rose (66) Barr-Massen 2-8...4511..12-10

BLOCK NO. FOUR

Blue Dahlia, The (99)..... Ladd-Lake 4-2 ..4-19..4518...2-18
They Made Me A Killer (65)..... Lowery-Britton 7-9....5-3...4517...2-18
Virginian, The (T) (90)..... McCrea-Britton 11-13....4-5...4516...2-18
Well-Groomed Bride, The (75) Milland-deHavilland 2-19...5-17...4519..2-18

BLOCK NO. FIVE

Bride Wore Boots, The (82)..... Stanwyck-Cummings . 8-6...5-31...4521....4-1
Hot Cargo (57) Rogers-Reed 6-28 ..4523...3-18
Our Hearts Were Growing Up (122)..... Donlevy-Russell 3-5...6-14...4522....4-1
To Each His Own (122)..... deHavilland-Lund ...7-9 ...7-5...4524 3-18

BLOCK NO. SIX

n. S. S. (107)..... Ladd-Fitzgerald ...2-18...7-26...4526...5-13
Searching Wind, The (108) Young Sidney 1-21....8-9...4527...5-13
Strange Love of Martha Ivers (116)..... Stanwyck-Heflin ..10-15...9-13...4528...5-13
Details under title: Love Lies Bleeding
Swamp Fire (70) Weissmuller-Grey ..11-12....9-6...4529...5-13

SPECIALS

Monsieur Beaucaire (T) (93)..... Hope-Caulfield 9-17...8-30...4532...5-27
Road to Utopia, The (90) Crosby-Hope-Lamour 12-13 . 3-22 4531..12-10

PRC

1946-47 Features		Completed (12)	In Production (1)
Westerns		Completed (5)	In Production (0)
1945-46 Features		Completed (20)	In Production (0)
Westerns		Completed (16)	In Production (0)

STEP CHILD

Drama—Started January 27
Cast: Terry Austin, Brenda Joyce, Donald Woods
Director: James Flood Producer: Jerry Briskin
Story: Child of a divorced couple suffers by step-mother. The couple finally decides to try again.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev.

COMPLETED —— 1946-47 ——

Border Feud LaRue-Marlen 12-23.....
Born To Speed (61) Sands-Wall 8-19.. 1-12..... .2-3
Details under Eagle-Lion heading
Brute Man, The (58) Hatton-Adams 11-25...10-1.....11-25
Details under Universal Release Chart
Devil On Wheels, The (67) Cardwell-Ford 9-30...2 15.....2-3
Drittin' River (55) Dean-Ates 7-22...10-1.....11-11
Her Sister's Secret (85) Coleman-Reed 10-29...9-23.....10-14
Outlander, The Pendleton-Whipp r
Pay-Off, The
Details under title: It's All in the Game
Philo Vance's Gambie Curtis-Austin 11-25.....
Details under title: Philo Vance's Secret Mission
Philo Vance, Gentleman Sleuth Wright-Austin 1-6.....
Details under title: Philo Vance No. 3
Philo Vance Returns
Details under title: Philo Vance's Gamble Curtis-Ryan 10-14...2-22.....
Red Stallion (C) Paige-Nash 10 14.....
Return of Rin-Tin-Tin, The (V) Rin-Tin-Tin-Woods .5-16.....
Stars Over Texas Dean-Ates 9-16..11-18.....
Three On A Ticket Beaumont-Walker ..10-28.....
Details under title: The Corpse Came Calling
Tumbleweed Trail (57) Dean-Ates 9-2..10 28.....12-23
Wild Country (C) Dean-Ates 1-17.....2-3
Wild West (C) (73) Dean-Ates 5-27...1-21.....1-20
Details under title: Melody Round-Up

—— 1945-46 ——

Accomplice (68) Arlen-Borg 9-20 10-28
Ambush Trail (58) Steele-Saylor 2-17.....
Avalanche (68) Cabot-Borg 3-4...6-20.....5-21
Blonde For A Day (67) Beaumont-Walker ...5-3 ..8-22.....8-19
Details under title: Blondes On the Loose
Caravan Trail, The (Cinecolor) (65)..... Dean-Carlin 10-1...4-20.....4-29
Club Havana (62) Lindsay-Neal 5-28..10-23.....11-26
Colorado Serenade (68) Dean-Ates 6-30.....
Danny Boy (66) Henry-Johnson 8-6....1-8.....
Detour (69) Savage-Neal 6-25..11-30 12-24
Devil Bat's Daughter LaPlanche-James ..1-21...4-15.....
Don Ricardo Returns Colby Isabelita ...8-19..10-21.....
Down Missouri Way (74) O'Driscoll-Wright ..4-29...8-15.....11-11
Details under title: Missouri Hayride
Enchanted Forest, The (Cinecolor) (80)... Lowe-Joyce 1-22...12-8 10-1
Flying Serpent, The (60) Lewis-Kramer 9-3...2-20.....2-18
Gas House Kids (68) Halop-Lowery 8-19..10-14.....12-9
Gentlemen with Guns Crabbe-St. John ...1-21...3-27.....
Ghost of Hidden Valley Crabbe-St. John ...4-29....6-3.....
How Do You Do? (83)..... Gordon-Windsor 8-6..12-24.....11-26
I Ring Doorbells (67)..... Shayne-Gwynne 10-2...2-25.....9-16
Lady Chaser Lowery-Savage 9-2..10-21.....
Details under title: Lady Killer
Lareeny in Her Heart (68) Beaumont-Walker ..3-18...7-10.....6-10
Details under title: Crime in The Night
Lighthouse Litel-Lang 9 30...1-10.....
Lightning Raiders (61) Crabbe-St. John ..10-15...1-7.....
Mask of Dijon (73) Von Stroheim-Bates 11-26....4-9..... 8-19
Murder Is My Business (65)..... Beaumont-Walker ..12-26...4-10.....5-13
Navajo Kid (59) Steele-Saylor 10-15..11-21.....
Outlaws of the Plains (56) Crabbe-St. John 9-22.....12-9
Overland Riders (54) Crabbe-St. John ...6-24...8-21.....10-14
Details under title: Buster Crabbe No. 8
Prairie Badmen Crabbe-St. John ...4-29...7-17.....
Details under title: Dangerous Trail
Prairie Rustlers (55, ... Crabbe-St. John ...5-17...11-7.....
Details under title: Buster Crabbe No. 1

Queen of Burlesque (67) Ankers-Young 4-1...7-24.....8-5
Romance of the West (60)..... Dean-Barton 8-6...3-20.....11-11
Secrets of A Sorority Girl Ware-Vallin 8-1.....9-16
Six Gun Man (60)..... Steele-Carlin 10-29....2-1.....
Details under title: Six-Gun For Hire
Strange Holiday (61) Rains-Holden 9-2.....9-30
Strangler of The Swamp (60) LaPlanche-Edwards ..9-3....1-1.....
Terrors On Horseback (54) Crabbe - St. John..1-21...8-14.....
Thunder Town (57) Steele-Saylor ...12-10...4-10.....
Details under title: Man Without a Gun
Wife of Monte Cristo, The (81) Loder-Aubert 8-6 4-23..... ...4-1

REPUBLIC

1946-47 Features		Completed (16)	In Production (0)
Westerns		Completed (10)	In Production (2)
Serials		Completed (0)	In Production (1)
1945-46 Features	(40)	Completed (38)	In Production (0)
Westerns	(15)	Completed (23)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

RELEASE CHART

'N PRODUCTION

Jesse James Rides Again Moore Sterling 1-20.....
Twilight on The Rio Grande Autry-Mara 1-20

Title—Running Time. Cast Details P' No. Rev.

COMPLETED —— 1946-47 ——

Affairs of Geraldine Withers-Withers ...1-21..11-18... 603.....
Details under title: Lonely Hearts Club
Angel and the Badman, The Wayne-Russell 4-29...1-15.....
Details under title: Angel and the Outlaw
Apache Rose Rogers-Evans 9-2.....
Bells of San Angelo Rogers-Evans 12-23.....
Jennie Gerhardt Frazee-Marshall 7-8...1-29.....
Gallant Man Ameche-McLeod ...11-11.....
Hit Parade, The Albert-Moore 9-16
Magnificent Rogue, The Roberts-Douglas ... 7-8..10-15.....
Fabulous Suzanne, The (71) Britton-Vallee 3-18..12-15....604.....
I've Always Loved You (T) (117) McLeod-Dorn 8-20 ..12-2....601...9-30
Details under title: Concerto
Lightnin' Strikes Twice Marshall-Mara 1-6
One Exciting Kiss Eddy-Massey 11-25.....
Details under: Untitled
Oregon Trail Scouts Lane-Wentworth 9-2.....
Marshal of Crippled Creek Lane-Wentworth ..11-25.....
Outlaw of Sioux City La e-Stewart 10-14.....
Pilgrim Lady The (67) Mara-Douglas 3-18...1-22....682... 2-3
Details under title: The Inner Circle
Santa Fe Uprising (56) Lano-Wentworth ...3-18..11-15 ...661.....
Sioux City Sue (69) Autry-Roberts 6-24..11-21 ...681 ..12-9
Spoilers of The North Kelly-Booth 8-19.....
Stagecoach to Denver (56) Lane-Blake 12-23....682.....
That's My Girl (Trucolor) Barry-Roberts 8-6.....
Trail To San Antone Autry-Stewart 8-19.....
Vigilantes of Boom Town Lane-Blake 5-27.....
Winter Wonderland Roberts-Drake 5-27.....
Details under title: Snow Cinderella
Wyoming Elliott-Ralston ...11-25.....

—— 1945-46 ——

Alias Billy The Kid (56) Carson-Stewart ...12-24...4-17....555.....
California Gold Rush (56)..... Elliott-Fleming 4-30....2-4....565.....
Cat Man of Paris, The (65) Esmond-Aubert 10-1...4-20 514.....
Conquest of Cheyenne (56) Elliott-Fleming ..10-29...7-22....568.....
Crime of the Century (56) Bachelor-Browne ..10-29...2-22....511...6-24
Crimson Ghost, The (Serial Sterling-Quigley ...4-15..10-26....583.....
Earl Carroll's Sketchbook (80) Moore-Marshall ...3-18...8-13....530....9-2
El Paso Kid (55) Carson-Harmon 5-22....556.....
Daughter of Don Q (Serial)..... Booth-Allen 1-21...7-27....583.....
Days of Buffalo Bill (56)..... Carson-Stewart 10-1....2-8....554.....
French Key, The (67)..... Dekker-Ankers 10-20 .5-18....519....7-8
Gay Blades (67) Ashley-Rogers 12-10...1-25....509...4-29
G. I. War Brides (69) Ellison-Lee 4-29...8-12....528..10-14
Guy Could Change, A (65)..... Lane-Frazee 6-25...1-27....508....2-4
Glass Alibi, The (68)..... Wrixon-Fowley .. 12-24...4-27....516...5-27
Heldorado Rogers-Evans 7-22...12-5.....
Home in Oklahoma (72) Rogers-Evans 6-24...11-8....5542..12-23
Home On the Range (55)..... Hale-Booth 11-26...4-18...5501...4-29
Details under title: West of God's Country
In Old Sacramento (89) Moore-Elliott 12-10...5-31....517...5-13
Invisible Informer (57) Stirling-Henry 2-18...8-19....529..10-14
Inner Circle, The (57) Douglas-Roberts ...2-18....8-7....526.....
King of the Forest Rangers (Serial) Thompson-Talbot ..10-15...4-27....582.....
Last Crooked Mile, The (67) Barry-Savage 12-10....8-9....527...9-30
Last Frontier Uprising (Magnacolor) Hale-Booth 10-22.....
Madonna's Secret, The (79) Lederer-Patrick .. 10-1...2-16....510...3-18
Man from Rainbow Valley (M) (57)..... Hale-Booth 4-29...12-5...5503...1-20
Murder in the Music Hall (84)..... Ralston-Marshall ..10-29...4-10....512....3-4
My Pal Trigger (79) Rogers-Evans 3-4...7 12...5541...7-22
Mysterious Mr. Valentine (56) Stirling-Henry 6-10....9-3....531.....
Night Train to Memphis (67) Acuff-Mara 11-12...7-12....523...8-19
One Exciting Week (69) Pearce-Harris 12-24....5-8....521....7-8
Out California Way (M) (67) Hale-Booth 4-29....9-6...5503
Passkey to Danger (58) Bachelor-Mara 5-11....518...8-19
Phantom Rider, The (Serial) Kent-Stewart 8-6...1-26....581
Plainsman and The Lady (87) Elliott-Ralston 4-29..11-15....532..11-25
Rainbow Over Texas (65)..... Rogers-Evans 4-1....5-9....448...6-10
Red River Renegades (55) Carson-Stewart 4-1...7-25....557.....
Rendezvous With Annie (89) Albert-Marlowe 3-18...7-19....525....9-2
Rio Grande Raiders (56) Carson-Stewart 9-9....558.....
Roll On, Texas Moon (68) Rogers-Evans 5-13...9-12....542..11-11
Details under title: Shine On Texas Moon
Rough Riders of Cheyenne (56)..... Carson-Stewart 5-14...11-1....552.....
Scotland Yard Investigator (68) VonStrheim-Bachelor 2-19...9-30....501.....
Sheriff of Redwood Valley (56)..... Elliott-Fleming ...7-23...3-29....566.....
Song of Arizona (68)..... Rogers-Evans 12-24....3-9....447...4-15
Song of Mexico (57)..... Mara-Barrier 12-28....506...5-27
Spectre of the Rose (90)..... Kurov-Essen 11-26....7-5....524...6-10
Strange Impersonation, A (68) Marshall-Garoan 8-6...3-16....513....4-1
Sun Valley Cyclone (55)..... Elliott-Fleming 9-17...5-10....567.....
That Brennan Girl (95) Dunn-Freeman 5-13..12-23....533...12-9
Traffic In Crime (56) Richmond-Mara 4-1...6-28....522..10-14
Undercover Woman (56)..... Bachelor-Livingston 11-26...4-15....511....9-2
Details under title: Passkey to Danger
Under Nevada Skies (69) Rogers-Evans 4-25...8-28....542...9-16
Valley of the Zombie, The (56)..... Booth-Livingston ..9-17...5-24....520....7-8
Web of Danger Mara-O'Flynn ...10-28.....
Wagon Wheels Westward (56) Elliott-Fleming ... 4-16..12-21....564
Woman Who Came Back, The (68)..... Kelly-Loder 4-30..12-13....507...1-21
Details under title: The Web

RKO-RADIO

1946-47 Features	Completed (41)	In Production (4)
1945-46 Features	Completed (39)	In Production (0)

NEW PRODUCTIONS

TYCOON (T)
Adventure—Started January 23
Cast: John Wayne, Laraine Day, Sir Cedric Hardwicke, Anthony Quinn, James Gleason, Judith Anderson
Director: Richard Wallace Producer: Stephen Ames
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Fugitive, The	Fonda-Del Rio	1-6			
If You Knew Susie	Cantor-Davis	1-20			
Indian Summer	Knox-Sothern	1-20			
COMPLETED — 1946-47 —					
BLOCK NO. ONE					
Great Day (69)	Robson-Portman	Foreign		703	7-22
Lady Luck (97)	Young-Hale	10-29		702	7-22
Sister Kenny (116)	Russell-Knox	11-12		701	7-22
Step By Step (62)	Tierney-Jeffreys	1-21		705	7-22
Sunset Pass (60)	Warren-Leslie	12-10		704	7-22
BLOCK NO. TWO					
Child of Divorce (62)	Moffett-Toomey	3-4		708	10-23
Criminal Court (62)	Conway-O'Driscoll	3-18		709	5-2
Genius At Work (61)	Carney-Brown	9-3		710	8-1
Nocturne (88)	Raft-Bari	5-13		706	10-23
BLOCK NO. THREE					
Dick Tracy vs. Cueball (62)	Conway-Jeffreys	4-1		714	11-23
Falcon's Adventure, The (61)	Conway-Meredith	4-29		715	12-23
Lucket, The (86)	Day-Aherne	4-1		711	12-23
Details under title: A Time to Kill					
San Quentin (66)	Tierney-Carr	8-19		712	12-23
Vacation in Reno (60)	Haley-Jeffreys	2-4			11-11
NOT DESIGNATED					
Amazing Mr. Hammer, The	O'Brien-Slezak	6-24			
Details under title: Riffraff					
Bachelor and The Bobby-Soxer, The	Grant-Loy	8-6			
Beat the Band	Langford-Krupa	6-24			
Banjo	Moffett-White	9-16			
Born To Kill	Trevor-Tierney	5-27			
Details under title: Deadlier Than the Male					
Code of The West	Warren-Alden	7-22			
Devil Thumbs A Ride, The	Tierney-Leslie	7-8			
Dick Tracy vs. The Claw	Byrd-Christopher	11-11			
Farmer's Daughter, The	Young-Cotten	5-27			
Details under title: Katie for Congress					
Fascinating Nuisance	Williams-Hale	2-4			
Details under title: Master Minds					
Flight	Brodie-Long	12-9			
Honeymoon	Temple-Madison	4-1			
Long Night, A	Fonda-Bel Geddes	9-16			
Magic Town	Stewart-Wyman	11-25			
Out of the Past	Mitchum-Greer	10-28			
Details under title: Build My Gallows High					
Secret Life of Walter Mitty (T)	Kaye-Mayo	4-29			
Seven Keys to Baldpate	Terry-White	11-25			
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4			1-20
Tarzan and The Hunters	Weissmuller-Joyce	10-14			
They Won't Believe Me	Young-Hayward	8-19			
Thunder Mountain	Holt-Hyer	10-28			
Trail Street	Scott-Jeffreys	8-19			
Under the Tonto Rim	Holt-Leslie	1-20			
Woman on The Beach	Bennett-Ryan	2-4			
Details under title: Desirable Woman					
SPECIALS					
Best Years of Our Lives, The (172)	Loy-March	4-29			12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Notorious (101)	Bergman-Grant	10-29		761	8-5
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
— 1945-46 —					
BLOCK NO. FOUR					
Deadline at Dawn (83)	Hayward-Williams	5-28		617	3-4
From This Day Forward	Fontaine-Stevens	9-3		616	3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19		619	12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton	7-9		620	3-4
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8-10		618	2-18
BLOCK NO. FIVE					
Badman's Territory (98)	Scott-Richards	10-1		622	4-29
Ding Dong Williams (62)	Vernon-McGuire	5-14		623	4-29
Partners In Time (76)	Goff-Lauck			625	4-29
Truth About Murder, The (63)	Granville-Conway	7-23		624	4-29
Details under title: The Lie Detector					
Without Reservations (107)	Colbert-Wayne	10-29		621	5-13
Details under title: Thanks God, I'll Take It From Here)					
BLOCK NO. SIX					
Bamboo Blonde (68)	Langford-Wade	9-17		630	6-24
Bedlam (79)	Karloff-Lee	8-6		628	5-13
Details under title: A Tale of Bedlam					
Crack-Up (93)	O'Brien-Trevor	1-21		627	6-24
Falcon's Alibi, The (62)	Conway-Corday	8-20		629	5-13
Till the End of Time (105)	McGuire-Madison	10-29		626	6-24
Details under title: The Dream of Home					
SPECIALS					
Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26
Heartbeat (102)	Rogers-Aumont	8-20		662	4-29
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25		652	4-1
Make Mine Music (75)	Disney Cartoon Feature			692	4-29
Stranger, The (95)	Robinson-Young	10-29		683	5-27
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682	1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		651	4-30
REISSUE					
Pinocchio (T)	Disney Cartoon Feature			691	

20th CENTURY-FOX

1946-47 Features	Completed (27)	In Production (5)
1945-46 Features	Completed (35)	In Production (0)

NEW PRODUCTIONS

THE CRIMSON KEY
Mystery—Started January 13
Cast: Kent Taylor, Doris Dowling, Dennis Hoey, Louise Currie, Bernadene Hayes, Vera Marshe, Arthur Space, Douglas Evans
Director: Eugene Forde Producer: Sol M. Wurtzel
Story: Detective routs out missing key to lost jewel box.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Captain From Castile (T)	Powers-Peters	12-9			
Forever Amber	Darnell-Wilde	11-11			
Ghost and Mrs. Muir, The	Harrison-Tierney	12-9			
Moss Rose	Mature-Cummins	12-9			
— 1946-47 —					
Backlash	Travis-Rogers	9-30			
Black Beauty (74)	Freeman-Denning	12-10	Sept.	636	8-19
Boy, Son of Battle (T)	Gardner-McCallister	7-22			
Details under title: The High Window					
Boomerang (88)	Andrews-Wyatt	9-30			2-3
Bowery, The (84)	Raft-Beery	Reissue	Oct.	642	
Brasher Doubloon, The	Montgomery-Guild	7-22			
Carnival In Costa Rica (T)	Haymes-Holm	4-29			
Claudia and David (78)	McGuire-Young	3-18	Sept.	637	8-5
Dangerous Millions (69)	Taylor-Drake	7-8	Dec.	648	12-9
Homestretch (T)	Wilde-O'Hara	7-22			
Miracle on 34th Street	Payne-O'Hara	12-9			
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			
Jewels of Brandenburg	Travis-Cheirel				
The George Apley, The	Colman-Cummins	7-8			
Home Sweet Homicide (70)	Earl-Scott	3-18	Oct.	640	8-5
If I'm Lucky (79)	Blaine-James	4-29	Sept.	633	9-2
Details under title: That's for Me					
Margie (T) (94)	Craine-Young	2-18	Nov.	646	10-28
Mother Wore Tights	Grable-Dailey	11-11			
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov.	645	10-14
Razor's Edge, The (146)	Power-Tierney	4-15	Jan.	647	11-25
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan.		1-6
Strange Journey (65)	Kelly-Massen	5-27	Oct.	643	9-16
Details under title: Flight To Paradise					
Sun Valley Serenade (86)	Henie-Payne	Reissue	Sept.	641	
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan.		1-6
Three Little Girls in Blue (T) (90)	Haver-Montgomery	11-26	Oct.	639	9-16
Wake Up and Dream (T) (92)	Payne-Haver	5-14			
Wanted for Murder (91)	Portman-Grey	Foreign	Nov.	644	11-11
REISSUES					
Les Miserables (105)	March-Laughton		Jan.	704	
Stanley and Livingstone (101)	Tracy-Greene		Jan.	705	
COMPLETED — 1945-46 —					
NOT DESIGNATED					
Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug.	634	6-10
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug.	633	6-10
Cluny Brown (100)	Jones-Boyer	12-24	July	628	5-27
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder (65)	Kelly-Ryan	3-18	Aug.	635	6-24
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July	632	5-27
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	5-13
Somewhere In the Night	Hodiak-Guild	12-10	June	629	5-13
Smoky (T) (87)	MacMurray-Baxter	7-23	July	631	6-24
Strange Triangle (65)	Hasso-Shepperd	1-7	June	630	5-27

UNITED ARTISTS

1945-46-47 Features	Completed (44)	In Production (7)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

NEW PRODUCTIONS

STORK BITES MAN
Comedy—Started January 15
Cast: Jackie Cooper, Gene Roberts, Gus Schilling, Emory Parnell, Stanley Prager, Sarah Selby, Marjorie Beckett
Director: Cyril Endfield Producers: Buddy Rogers-Ralph Cohn
Story: Veteran and his wife, expecting baby, face housing problem.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Body and Soul	Garfield-Palmer	1-20			
Little Prince, The	Harman-Ising Cartoon				
Heaven Only Knows	Cummings-Donlevy	12-23			
Miracle Can Happen, A	All-Star	8-5		Bog-Mer	
Other Love, The	Stanwyck-Niven	10-28		Enterprise	
Vendetta	DeGeorge-Brooke	8-19			
— 1945-46-47 —					
Abie's Irish Rose (96)	Dru-Chekhov	4-29	12-27	(by	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev.	1-23
Details under title: Abilene					

Adventures of Don Coyote (C) Martin-Rafferty 8-19.....B-C.....
Angel On My Shoulder (102) Muni-Baxter 1-21...9-20...Rgs...9-30
Details under title: Me and Mr. Satan
Arch of Triumph Bergman-Boyer ...7-22.....Enterprise.....
Bachelor's Daughters, The (89) Russell-List 4-1....9-6...Stn...9-30
Caesar and Cleopatra (T) (126) Olivier-Leigh Foreign...8-16...GFD....9-2
Carnegie Hall Hunt-Prince LeB-M.....
Chase, The (86) Cummings-Morgan ...6-24..11-22...Neb..11-11
Christmas Eve Raft-Blondell 12-9.....Rgs.....
Cobacabana Miranda-Mark 12-9.....Csl.....
Curley Rafferty-Olsen 5-27.....Roach.....
Dangerous Venture Boyd-Alexander ...8-5.....Rachmil.....
Dishonored Lady Lamarr-O'Keefe 5-27.....Smg.....
Devil's Playground, The (62) Boyd-Clyde 5-27..11-15...B.B...9-30
Fabulous Joe, The Abel-Grahame 8-6.....Roach.....
Fabulous Dorseys, The Dorsey-Blair 8-5.....Rgs.....
Fanny by Gaslight Mason-Calvert ...Foreign.....GFD....
Fool's Gold (63) Boyd-Clyde 5-27...1-31...B.B..11-11
Henry V (T) (134)..... Olivier-Newton ...Foreign.....GFD...4-29
Here Comes Trouble (Cinecolor) Tracy-Lloyd 6-24.....Roach.....
Hoppy's Holiday Boyd-Ware 9-30.....Rchl.....
Johnny In the Clouds (88)..... Montgomery-Mills .Foreign. 3-15...GFD..12-10
Little Iodine (57) Marlowe-Cramer 4-29..10-11...R.C...9-16
Macomber Affair, The Peck-Bennett 4-29.....Bog.....
Details under title: The Short, Happy Life of Francis Macomber
Mr. Ace (84) Raft-Sidney 3-4....8-2...Bog..10-14
Details under title: Mr. Ace and the Queen
Monsieur Verdoux Chaplin-Raye 6-24.....Chn.....
Details under title: Comedy of Murders
New Orleans deCordova-Patrick ...9-30.....Lev.....
Night in Casablanca, A (89) Marx Brothers 10-15...5-10...LL...5-13
Outlaw, The (114) Russell-Huston 2-8...Hug....4-1
Personal Column Sanders-Ball 11-11.....
Pretenders, The Bracken-Lane 7-8.....Stn.....
Details under title: Strange Bedfellows
Private Affairs of Bel Ami Sanders-Lansbury ...5-13...1-24...Low.....
Ramrod McCrea-Lake 6-20.....Enterprise.....
Rebecca (130) Fontaine-Olivier ...Reissue...4-26..Szk.....
Red House, The Robinson-McCallister .5-13.....Lsr.....
Red River Wayne-O'Sheridan ..9-30.....Hawks.....
Scandal in Paris, A (100) Sanders-Hasso 10-29...-19...Psb....8-5
Sin of Harold Diddlebock, The..... Lloyd-Walburn 10-1.....Stg.....
Strange Woman, The (100) Lamarr-Sanders 12-24..10-25...Smg..11-25
Susie Steps Out (65) Bruce-Caldwell 5-27..12-13...R.C...12-9
Details under title: Miss Television
2000 Women Robson-Calvert ..Foreign.....GFD.....
Unexpected Guest (67) Boyd-Tate 9-2.....Rel...1-20
Details under title: Whispering Walls
Who Killed Doc Robin? (C) Olsen-Jannsen 9-30.....Roach.....
Details under Misc. Independents Chart
Young Widow (98) Russell-Hayward 3-5....3-1...Smg....3-4

UNIVERSAL-INTERNATIONAL

1946-47 Features		Completed (27)	In Production (3)
Serials		Completed (1)	In Production (0)
1945-46 Features	(48)	Completed (48)	In Production (6)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

RELEASE CHART

Title—Running Time — Cast — Details — Rel. — No. — Rev.

IN PRODUCTION

Time Out of Mind Colbert-MacMurray 10-28.....
Buck Privates Come Home Abbott-Costello 12-9.....
Ivy Fontaine-Knowles .12-23.....

—— 1946-47 ——

Brief Encounter (85) Johnson-Howard ..Foreign...8-24.....10-14
Captive Heart, The Redgrave-Johns ..Foreign.....
Dark Mirror, The (85) deHavilland-Ayres 4-1....Oct...Jnsn..10-14
Egg and I, The Colbert-MacMurray .12-9.....
I Know Where I'm Going Hiller-Livesy Foreign.....
I'll Be Yours (93) Durbin-Drake 9-2.....1-20
Johnny Frenchman (104) Rosay-Roe Foreign.....12-23
Love Story Lockwood-Granger Foreign.....
Lady Surrenders, A Lockwood-Granger Foreign.....
My Heart Goes Crazy (T) Field-Kendall ...Foreign.....
Magnificent Doll (94) Rogers-Niven 6-24...Nov.....12-9
Men of Two Worlds Calvert-Portman ..Foreign.....
Michigan Kid, The (C) Hall-Johnson 4-29...Dec.....
Mysterious Mr. M. (Serial) Martin-Blake 6-10...7-23...2581.....
Notorious Gentleman (108) Harrison-Palmer ..Foreign...Nov....603..11-11
Pirates of Monterey (T)..... Montez-Cameron ...5-13.....
Slave Girl DeCarlo-Brent 8-5.....
Smash-Up Hayward-Bowman ...6-10.....
Details under title: Love Takes a Holiday
Song of Scherezade (T) DeCarlo-Donlevy 1-21...Dec.....6-2
Details under title: Scherezade
Stairway to Heaven (T) (104) Massey-Niven Foreign.....1-6
Swell Guy (87) Tufts-Blyth 6-24....Nov.....12-23
Temptation (98) Oberon-Brent 4-29....Dec.....1-6
Details under title: Bella Donna
They Were Sisters (108) Mason-Calvert Foreign...Sept...1065...9-16
This Happy Breed Newton-Johnson ..Foreign.....GFD.....
Vigilantes Return, The (Cinecolor)..... Hall-Lindsay 7-22.....
Wicked Lady (97) Mason-Lockwood ..Foreign...Dec....605..12-23
Years Between, The Redgrave-Hobson .Foreign.....

COMPLETED —— 1945-46 ——

Blondie Alibi (62)..... Neal-O'Driscoll 1-21...4-12....527...4-15
Details under title: Design for Death
Black Angel, The (81) Duryea-Vincent 4-29....8-2....543...8-19
Details under title: Lesson in Love
Cat Creeps, The (57) Collier-Brady 1-21...5-17....532...6-10
Canyon Passage (T) (50) Andrews-Hayward ...9-3...7-26....541....8-5
Danger Woman (65) Joyce-Porter 4-15...7-12....539....8-5
Details under title: Claudia's Wife Arnaz-Smith 4-29...7-26....542..11-11
Cuban Pete (61)
Dark Horse (59) Terry-Savage 4-1...7-19....540.....
Dead of the Night (79) Redgrave-Withers .Foreign...8-23....547...7-22
Dressed To Kill (72) Rathbone-Bruce 2-4....6-7....534...6-24
Details under title: Prelude to Murder
Gunmen's Code (54) Grant-Adams 8-5...8-30...1107.....
Her Adventurous Night (65) O'Keefe-Walker 4-29....7-5....538...7-22
Details under title: He Meant No Harm
Inside Job (65) Foster-Rutherford ..3-18...6-28....537....7-8
Details under title: Kelly Is My Name
Killers, The (102) Lancaster-Gardner ..5-13...8-30....548...8-19
Lawless Breed, The (56) Grant-Adams 7-22...8-16...1106.....
Little Miss Big (61) Holden-Simmons 3-4...8-30....549..11-25
Lover Come Back (90) Brent-Hall 3-18...6-21....536...6-24
Lost City of the Jungle (Serial)..... Adams-Haydn 2-18...4-23...1881.....
Night In Paradise (T) (84)..... Oberon-Bey 1-8....5-3....529...4-29
Rustlers' Roundup (56) Grant-Adams 7-8....8-9...1105.....
Run-Around, The (88) Cameron-Raines 4-1...5-14....535...6-24
She Wolf of London, The (61)..... Haden-Harvey 12-24...5-17....531...4-29
Details under title: Alibi in Ermine
She Wrote the Book (75) Davis-Oakie 2-4...5-31....533...5-27
Slightly Scandalous (62) Ryan-Brady 5-13....8-2....544....9-2
Strange Conquest (63)..... Wyatt-Cookson 2-4...5-10....530...5-13
Time of Their Lives, The (82) Abbott-Costello ...3-18...8-16....546.....
White Tie and Tails (77) Duryea-Raines 7-8...8-30....550.....
Wild Beauty (61) Porter-Collier 6-10....8-9....545..10-14

WARNER BROTHERS

1946-47 Features		Completed (25)	In Production (6)
1945-46 Features		Completed (22)	In Production (0)

NEW PRODUCTIONS

THE UNSUSPECTED

Drama—Started January 20

Cast: Claude Rains, Michael North, Joan Caulfield, Audrey Totter, Hurd Hatfield, Constance Bennett, Fred Clark

Producer-Director: Michael Curtiz

Asst. Producer: Charles Hoffman

Story: Not available. See next issue.

RELEASE CHART

Title—Running Time — Cast — Details — Rel. — No. — Rev.

IN PRODUCTION

Dark Passage Bogart-Bacall 11-25.....
Deep Valley Clark-Lupino 10-14.....
My Wild Irish Rose (T) Morgan-King 10-14.....
Woman in White, The Parker-Young 10-14
Unfaithful, The Sheridan-Scott 12-9.....

COMPLETED —— 1946-47 ——

Beast with Five Fingers, The (88) Alda-King 12-10....2-8....613....1-6
Big Sleep, The (114) Bogart-Bacall 10-31...8-31....601...8-19
Cheyenne Morgan-Wyman 4-1.....
Cloak and Dagger (106) Cooper-Palmer 4-1...9-28....603...9-16
Cry Wolf Flynn-Stanwyck 5-27.....
Deception (112) Davis-Henreid 5-13..10-28....605...10-28
Escape Me Never Flynn-Lupino 11-26.....
Humuresque (125) Crawford-Garfield .12-24...1-25....612....1-6
King's Row (127) Sheridan-Cummings Reissue...12-7....608.....
Life With Father (T) Dunne-Powell 4-15.....
Love and Learn Carson-Vickers 9-16.....
Man I Love, The (96)..... Lupino-Alda 1-11....611....1-6
Details under title: The Sentence
Never Say Goodbye (97) Flynn-Parker 8-6...11-9....606..10-28
Night Unto Night Garfield-Fitzgerald ..9-18..10-12....604...9-30
Nobody Lives Forever (100) Lindfors-Reagan ...9-30.....
Nora Prentiss Sheridan-Smith 1-21.....
Possessed Crawford-Heflin 6-24.....
Details under title: The Secret
Pursued Wright-Mitchum 8-19.....
Shadow of A Woman (78) King-Prince 2-19...9-14....602....9-2
Stallion Road Reagan-Smith 4-15.....
That Way with Women Greenstreet-Vickers ..2-18.....
Details under title: A Very Rich Man
Time, The Place and The Girl, The (T) 105 Morgan-Paige 4-2..12-28....610..12-23
Two Mrs. Carrolls, The Bogart-Stanwyck ...5-14.....
Verdict, The (86) Greenstreet-Lorre 11-23....607..11-11
Wild Bill Hickock Rides (72) Bennett-Cabot ...Reissue...12-7....609.....

COMPLETED —— 1945-46 ——

Burma Victory (63) Documentary 2-16 . 512.....
Cinderella Jones (88)..... Leslie-Aldo 12-13....3-9....512...2-18
Devotion (107) deHavilland-Lupino 11-16...4-20....517...4-15
Her Kind of Man (78)..... Scott-Paige 8-20...5-11....518...4-29
Janie Gets Married (89)..... Leslie-Hutton 4-16...6-22....520...6-10
My Reputation (94) Stanwyck-Brent 11-29...1-26....510...1-31
Night and Day (T) (128) Grant-Smith 6-25....8-3....523...7-22
Of Human Bondage (107) Henreid-Parker 7-24...7-20....522....7-8
One More Tomorrow (87)..... Sheridan-Moran ...11-1...6-1....519...5-27
Saratoga Trunk (135) Cooper-Bergman 3-8...3-30....514..12-10
Stolen Life, A (107) Davis-Ford 2-19....7-6....521...5-27
Three Strangers (93) Fitzgerald-Greenstreet 1-22...2-16....511....2-4
Two Guys From Milwaukee (90) Morgan-Leslie 12-24...8-17....524....8-5

REISSUES

City for Conquest..... Cagney-Sheridan 4-13....515.....
No Time for Comedy Russell-Stewart 4-13....516.....

MISC. INDEPENDENTS

RELEASE CHART

Title—Running Time — Cast — Details — Rel. — No. — Rev.

IN PRODUCTION

Paradine Case, The Todd-Peck 12-23.....SRO.....

COMPLETED —— 1946-47 ——

Bells of San Fernando Woods-Warren ...11-25.....SG-A.....
Buffalo Bill Rides Again Arlen-Holt 11-25.....SG-A.....
Bush Pilot Hudson-LaRue ..Foreign.....SG-A.....
Duel In the Sun (T)..... Jones-Cotten 3-19.....SRO.....
My Dog Shep Neil-Chapman 9-2.....SG-A.....
Neath Canadian Skies Hayden-Cooper SG-A.....
Queen of The Amazon Morison-Lowery ..9-30.....SG-A.....
Renegade Girl Curtis-Savage 9-30.....SG-A.....
Rolling Home Parker-Hayden 7-8.....SG-A.....
Details under title: One More Chance



"HUMORESQUE" Mildred Pierce Has Another Tragedy

It was to be expected that the phenomenal success enjoyed by "Mildred Pierce" would prompt Warner Brothers to hand Joan Crawford another juicy acting plum of the same type. In "Humoresque," she once more suffers for love, this time for the love of a talented young violinist, played by John Garfield who fingers the strings as though he were Mischa Elman himself. A silent film version of "Humoresque" was made some twenty-five years ago, but that stressed the mother-love angle. This modern version concentrates on the attractive dipsomaniac's hopeless love for the young virtuoso. Frustrated by his mother's opposition to their marriage, she walks to her death in the ocean to the accompaniment of his fame-achieving concert with the New York Symphony. This is powerful fare for the feminine trade and the Warner publiciteers haven't missed a bet to highlight this fact in a punch-packed press sheet.

(Continued on Next Page)

EXPLOITATION PICTURE

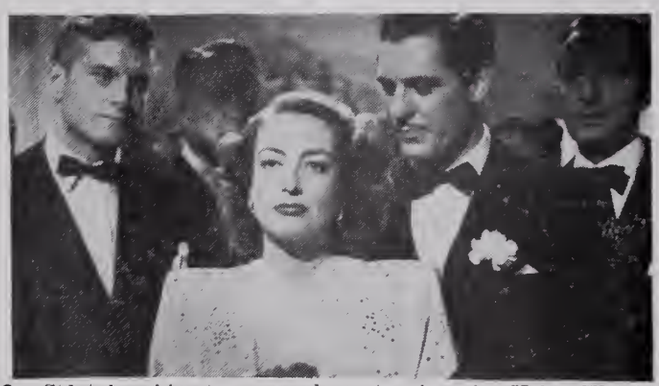
(Continued from Preceding Page)



1. Asked to pick himself a gift for his birthday, young Paul Boray (Bobby Blake) unhesitatingly chooses the violin recommended by Sid Jeffers (Oscar Levant), much to Mr. Boray's (J. Carroll Naish) dismay.



2. Despite financial pressure, Paul goes through music school showing tremendous promise. Grown-up, Paul's (John Garfield) temper costs him his first job with a broadcasting orchestra, despite Sid's plea to the conductor.



3. Sid takes him to a swank party given by Helen Wright (Joan Crawford), who attempts to escape her unhappy marriage by patronizing young and talented artists. She is impressed by Paul's virtuosity.



4. Helen finances his debut at a concert which is an artistic, if not a financial success, and Paul finds he has two loves—Helen and his music

"HUMORESQUE"

CREDITS

A Warner Bros. Picture. Produced by Jerry Wald. Directed by Jean Negulesco. Cast: Joan Crawford, John Garfield, Oscar Levant, J. Carrol Naish, Joan Chandler, Tom D'Andrea, Peggy Knudsen, Ruth Nelson, Craig Stevens. Screen Play by Clifford Odets and Zachary Gold. Based on a Story by Fannie Hurst. Photographed by Ernest Haller, A.S.C. Music Arranged and Conducted by Franz Waxman.



5. Despite objections from his family, Paul sees more and more of Helen. When her husband offers her a divorce, Paul asks her to marry him, but she stalls, feeling she may not be good for him.



6. She meets Paul's mother (Ruth Nelson) who convinces her that he is completely devoted to his music and that their marriage would end unhappily.



7. Paul makes his debut as soloist with the New York Symphony, but notes that Helen is not in her box. During intermission, he calls her and during the ensuing argument, Helen realizes the impossibility of the situation.



8. As Paul returns to his successful concert, Helen walks out to the beach and into the breakers to her death. The heartbroken violinist realizes that his music is all that is left to him and assures Sid he will not desert his career.



Mervyn LeRoy, youthful veteran of the film industry, lends a helping hand while Louis B. Mayer, head of M-G-M studio, pens official signature to LeRoy's new contract. The ace director first joined Metro in 1938 and directed, such smash hits as "Wizard of Oz," "Waterloo Bridge," "Johnny Eager," "Random Harvest," "Madame Curie" and "Thirty Seconds Over Tokyo."

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NEWS DIGEST

(Continued from Page 14)

Goldwyn has also leased theatres in Jacksonville, Fla., and in Pittsburgh, and has filed authorization notices in state capitals across the country for exhibition purposes.

Selznick's "Duel in the Sun" will open initial Texas and California runs at advanced prices of $1.50 top. The decision to charge advanced admissions in both areas was reached by Robert J. O'Donnell for Interstate Theatres and by Charles P. Skouras for Fox West Coast, it was emphasized by Neil F. Agnew, vice-president in charge of Vanguard distribution.

Meanwhile, Donald Nelson, president of SIMPP, offered the suggestion of one "showcase" theatre in each principal city, without wholesale divorcement, as the remedy that would put the operations of the industry on an equitable basis and eliminate local theatre monopolies. It will be recalled that in its amicus curiae brief, SIMPP held that independent producers are free of any of the monopolistic practices charged against the defendants and asked that they be exempt from any court order.

* * *

CLARK FORMS SMALL-BUSINESS UNIT

A small-business unit in the anti-trust division of the Department of Justice was established by Attorney General Tom Clark with authority "to invoke all the power which Congress has conferred to maintain full opportunity and free competition in business." It was considered a foregone conclusion that the new unit would consider the problems of theatre owners.

Assistant Attorney General Wendell Berge disclosed that each request for assistance is treated in confidence and that a small business man need not necessarily have proof of a violation of anti-trust laws before he can present his problem. A letter addressed to the anti-trust division in Washington is enough to "initiate a study of the difficulty" and determination if the D of J or any other Government agency has authority in the matter.

* * *

E. PA. ALLIED MEETS IN PHILLY

Allied Theatre Owners of Eastern Pennsylvania held their ninth annual meeting at the Warwick Hotel in Philadelphia last Tuesday (28th), devoting the major portion of the session to a discussion of film terms and the effects of the new decree. During the discussion of the decree, business manager Sidney E. Samuelson expressed the opinion that companies which had sold full season's programs (i.e., Columbia and Universal), could not enforce their 1945-46 contracts if exhibitors did not wish to fulfill them.

A poll in which the one hundred-odd members present were asked, "Which is the worst company to do business with?", resulted in Columbia winning hands down, with Universal second and 20th Century-Fox, third.

Samuelson informed the delegates that 75 new members had been added to the organization during 1946. He exhibited the new plastic membership seals being sent to all Allied members for display in their box offices.

* * *

UNIVERSAL 1946 'TAKE' HIGHEST YET

Breaking all records in income from operations, net profits and working capital, Universal Pictures Company, Inc., during the fiscal year ended November 2, 1946, showed a net profit of $4,565,219, as compared with $3,910,928 for the previous fiscal year, J. Cheever Cowdin, board chairman, and Nate J. Blumberg, president, told stockholders last week in the company's annual report.

Income from operations amounted to $53,934,865, compared with $51,049,428 in the preceding year. Operations in the U. S. accounted for a record $30,809 450 against $28,707,500, and foreign exhibition brought in an all time high of $23,125,415, or 43 per cent of the company's total income.

Net working capital was reported as $29,278,995 compared with $23,030.555 a year earlier. Inventories increased $2,553,002 during the year to a total of $21,665,043.

Only Pictures "Of Distinction"

In the report, the executives told stockholders that Universal has effected a basic change in its production policy and now is making only pictures "of distinction," eliminating "B" pictures, westerns and serials from its schedule. This was qualified by the statement that the company does not plan to enter the field of costly "extravaganzas," but that "by continuing strong budgetary controls over expenditures, the cost of production can be held to reasonable levels consistent with the general high cost of providing quality pictures."

With the purchase of International Pictures, the 50 picture average maintained by Universal in previous years will be pared to approximately 25 "top-quality pictures for the current season," being released by Universal under the trade mark of Universal-International Pictures. Part of U's decision to make only top pictures, said the report, stemmed from the recent anti-trust decision requiring changes in the industry's method of selling, which "are likely to have the effect of increasing the cost of marketing pictures."

* * *

LOEW'S NET JUMPS 5 MILLION

Loew's, Inc., reported a net profit of $18,691,533, after taxes and all charges, for the fiscal year ended Aug. 31, last, which compares with a net of $13,199,925 for the previous fiscal year.

Total operating revenues for the year ended last August aggregated $188,476,-317.29, of which $181,669,541.61 represented theatre receipts, rentals and sales of films and accessories. Operating and general expenses were reported at $140,993,147. Federal income taxes are reported at $9,832,083.13 and excess profits taxes at $3,097,544.08.

The consolidated balance sheet showed inventories — at cost — of $46,915,780.25 in film productions in process; $9,489,143.64 in pictures completed but not released; $19,489,440.65 in film productions released, less amortization; $6,048,800.54 in books and rights; $169,936.80 in film advertising accessories, and $1,564,246.65 in materials and supplies. The report also listed $5,481,586 cash in foreign countries on Aug. 31, 1946.

That Distinguished Boxoffice Newscaster, M. P. Daily, says:



AH-H-H, THERE'S GOOD NEWS TONIGHT!...

The night you play...

"Ladies' Man"

"In a flow of product overloaded with films intended to thrill, shock, inspire, instruct, to overwhelm one way or another, a fast, light flight of humorous fancy like this is as welcome as recess to a schoolboy—and as popular!"



MADE TO ENTERTAIN
—THAT'S WHAT GIVES EVERY

Paramount

SHOW THAT

Paramount

"GO!"

MARCH OF DIMES
MOTION PICTURE DRIVE
JAN. 24—30

Film BULLETIN

America's Independent Motion Picture Journal

FEBRUARY 17, 1947

THIS CHECKING BUSINESS!

"Where is the leadership in distribution ranks that should certainly heed this justifiable squawk and promptly remove it as a festering sore spot in distributor-exhibitor relations?"

From Editorial, Page 5

A MAN OF CHARITY

Some Observations On Spyros Skouras in "Thinking Out Loud", Page 7

EXPLOITATION PICTURE OF THE ISSUE

New Treatment of This Department, Pages 23-24

Reviews of the New Films

'SEA OF GRASS' OUTSTANDING; ONE OF SEASON'S TOP GROSSERS

'THE LATE GEORGE APLEY' BEST FOR ADULT CLASS AUDIENCES

'SMASH-UP' POWERFUL WOMAN'S PICTURE WILL SCORE AT B. O.

'IT HAPPENED ON FIFTH AVENUE' SURE-FIRE HEART-THROB COMEDY

'THE RED HOUSE' SLOW MOVING PSYCHOLOGICAL MYSTERY

'THAT WAY WITH WOMEN' SPOTTY COMEDY HAS ITS MOMENTS

And Others, Pages 13, 14, 15, 18, 19, 20

Vol. 15, No. 4
Price: 25 Cents

"Swell Guy" TOPS "THE

TOP REVIEW

IN NEW YORK

"'SWELL GUY' gets top rating from New York Daily News, which says: — "'Swell Guy' has tremendous appeal. The picture is a daring production."

"'SWELL GUY' is interesting, fresh, tough and masculine. It deserves applause," says PM.

"'SWELL GUY' has atmosphere, suspense and considerable emotional strength. 'Swell Guy' is a sounder and more powerful entertainment than the average motion picture problem drama," says the New York Herald Tribune.

"'SWELL GUY' is bitterly, uncompromisingly ironic. It's a full-size portrait of a heel. Don't miss this one." — New York Journal-American.

"'SWELL GUY' is an honest picture," says the New York Sun.

IN CHICAGO

"'SWELL GUY' is a swell picture."
—Chicago Herald-American

"'SWELL GUY' is interesting and unusual. You'll like the performances and its air of realism." —Chicago Times

"'SWELL GUY' is a movie that's unusual. The film will hold your interest by its very difference." —Chicago Tribune

"'SWELL GUY' is above the average movie." —Chicago News

"'SWELL GUY' has the same realistic characterizations which marked 'The Killers.' All performers rate high."
—Chicago Sun

"'SWELL GUY' is a SWELL PICTURE

AMERICAN BROTHERHOOD WEEK—FEBRUARY 16-23

KILLERS"

N. Y. DAILY MIRROR

. . . TOP BUSINESS

IN LOS ANGELES

"'SWELL GUY' should do all right with the fans. It is an interesting picture . . . well made and played."
—Los Angeles Herald-Express

"'SWELL GUY' is a mental jolt. Only a smart guy like Mark Hellinger, who knows that the public is considerably more mature than most producers believe, would have had the courage to make 'Swell Guy'." —Los Angeles Examiner

"'SWELL GUY' is interesting and mature."
—Los Angeles Daily News

"'SWELL GUY' is a hard-hitting dramatic story." —Hollywood Citizen-News

IN CINCINNATI

"'SWELL GUY' is an adult movie...daring by screen standards . . . another good one to the credit of producer Hellinger."
—Cincinnati Post

"Mark Hellinger who produced 'The Killers' has rung the bell again."
—Cincinnati Times Star

ys WALTER WINCHELL



MARK HELLINGER
who made "The Killers," presents

SWELL GUY

... Except to the women who really knew him!

Sonny TUFTS
...in a NEW role...and TERRIFIC!

Ann BLYTH
...that daughter of "Mildred Pierce"

with Ruth WARRICK

WILLIAM GARGAN • THOMAS GOMEZ • MARY NASH • JOHN LITEL

Directed by FRANK TUTTLE • Associate Producer EDDIE BLATT • Screenplay by RICHARD BROOKS
Based on a play by Gilbert Emery • Director of Photography Tony Gaudio, A. S. C.

A MARK HELLINGER PRODUCTION • A UNIVERSAL-INTERNATIONAL RELEASE



"THIS IS THE YEAR OF THE YEARLING!"

—say N. Y. Critics

CROWDS!

"Long lines sure to continue for many weeks . . . Metro holds the Music Hall records which should be surpassed . . . one of the finest pictures of all time." **—QUINN, Mirror**

"May very well come in as winner of the Academy Award . . . something not to be missed." **—MISHKIN, Telegraph**

"One of the year's smash hits . . . stands as one of Hollywood's most impressive achievements." **—PELSWICK, Journal-American**

"Hit the bullseye of popular taste." **—WINSTEN, Post**

ACCLAIM!

"Irresistible appeal . . . among the fine achievements of the cinema." **—BARNES, Herald Tribune**

"A movie that will be remembered and loved for years . . . one of the best pictures I've ever seen." **—CREELMAN, Sun**

"We've got to hand it to Metro . . . wealth of satisfaction few pictures ever attain." **—CROWTHER, Times**

"Going to be a favorite with moviegoers for many weeks to come . . . a grand picture." **—COHN, Brooklyn Eagle**

★

M-G-M presents "THE YEARLING" starring GREGORY PECK • JANE WYMAN • A CLARENCE BROWN PRODUCTION • Claude Jarman, Jr. as "Jody" • Clem Bevans • Margaret Wycherly • Forrest Tucker • Photographed in Technicolor • Screen Play by Paul Osborn • Based on the Pulitzer Prize Novel by Marjorie Kinnan Rawlings • Directed by Clarence Brown • Produced by SIDNEY FRANKLIN • A Metro-Goldwyn-Mayer Picture

AMERICAN BROTHERHOOD WEEK, FEBRUARY 16-23

EDITORIAL

Vol. 15, No. 4 February 17, 1947

America's Independent Motion Picture Journal

THIS CHECKING BUSINESS!

Only a few days ago we heard a prominent film executive say, "Exhibitors squawk so much about petty things that it is difficult for us to judge when we should heed them." Our reply was this: "If the film men had heeded a few of the comparatively minor abuses about which exhibitors complained in recent years and corrected them, you probably would not now be embroiled in an anti-trust suit with the United States Government that will cost you many, many times what those concessions would have cost. For, whether you believe it or not, it was the complaints of a few independent exhibitors, who were annoyed by some rather petty distributor policies, that spurred the Department of Justice into this action."

One of the most rankling of current distributor practices is this ugly checking business. It is bad enough that there are reported to be cases where checkers have been sent to theatres with instructions to entice the exhibitor into making "deals" to juggle their boxoffice figures and then report them. The answer may or may not be that the film companies cannot be held responsible for any exhibitor's corrupt action, even under such circumstances.

But what of the complaints, long and loud, by all exhibitors against the stupid and oppressive policy of using local checkers? Is this not one of those "squawks" that should be heeded?

For the enlightenment of any film executives interested in the attitude of exhibitors toward this practice, we quote from a letter sent to the trade papers by Frank W. Huss, Jr., president of Greater Cincinnati Independent Exhibitors, Inc. With obvious feeling, Mr. Huss writes:

"The best indication of the existence of a monopoly, although it may not be legal proof in a court of law, is the arrogant manner with which those having the monopoly are able to deal with their customers.

"Hitler had his gestapo, Stalin has his O.G.P.U., but the major film companies have their Confidential Reports. Having set up their private gestapo, the manner in which it operates, the personnel used, the conduct of such personnel when on the property of a third party, is to be judged solely by them.

"If any exhibitor dares to question the authority of this private gestapo by refusing to accept upon his premises a man who might injure his business, he is quickly brought to time by the refusal of all the film companies employing Confidential Reports, Inc. to serve him any film. So his choice is either to submit or go out of business.

"The evils of the use of local checkers in small towns, of checkers living in the immediate neighborhood of suburban houses, are obvious. You might as well publish the figures of your business in the local papers.

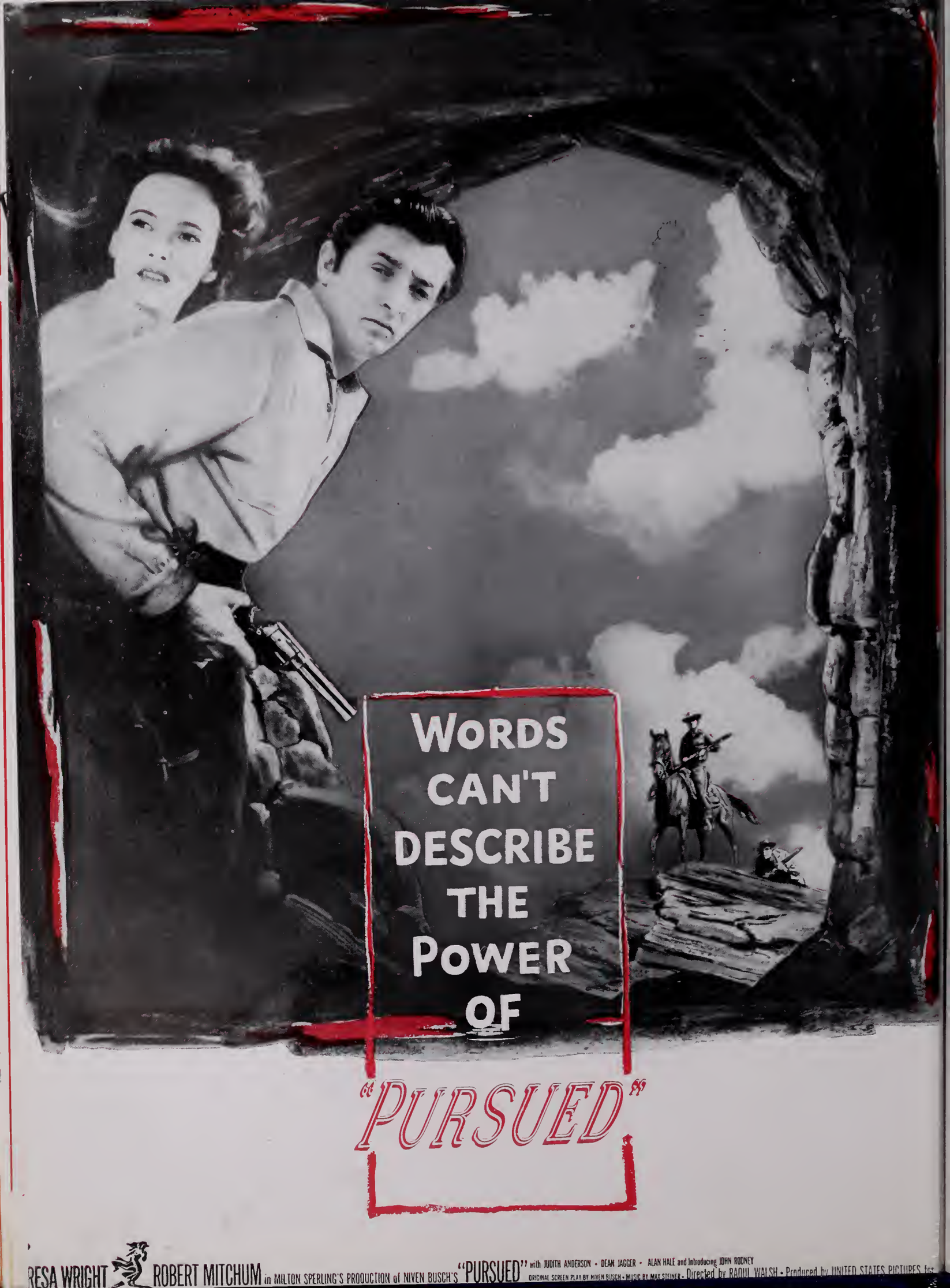
"We here in Cincinnati thought we had a legitimate complaint regarding the manner checkers were assigned to our suburban theatres. We therefore wrote a letter dated November 26, 1946, to Confidential Reports, both to the local office and to the New York office...They didn't even have the courtesy to acknowledge the receipt of our letter.

"The big men, so-called, in this industry have time and again deplored the action of exhibitors and exhibitor groups 'washing their dirty linen in public', and running to the Government for legislative relief and law-suits. What is the exhibitor to do when he can't even get an answer when he writes to them?"

Well, gentlemen, we echo Mr. Huss: what is the exhibitor to do? Where is the leadership in distribution ranks that certainly should heed this justifiable "squawk" and promptly remove it as a festering sore spot in distributor-exhibitor relations?

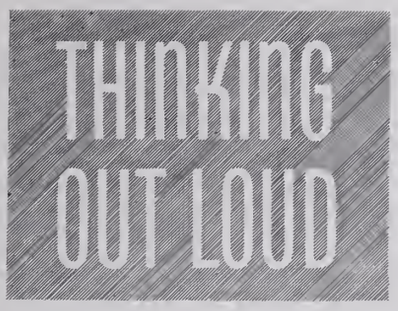
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RESA WRIGHT ROBERT MITCHUM in MILTON SPERLING'S PRODUCTION of NIVEN BUSCH'S "PURSUED" with JUDITH ANDERSON • DEAN JAGGER • ALAN HALE and introducing JOHN RODNEY
ORIGINAL SCREEN PLAY BY NIVEN BUSCH • MUSIC BY MAX STEINER • Directed by RAOUL WALSH • Produced by UNITED STATES PICTURES Inc.

Spyros Skouras and Sweet Charity



It should whet the pride of all of us in the motion picture industry to see so many of our leaders — film and exhibition — contributing so generously of their time and effort in the name of sweet Charity. It is especially quickening to find a busy — very busy — executive of a big — very big —corporation eagerly grasping every opportunity to give his services to some charitable cause.

We are turning the spotlight on Spyros P. Skouras, because no other individual in this industry has given more of himself to charity in recent years. The enormous scope of his duties as President of 20th Century-Fox Film Corporation could readily be claimed, and accepted without question, as reason enough for lack of time to devote to active charity work. Yet, this heavily burdened executive is the most indefatigable charity worker in the whole industry.

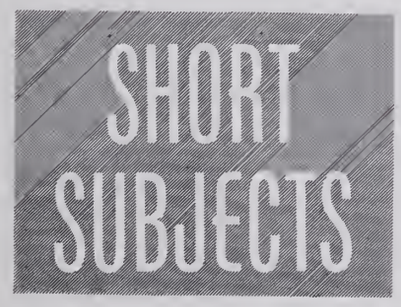
It is seldom that Mr. Skouras is participating in less than two campaigns at any particular time. In his unassuming, genial manner, he rolls happily from Red Cross to March of Dimes to Appeal for Greek War Orphans to American Brotherhood Week to etc., etc., etc. — all the while contriving to manage his multitudinous affairs as head of one of filmdom's largest companies.

There might be those who ask why Mr. Skouras willingly accepts such crushing extra-occupational activities. Can't we find the answer in the man's background?

Like most of the titans of our industry, Skouras came up the hard way, by dint of his ingenuity and labor. His experience in the tough school of hard knocks has left imbedded in his mind and his heart a sympathy for those who struggle and need.

It is fitting and proper, indeed, that a man who has achieved success and wealth devote at least some part of his life to his fellow man. If we are to be able to justify our civilization to posterity and our type of economic system to the rest of the world, this must be so. One Spyros Skouras, by his charity, is doing his bit to repay life and America for the opportunities granted him.

Si Seadler Sees Groundhog Dispossed



M-G-M's Si Seadler broke into Earl Wilson's syndicolumn with this verbal cutup: "Si Seadler passed on the fact that the groundhog came out and saw his shadow, but before he got back in his hole, a GI moved into it." . . . One of the cleverest press sheets of the season is the one on Republic out by the Republic ad staff under Steve Edwards, Milt Silver, et al. It's a honey A showmanship hypo is going to be needed to sustain the high level of production, which is consuming 60 cents out of every customer dollar spent on entertainment, Hank Linet, Universal-International eastern ad manager, declared as he opened a series of five lectures on film advertising and publicity at the New School of Social Research.

Granting proper credit to the late Franklin, his classic quotation: "We must all hang together, or, most assuredly, we shall all hang separately," was sent out by general manager Sidney Samuelson of Allied of E. Pa., as an impressive reminder to the members of the value of exhibitor organization.. Steve Broidy, president of Monogram, goes to England in April to arrange a deal whereby the subsidiary, Allied Artists, in association with Pathe, will produce three million-dollar pix for worldwide distribution.....His shipboard companions will be W. Ray Johnston. board chairman, and Norton V. Ritchey, Monogram International prexy.....SIMPP president Donald M. Nelson's recent election as director-at-large to the Motion Picture Export Ass'n. board, marks the first time that the inde producers have direct representation on MPEA's board.

BROTHERHOOD: The Allied board of directors approved the organization's cooperation in the American Brotherhood Week campaign, although, we understand, some of the members did not want to go along on any drive. Prexy Jack Kirsch felt very strongly about the worthiness of this movement and he, along with some of the other leaders, swung Allied's support behind Brotherhood. What has rankled some of the Allied men is that the film heads do not give the inde exhibitors proper recognition for their contributions to various drives. However, while Kirsch is Allied kingpin, these campaigns will get maximum exhib co-op.

Warners' cute cartoon style featured in its advertising in recent years has been selected by the Cummunity Chest for its posters during 1947. Warner artist Otto "Ot" Luther, creator of the unique drawings, has ad-publicity chief Mort Blumenstock's O.K. to do the series for the nationwide charity.....Word-play's the thing: Lou Pelegrine, Paramount's trade-press rep came through with a slick title to cop the contest for a name for the company's new amateur dramatic society, the first to be backed by a film company for its employees. The name. Para-Troupers.

A slick bit of ballyhoo was garnered by Eagle-Lion for its "Bedelia" when the first performance audience at the Victoria Theatre, N. Y., was shown two separate endings and the patrons were asked to vote on which it preferred, the winning climax to be shown thereafter . . . Harold Russell, handless war veteran, who made his first screen appearance in Samuel Goldwyn's "The Best Years of Our Lives", gets Salute Magazine's First Anniversary Award as the veteran "who best upheld the principles for which this country and its allies fought the war." The lad's nomination was the result of a poll of 250 notables because "he brilliantly dramatized the ability of the disabled veteran to rehabilitate himself."

TRAVELERS...Charles Schlaifer, 20th-Fox ad-puhlicity director, returned to New York last Monday (10th) after two weeks at the studio...Arthur B. Krim, Eagle-Lion prexy, arrived Feb. 12 in New York from Hollywood where he set up production plans with Bryan Foy, E.L production chief...Curtis Mitchell, Paramount director of advertising, publicity and exploitation, is back at his home office desk after conferences on the Coast...John J. Jones, president of Screen Guild Productions, left Hollywood for the East for visits to mid-western exchanges and SG New York headquarters, where he will discuss plans for additional productions with eastern interests now forming producing units.

UPPED: John Bowles to assistant to George A. Smith, Paramount Western division sales manager . . . Louis Blumberg to assistant general sales manager of Universal's Prestige Pictures department...Paul Webster to Warner branch manager in Des Moines .Joseph E. Loeffler to Republic Minneapolis Branch manager...William A. Graham to acting branch manager of the 20th-Fox Buffalo exchange, following the resignation of Howard Minsky.

Phil Williams of Fortune Magazine, speaking at an AMPA luncheon tossed some kudos at the trade press, which he called "that valuable link between producer-distributor and theatre operations—not just bringing us together with the important worldwide news of our ever-rising industry but also the sales promotion impact its advertising pages carry in launching new ideas and new productions."

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Jack Kirsch was re-elected president of Allied States Association at the recent Allied board meeting in Washington.



An informal moment during Paramount's studio production conferences recently finds, left to right, director John Farrow, Adolph Zukor, board chairman; George Brown, studio publicity director; Paul Mantz, noted aviator, and Barney Balaban, company president.



Jack L. Warner, left, WB production chief, greets Sir Philip Warter in London's Savoy, prior to his return to America, where the Warner Bros. executive revealed that the company will spend more than $25,000,000 in Britain for production and construction during the next two years.

ALLIED BOARD OKAYS DECREE APPEAL; TO FIGHT 'LOCAL REGULATION'

Allied States Association will appeal to the Supreme Court as amicus curiae when the industry anti-trust case is heard in the highest tribunal, it was voted at the mid-winter board meeting at the Statler Hotel in Washington at the beginning of the month. The board made it clear that the action will be taken in order to press for complete divorcement of theatre interests by the defendants.

Among the other action taken by the meeting was adoption of a suggestion by A. F. Myers board chairman and general counsel, that a clearing house be established in Washington to distribute information on methods of combatting "the growing local regulation of theatres." Myers pointed out admission tax levies, censorship, parking regulations, child age limitations and other restrictions as a growing trend toward state and municipal regulations that are hurting the industry.

Exchange Information

The clearing house will operate by exchanging information among Allied regionals so that exhibitors can "be given the advantage of techniques used in situations where local regulation has been prevented or eliminated," said Myers. "All exhibitors want to know what attracts regulation and control," he added, "such as censorship and age limits. When these cases develop and the exhibitor knows the reason the regulation was imposed, we will distribute that information to Allied regionals." He stressed that the bulletins will be kept confidential.

The board also agreed to continue Allied's plan to negotiate for the independent production of 12 features with exhibition to be guaranteed by Allied members. Irving Dollinger of New Jersey was authorized to give independent producers another 30 days in which to submit bids for handling the features. Distribution will be handled by an independent distributor, it was stressed by Myers, who commented, "It would not be wise for us to attempt distribution. That would be as unlawful as if we entered the field of production."

Although declining to appoint a representative to the 12-man industry-Government committee studying the handling of Government film requests, the board voted to "continue to work with the Government as an independent association. Our own reviewing committee will look at proposed films."

Forum Discussion Postponed

Discussion of participation in an industry-wide forum, advanced originally by Fred Wehrenberg, MPTOA prexy, was postponed by the board.

Analyzing production costs and profits, Pete Wood of Ohio, told the assemblage that in 1941, 353 features were produced with an average profit of $100,000 per picture. In 1946, Wood declared, only 221 features were produced at an average profit of $560,000.

Officers re-elected at the meeting were Jack Kirsch, president; A. F. Myers, chairman of the board; Trueman Rembusch, secretary; P. J. Wood, recording secretary and William Ainsworth, secretary. Executive committee for 1947 was renamed, including Kirsch, Myers, Martin G. Smith of Toledo; M. A. Rosenberg, Pittsburgh; Sidney Samuelson, Philadelphia; H. A. Cole, Dallas, and Nathan Yamins, Boston. The Caravan Committee will continue to function under Samuelson, Cole, Ainsworth and Rembusch.

Decision to hold Allied's national convention next May, possibly in Chicago, was tentatively set by the board. Invitations to hold the convention have been received from several cities, it was revealed.
cannot be heated.

• • •

'BIG 5' PLAN SUPREME COURT APPEAL

Each of the "Big Five" defendants, as well as the "Little Three," in the industry anti-trust case will appeal to the U. S. Supreme Court, it was revealed last week, after the three-judge Statutory Court had denied practically all the relief from their judgment sought by the eight defendants. An appeal to the highest court seeking complete divorcement was decided upon by the Government almost immediately after the decision was handed down Dec. 31, and is now in the U. S. Solicitor General's office for approval.

In denying the defendants' petitions, the Court relaxed only slightly, permitting the defendants until July 1 to terminate pooling agreements, instead of the March 1 deadline previously set. The defendants had requested a two-year stay in these provisions.

Of the defendants, Columbia was the first to file a petition for appeal to the Supreme Court. The company challenged the Court's prohibition against block-booking, and its establishment of regulations and restrictions involving the sale of pictures by auction. Counsel Louis Frohlich denied the Court's opinion that there was "blind selling," claiming that exhibitors "know in advance what stories, stars, and directors would make up the season's product." The block-booking practice is "preferred" by exhibitors as a guarantee of product, counsel added, while assuring the producer of a market. Abolition of block-booking "discriminates against Columbia by putting it at a disadvantage competitively as against defendant-producers who own theatres," and non-defendant producers, Frohlich declared.

Counsel for the other two non-theatre-owning defendants are working on their appeals. The United Artists board of directors, meeting last week, was asked for approval of intention to go before the Supreme Court, while Universal's attorney, Thomas T. Cooke, said that he had not yet brought up his appeal plans for board action.

Bidding Up To Exhibitor

Meanwhile, belief that competitive bidding as outlined by the decree was up to the exhibitor, rather than the distributor, was expressed by both Justice Department spokesmen and Herman M. Levy, MPTOA general counsel. Admitting that interpretation of the decree is loose and conflicting, Government officials declared that it was the inten-

(Continued on Page 22)

THE LOCKET

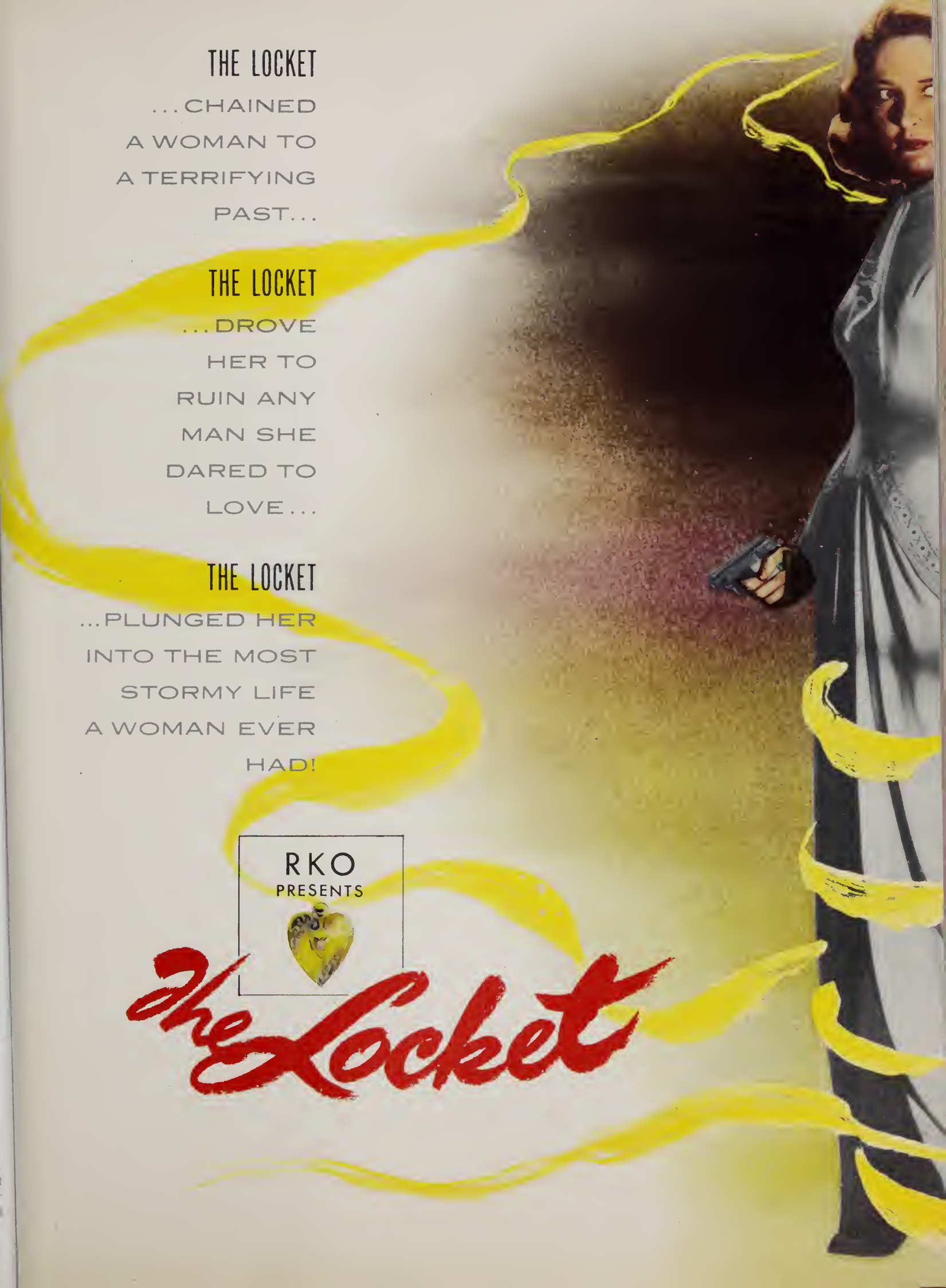
...CHAINED A WOMAN TO A TERRIFYING PAST...

THE LOCKET

...DROVE HER TO RUIN ANY MAN SHE DARED TO LOVE...

THE LOCKET

...PLUNGED HER INTO THE MOST STORMY LIFE A WOMAN EVER HAD!



RKO PRESENTS

The Locket


LARAINE DAY
BRIAN AHERNE
ROBERT MITCHUM
GENE RAYMOND
Men took their lives in their hands
When they took her in their arms!
From one man's arms to another she fled
—trying to escape the evil memory of
the tragic trinket whose strange power
changed her life...destroyed her loves!


IN
The Locket
WITH
SHARYN MOFFETT • RICARDO CORTEZ • HENRY STEPHENSON
PRODUCED BY BERT GRANET
DIRECTED BY JOHN BRAHM
Written by SHERIDAN GIBNEY
RKO RADIO PICTURES

AD. CAMPAIGN TYPICALLY RKO

89,745,975 CIRCULATION

reached through full schedule that includes pages in all the leading weeklies and monthlies, plus four-color ads in the Magazine Sections or Supplements of 75 leading Sunday newspapers.

LIST INCLUDES:
LIFE, LOOK,
McCALL'S, COSMOPOLITAN,
TRUE STORY, SATURDAY EVENING POST,
COLLIER'S, WOMAN'S HOME COMPANION,
LADIES' HOME JOURNAL, AMERICAN,
PIC, TRUE, REDBOOK, FAN LIST,
TRUE CONFESSIONS, LIBERTY,
AMERICAN WEEKLY, PARADE,
THIS WEEK, INDEPENDENT
SUPPLEMENTS,



LITHO U.S.A.

'SEA OF GRASS' OUTSTANDING; ONE OF SEASON'S TOP GROSSERS

Rates ● ● ● + generally

MGM
123 minutes

Spencer Tracy, Katherine Hepburn, Robert Walker, Melvyn Douglas, Phyllis Thaxter, Harry Carey, Edgar Buchanan, Ruth Nelson, William Phillips, Robert Armstrong, James Bell, Robert Barrat, Charles Trowbridge, Russell Hicks, Trevor Bardette, Morris Ankrum.

Directed by Elia Kazan.

In what should be one of the season's best grossers, Metro has created another powerful vehicle for Spencer Tracy and Katherine Hepburn. Certain to be a financial success because of its assemblage of proven box office names, "Sea of Grass" is equally certain to be ranked as one of Hollywood's artistic achievements of the year. This Pandros S. Berman production has all the qualities which have made other Tracy-Hepburn films memorable occasions for discriminating patrons. Deft handling of many delicate scenes by Director Elia Kazan gives further impetus to the many standout performances. Tracy and Hepburn are at their best as Colonel and Mrs. Jim Brewton, but they had to be to outshine the work of the distinguished supporting cast—Melvyn Douglas, Robert Walker, Phyllis Thaxter, Harry Carey, Edgar Buchanan, Robert Armstrong, and others. A dynamic musical score accentuates the story to the proper pitch and the skilled photography adds to the brilliance of the production. Background of the story is the New Mexico territory around the turn of the century. The country is beset with strife between the cattlemen, who want to retain the rolling sea of grass for cattle grazing, and the homesteaders, who want to use it for farming. Hard-bitten cattle baron Spencer Tracy brings Katherine Hepburn from St. Louis to be his wife. Unaccustomed to the primitive life, disillusioned by her husband's ruthlessness, a rift develops. She goes to Denver, where she meets Melvyn Douglas, an old admirer, leader of the homesteaders and Tracy's mortal enemy. She is wooed again by Douglas, but realizes that Tracy is her true love and she returns to him. She bears a child, her second, which Tracy realizes is not his. They separate again, both children remaining with Tracy. Years pass, and the children are grown to maturity, each bearing a deep hatred—the daughter for the mother she cannot remember, the son for his real father. The boy, Robert Walker, kills a man in a gambling argument, is hunted down and shot by a posse, dying in Tracy's arms. Hepburn, having read of her son's difficulties, rushes to help him, but too late. Arriving in town, she is accosted by her daughter. The girl's animosity is soon dispelled and the pair return to the ranch where they are rejoined by Tracy in a reunion born of tragedy and frustated love.

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'THE ARNELO AFFAIR' TENSE, WELL-ACTED MELODRAMA

Rates ● ● + as top dualler

MGM
87 minutes

John Hodiak, George Murphy, Frances Gifford, Dean Stockwell, Eve Arden, Warner Anderson Lowell Gilmore, Ruth Brady, Ruby Dandridge, Joan Woodbury.

Directed by Arch Obeler.

Writer-director Arch Obeler has progressed far since his "Bewitched," of unhallowed memory. Altho his current effort reflects his radio background by stressing dialog and sound effects rather than visual action. "The Arnelo Affair" is a gripping melodrama almost certain to please theatregoers generally. Grosses should be above-average in all situations, best if dualled with a light second feature. It has excitement, suspense, humor, pace, crisp dialogue, superior photography and first-rate performances. George Murphy as a devoted husband beset with business cares; John Hodiak as a suave but ruthless nightclub owner; Frances Gifford as a woman innocently enmeshed in a web of destructive circumstances, and Warner Anderson as a slow-moving but efficient man-tracker, all stand out.

The film's themes — extra-marital dalliance and circumstantial evidence — offer limitless exploitation angles.

Hard-working lawyer George Murphy's devoted wife, Frances Gifford, meets his client John Hodiak, a nightclub owner. Neglected by her husband, she accepts Hodiak's invitation to decorate his club, altho sensing his intentions are other than platonic. She calls on him, flees in horror when he strikes his discarded mistress Joan Woodbury. Next morning Joan's murdered body is found by the lake, the wife's compact by her side. To shield himself and force Frances to become his woman, Hodiak threatens to show the police an incriminating note she has written him. She attempts suicide, but is rescued. Detective Warner Anderson pins the murder on Hodiak, shoots him as he tries to flee. Hodiak's dying confession exonerates Frances.

'THE LATE GEORGE APLEY' FOR ADULT CLASS AUDIENCES

Rates ● ● + for naborhoods; more in class spots

20th Century-Fox
98 minutes

Ronald Colman, Peggy Cummins, Vanessa Brown, Richard Haydn, Edna Best, Charles Russell, Richard Ney, Mildred Natwick, Percy Waram, Nydia Westman.

Directed by Joseph L. Mankiewicz.

Like the Broadway stage play and the Pulitzer Prize novel on which it is based, the appeal of this lavishly-mounted comedy is mostly for sophisticated audiences. However, the film version contains enough romance, comedy and suspense to satisfy the general run of patrons. It is weak for action houses. The action of the picture takes place about 1912, yet the costumes are sufficiently modern and attrictive to keep the film from the strict "period piece" category. The dialogue is up-to-date, bright and amusing, and genially satirizes Boston's Back Bay stuffed shirts. Beyond Ronald Colman and, perhaps, Peggy Cummins (whose chief claim to fame thus far is the fact that she is the "ex-Amber" girl), there is no marquee value in the cast, although all get the most from their exacting roles, ably directed by Joseph L. Mankiewicz. Scripter Philip Dunne, wisely deleting much of the material in the best-seller and the play dealing with Apley's past life, keeps the picture moving rapidly and stresses youthful romance.

Exhibitors should profit by the nationwide popularity of John P. Marquand's novel and the success of the play by Marquand and George S. Kaufman. Stress the acting of star Ronald Colman and newcomer Peggy Cummins. Exploitation possibilities are plentiful in the film's theme: Should Parents Let Children Lead Their Own Lives?

In the title role, Ronald Colman, a dyed-in-the-wool Bostonian fuss-budget, fritters his time away attending board meetings of meddlesome societies. Traditionally opposed to anything modern or "radical," he resents the encroachment of an electric sign on the Boston common, tries to break up a love match between his son Richard Ney and the daughter of tool-and-die manufacturer Paul Harvey, and sends his daughter Peggy Cummins abroad to make her forget Yale graduate Charles Russell, whom he has had dismissed as a lecturer at Harvard. Later, Colman's brother-in-law Percy Waram helps bring him to his senses. Colman contrives to help his niece Vanessa Brown look attractive to Ney and, at their wedding he reunites the long-parted Peggy and Charles.

'SMASH-UP' POWERFUL WOMAN'S PICTURE WILL SCORE AT B. O.

Rates ● ● ● generally

Universal-International
103 minutes

Susan Hayward, Lee Bowman, Marsha Hunt, Eddie Albert, Carl Esmond, Carleton Young, Charles D. Brown, Janet Murdoch, Tom Chatterton, Sharyn Payne, Robert Shayne, Larry Blake, George Meeker, Erville Anderson.

Directed by Stuart Heisler.

In "Smash-Up — the Story of a Woman," producer Walter Wanger has brought forth a stark, powerful feminine version of "The Lost Weekend." It will be a real boxoffice winner. Reaching a new peak in her career, Susan Hayward pulls no punches in the characterization of a dipsomaniac, her performance, certain to be compared with that of Ray Milland in "The Lost Weekend," is only slightly less poignant, moving and grim than his. True, "Smash-Up" lacks the punchful, dramatic crescendoes, daring photography and brilliant sound effects of "Lost Weekend," but in their stead it has a tremendous, heart-pulling theme of mother-love bound to find favor with women patrons and eradicate any distaste they may feel at seeing one of their sex revealed so scaringly and fearlessly as a confirmed alcoholic. Among the film's faults are some repetitious action, the weak motivation of certain scenes, the coyly, unreal delineation of occasional reactions by Lee Bowman and Eddie Albert, and, last but not least, the editing: an exciting fight between Susan Hayward and Marsha Hunt is cut before it barely has started. But, in the main, it is strong dramatic fare. It boasts magnificent settings and costumes, and several musical numbers, among them a potential Hit Parade leader.

That "Smash-Up" is reminiscent of "The Lost Weekend," should prove a valuable asset. Exhibitors need not fear to advertise its similarity to that sensationally-successful picture. Alcoholism is mentioned continually in press, pulpit and lecture platform as the country's most urgent problem — showmen will capitalize, not shy away from this exploitation possibility. It is the big angle.

Rising nightclub songstress Susan Hay-Hayward abandons her career to wed penniless songwriter Lee Bowman. Aided by radio station executive Carleton Young and Young's secretary Marsha Hunt, Bowman becomes the nation's top crooner. Happy in Bowman's success and preoccupied with their baby, Sharyn Payne, Susan Hayward doesn't resent Marsha's intrusion into her husband's life at first; later, plunged into the round of parties Bowman must attend for publicity purposes, she seeks needed stimulation in drink. Susan's increased tippling augments her jealousy of Marsha, eventualy breaks up her marriage. She resumes her career, tries to abstain from the bottle, but in vain. She kidnaps the baby from Bowman, takes it to her home. During a bout with the bottle she drops a lighted cigaret, sets fire to the house. In rescuing her baby from the flames she is severely burnt and rushed to a hospital. There Bowman effects a reconciliation and, it is assumed, Susan's reformation.

'SUDDENLY IT'S SPRING' INGRATIATING ROMANTIC COMEDY

Rates ● ● ● — except for action and rural houses

Paramount
87 minutes

Paulette Goddard, Fred MacMurray, MacDonald Carey, Arleen Whelan, Lilian Fontaine, Frank Faylen, Frances Robinson, Victoria Horne, Georgia Backus, Jean Ruth, Roberta Jonay, Willie Best.

Directed by Mitchell Leisen.

From the opening scene there can be no doubt in anyone's mind that in the closing scene those estranged love-birds, Paulette Goddard and Fred MacMurray, will be reunited in wedded bliss, yet the intervening 80-odd minutes are taken up with such delightful and amusing business that no one minds knowing the inevitable outcome. "Suddenly It's Spring" is just that kind of purely escapist fare and it will enjoy substantial boxoffce success in most theatres, least in action houses. It has been handled in that light, gay Mitchell Leisen manner and played to a fare-thee-well by the two stars, as well as personable MacDonald Carey and Arleen Whelan, a most attractive little home-wrecker. MacMurray, particularly, is in fine fettle and displays his flair for comedy to best advantage. Exhibitors who might want to skip the comedy, have a serious exploitation angle in the tussle of two beautiful women for one man and in the fact that he is seeking a divorce without giving his marriage a chance to succeed. MacDonald Carey, a comer before going into the service, should be featured in all copy.

Fred MacMurray meets his wife and former law partner, Paulette Goddard, a WAC captain just returning from overseas duty, to tell her that he wants a divorce, Paulette has won a reputation as an army marital relations expert and explains how embarrassing it will be to her to have her own marriage go on the rocks. But MacMurray is under pressure from his sweetheart, Arleen Whelan, and insists upon having Paulette sign the divorce papers. MacDonald Carey, wealthy client of MacMurray's, comes into the scene and falls for Paulette. He tries his best to induce her to divorce MacMurray, so that he can have her. Paulette stalls and both MacMurray and Carey pursue her from New York to Chicago for the same purpose, for different reasons. On Carey's advice, MacMurray makes himself as obnoxious as possible and, while Paulette sees through his plan, it makes her realize how much he wants the divorce and she signs. Back in their old New York apartment, while MacMurray and his bride-to-be, Arleen, are gathering together his belongings, with the help of Paulette, the husband and wife come across numerous objects that remind them of their earlier, happier days together. They realize, then that they are still in love, as Arleen stamps out in a fury and Carey sees that his hopes of getting Paulette are gone.

'NORA PRENTISS' ABSORBING DRAMA WILL CLICK

Rates ● ● ● generally

Warner Bros.
111 minutes

Ann Sheridan, Kent Smith, Bruce Bennett, Robert Alda, Rosemary DeCamp, John Ridgley, Robert Arthur, Wanda Hendrix, Helen Brown, Rory Mallinson, Harry Shannon, James Flavin, Douglas Kennedy, Don McGuire, Clifton Young, Adele St. Maur.

Directed by Vincent Sherman.

A fine cast, spurred on by the masterful direction of Vincent Sherman, have turned this variation of the "Way of All Flesh" theme into an emotion-gripping, deeply moving melodrama that has all the elements of an outstanding boxoffice attraction. Ann Sheridan, after a lengthy absence, is back with a performance that tops by several lengths her previous best in the dramatic field. She is accorded first-rate support by Kent Smith, Bruce Bennett, Robert Alda and Rosemary DeCamp. Director Sherman's contribution cannot be underestimated, for in less competent hands, the story (particularly in its latter sequence) might have strained the credulity of discriminating audiences. That it is so absorbing is to the credit of director and cast. James Wong Howe's photography also is an important factor in the film's fluidity.

Miss Sheridan's striking gowns offer good fashion tieup possibilities and her two songs—"Would You Like a Souvenir" and "Who Cares What People Say"—lend themselves to music counter and window displays. The plot's climactic situation—a man accused, convicted and executed for his own murder—is a natural for punchful catchlines and teaser ads, which the Warner admen are capitalizing. Most of the problems presented are those facing many married theatregoers, and exhibitors should play up this angle.

Kent Smith, a happily-married, respectable physician, meets and gradually falls in love with Ann Sheridan, nightclub singer employed by likeable Robert Alda. Smith, however, is reluctant to seek a divorce from his austere wife, Rosemary DeCamp, because of their two children. When Ann leaves San Francisco to appear in Alda's newly-opened nightclub in New York, Smith is frantic at the thought of losing her. In desperation, when a patient drops dead from heart disease, he changes identifiaction with the corpse, stages an auto wreck in which his own supposed body is burned beyond recognition. He accompanies Ann to New York, lets her think he has made a straightforward break from his wife. Forced to remain incognito, Smith takes to drink, becomes insanely jealous of Alda, attacks him. Fleeing, he is badly injured in a car accident. He accepts his mercilessly scarred face as a blessing—he now won't be recognized as the missing doctor. In an ironic twist, he's charged with the murder of the missing doctor (himself), remains silent to protect his wife and children from shame and sorrow, is convicted and goes to his death

'THAT WAY WTH WOMEN' SPOTTY COMEDY HAS ITS MOMENTS

Rates ● ● + generally as top dualler

Warner Bros.
84 minutes
Dane Clark, Martha Vickers, Sydney Greenstreet, Alan Hale, Craig Stevens. Barbara Brown, Don McGuire, John Ridgely, Dick Erdman, Herbert Anderson.
Directed by Federick de Cordova.

After a very slow start, this Warner comedy is saved by several very amusing sequences. However, it is spotty entertainment that will require support on dual bills. Sydney Greenstreet fans will be disappointed at seeing "The Fat Man" in an un-sinister role; others may enjoy his portrayal of a hen-pecked, retired auto magnate. Martha Vickers as his daughter and Dane Clark as a gas station owner are an attractive romantic pair. A large and capable cast containing many favorites furnish good support. Best returns will be realized in naborhood houses.

Play up the novelty of Greenstreet forsaking heavy roles; the film's exposing of pitfalls awaiting GI's who start their own business, and the picture's comedy highspots which include a night baseball game, a hilarious sequence in a police station, and a knockdown and dragout battle in a millionaire's mansion. The racket angle can be stressed for action fans.

Retired auto magnate Sydney Greenstreet secretly finances a gas station operated by society-hating Dane Clark. Unaware of his partner's identity, Clark meets Greenstreet's daughter Martha Vickers, and both dislike each other from the start. Martha is being rushed by Craig Stevens who, posing as a society bachelor, actually is operating with a shakedown gang. The gang, failing to intimidate Clark into paying "protection" on his gas station, plants some stolen tires on the premises, tips off the police. Clark and Greenstreet are arrested. In jail, Greenstreet reveals his true identity but no one, including Clark, believes him and he's put in a psycho ward. At the end, the two effect their release, Clark beats up Stevens as the latter is about to elope with Martha and marry her for her millions, weds her himself.

'THE BRASHER DOUBLOON' ANOTHER HIGH-SPEED CHANDLER MURDER MELODRAMA

Rates ● ● ● — generally; better in action spots

20th Century-Fox
72 minutes
George Montgomery, Nancy Guild, Conrad Janis, Roy Roberts, Fritz Kortner, Florence Bates, Marvin Miller, Houseley Stevenson, Bob Adler, Jack Conrad, Alfred Linder, Jack Overman, Jack Stoney, Ray Spiker, Paul Maxey, Joe Palma, Al Eben.
Directed by John Brahm.

Blackmail robbery and four murders take place in this whodunit, from the prolific and tough pen of Raymond Chandler, whose "Big Sleep" and "Murder My Sweet", as well as the current "Lady In the Lake," established his popularity with filmgoers. "The Brasher Doubloon" carries on the adventures of the famous private detective, Philip Marlowe, and it is another exciting mystery that never flags in interest, pace, and suspense. Dialogue is whiplike, comedy is natural and sophisticated, and its plot, altho slightly incredible, is fast and furious. George Montgomery is believable as Marlowe, the likeable, two-fisted amateur sleuth; Nancy Guild's beauty stands her in good stead, since she is too tense as an innocent but psychopathic suspect. Conrad Janis does well as a pampered society youth gone trigger-happy.

Based on Chandler's novel, "The High Window," the film offers many exploitation possibilities. Exhibitors should stress Chandler's success as a writer of successful films and novels. The psycho-neurotic killer angle is topical and should be played up. Another strong campaign can be developed on comparing Montgomery's portrayal of Philip Marlowe with Bogart's, Dick Powell's, and Robert Montgomery's.

Private "eye" Montgomery receives a phone call from Nancy Guild, repressed secretary of wealthy dowager Florence Bates, who wishes him to recover the Brasher Doubloon, a rare coin stolen from her late husband's collection. In short order, coin-dealer Houseley Stevenson, numismatist and blackmailer Fritz Kortner, and underworld character Jack Conrad are murdered. Montgomery, coincidentally at the scene of the killings, is suspect. So, too, are Nancy and Florence Bates' spoiled son Conrad Janis. After taking several beatings, Montgomery pins two of the killings on Janis, proves his mother had slain her late husband, and clears Nancy who for years had believed herself a murderess.

'EASY COME, EASY GO' BARRY FITZGERALD STARRER ENTERTAINING

Rates ● ● in family houses; more in Irish sections; weak for action spots

Paramount
77 minutes
Barry Fitzgerald, Diana Lynn, Sonny Tufts, Dick Foran, Frank McHugh, Allen Jenkins, John Litel, Arthur Shields, Frank Faylen, James Burke, George Cleveland, Ida Moore, Rhys Williams, Oscar Rudolph.
Directed by John Farrow.

This Paramount feature will probably draw widely varying grosses. As an amusing character study of a sly, gambling old Irish codger, played to the hilt by Barry Fitzgerald, it should satisfy his fans and attract strong returns in predominantly Irish naborhoods. Elsewhere, its value will be in direct ratio to Fitzgerald's marquee value, since this is definitely his picture. It is below par for action houses. There is a smattering of romance and very little physical action, all of the doings centering around antics of the star.

Fitzgerald in a role tailor-made for his particular talents receives strong support from Diana Lynn, Sonny Tufts, Dick Foran, Frank McHugh and Allen Jenkins. Exhibitors should profit by Barry's many past successes and Sonny's current one in "Swell Guy," recently accorded laurels by the press.

Barry Fitzgerald, penniless from frequent losses in backing the wrong horses, is fearful his pretty daughter Diana Lynn will marry, leaving him to run their boarding house. Allergic to work but a masterful schemer, he plays her two suitors—policeman Dick Foran and ex-sailor Sonny Tufts —against each other. At Barry's insistence, Sonny loses his accumulated savings in a poolroom, is unable to go into business for himself and marry Diana. Heartbroken, Diana becomes engaged to Dick. To extricate Barry from mounting debts, Diana pawns the ring given her by Dick, bets the money on a long shot and wins, only to be arrested in a poolroom raid. She sees Dick is more concerned about his career than her happiness, breaks with him and marries Sonny.

'SEVEN WERE SAVED' SEA-RESCUE MELODRAMA BELOW PAR FOR PINE-THOMAS

Rates ● ● as dual-supporter in action spots

Paramount
73 minutes
Richard Denning, Catherine Craig, Russell Hayden, Ann Doran, Byron Barr, John Eldridge, Richard Loo, Keith Richards, Don Castle, George Tyne.
Directed by William H. Pine.

Improbable situations, several corny performances and a cast lacking drawing power are the chief faults in this Pine-Thomas feature, which will get by only in action houses. Although photography is excellent, settings and locales are so limited that audiences are apt to become restless at being confined to an apparently endless series of scenes in a plane interior and a life raft becalmed in the South Pacific. Scripter Maxwell Shane and director William H. Pine have tried to hypo the film with brief action shots of an attack by sharks, an illogical capsizing of a crowded life raft, an abortive attempt at escape by a Jap war prisoner and similar melodramatic shots-in-the-arm. The plot is by "Enoch Arden" out of "Lifeboat" and strictly synthetic. Characters are hackneyed, and the story's outcome is never in doubt.

Exhibitors should play up the triangle situation — two officers in love with a nurse. Lobbies and fronts might advantageously carry out the life raft motif.

Capt. Russell Hayden of the army air-sea rescue service wants to wed army nurse Catherine Craig. She refuses him, takes off for Manila in a plane containing her patient Keith Richards, an amnesia victim and prison camp veteran; Ann Doran and John Eldridge, newly wed and recently freed from another Jap prison camp; their late torturer!, Jap colonel Richard Loo, headed for trial; sergeant George Tyne; lieutenant Byron Barr, and plane pilot, captain Richard Denning. Loo catches his escort off guard, at gunpoint orders Denning to alter course. The plane crashes in midocean and all clamber aboard the raft. Richards recovers from his amnesia, recognizes the remarried Ann as his wife, jumps overboard while the rest are asleep. Denning, now in love with Catherine, is blinded by the sun; water and provisions give out; sharks attack the leaking raft, which capsizes. Ashore, Hayden is grounded, hospitalized with malaria. At end, he commandeers plane, rescues the raft's passengers and weds Catherine.

"ONE OF THE MOST TERRIFIC WOMAN-APPEAL PICTURES . . ."

—Showmen's Trade Review

A MAN'S PICTURE!

"...the men will come to the box office..."—Showmen's Trade Rev

A WOMAN'S PICTURE!

"...fine fare for the femme audience."—Film Daily

A HEART PICTURE!

"...touching story...guaranteed to bring out the handkerchiefs.
—Motion Picture D

AN AUDIENCE PICTURE!

"...excellent word of mouth..."
—Showmen's Trade Rev

A DRAMATIC PICTURE!

"...emotionally stirring..."—Harris

AMERICAN
BROTHERHOOD WEEK
FEBRUARY 16 - 23



AN EXHIBITOR'S PICTURE!

"...do well by patron and exhibitor alike."—Film Daily

A BOX OFFICE PICTURE!

"...extra business at the box office."—Showmen's Trade Review

"...definitely box office..."—Film Daily

That Brennan Girl

Starring

JAMES DUNN (Academy Award Winner) • MONA FREEMAN (As Ziggy Brennan)

William MARSHALL • June DUPREZ

with

FRANK JENKS • ROSALIND IVAN • FAY HELM • JEAN STEVENS

Story by Adela Rogers St. Johns • Screen Play by Doris Anderson

Musical Score by George Antheil

Producer-Director—ALFRED SANTELL

REPUBLIC PICTURE

'IT HAPPENED ON FIFTH AVENUE' SURE-FIRE HEART-THROB COMEDY

Rates ● ● ● generally, except in action spots

Allied Artists Corp.
(Distributed thru Monogram)

115 minutes
Don DeFore, Ann Harding, Charlie Ruggles, Victor Moore, Gale Storm, Grant Mitchell, Edward Brophy, Alan Hale, Jr., Cathy Carter, Edward Ryan, Jr., Dorothea Kent, Arthur Hohl, Anthony Sydes, Linda Lee Solomon.

Directed by Roy Del Ruth.

If "It Happened On Fifth Avenue" can be accepted as a sample of its future product, Allied Artists certainly cannot be regarded as one of the side-street film organizations. It "arrived" on Fifth Avenue with its first venture. This offering, which will be physically distributed by Monogram, is a movie packed with production values, heart interest and comedy — one that is definitely of main stem quality in every phase: direction, story, acting, production, photography, music. It will gross heavily, except in action houses. While it boasts no topnotch marquee names, the cast is liberally studded with popular players. Charles Ruggles, Victor Moore, Don De Fore and Ann Harding give fine portrayals in their respective roles. Three songs composed by Harry Revel musically advance the gay and imaginative story.

Exhibitors should benefit by exploiting the film's topical theme — the current shortage of homes for ex-GI's. Teaser ads aimed at today's vast army of home-hunters should bear fruit. Cooperation of ministers in spreading the picture's message of good will and understanding might result from a letter circularized among the clergy.

Gentleman-hobo Victor Moore secretly moves into the 5th Avenue mansion of millionaire Charlie Ruggles when the latter winters in the south. Joining him there is homeless ex-GI Don DeFore. Ruggles' daughter Gale Storm runs away from finishing school and, entering the mansion, is mistaken for a thief. She conceals her identity from Moore and Don, poses as a starving waif and moves in. Two of Don's pals and their respective wives and kids also take up their abode in the boarded-up mansion. Later Ruggles and his estranged wife, Ann Harding, separately move in, remaining incognito at Gale's request. Many amusing situations and complications ensue. At end, Ruggles softens, aids the GI's with their housing project, becomes reconciled with Ann and gives his blessing to Don and Gale's marriage.

'CALENDAR GIRL' NOSTALGIC MUSICAL HAS TRITE STORY, BUT EXPLOITABLE

Rates ● ● in family houses as top dualler; weak for action spots

Republic
88 minutes

Jane Frazee, William Marshall, Gail Patrick, Kenny Baker, Victor McLaglen, Irene Rich, James Ellison, Janet Martin, Franklin Pangborn, Gus Schilling, Charles Arnt, Lou Nova, Emory Parnell.

Directed by Allan Dwan.

Allan Dwan has succeeded in capturing a 1900 atmosphere in this song-laden musical ,but, unfortunately, few of today's filmgoers are, old enough to enjoy its nostalgic appeal. Best grosses will be garnered in rural and naborhood houses; weak for action spots. Some novelty has been put into the settings and incidents, but the same cannot be said for the plot, a trite triangle among stereotyped characters. While Jane Frazee's acting leaves much to be desired, happily Republic has surrounded her with a strong supporting cast. Songsmiths Jimmy McHugh and Harold Adamson have supplied six numbers, at least two of them outstanding. Direction is labored, comedy of the banana peel on the sidewalk variety.

The film has strong exploitation potentialities. Calendar girl contests, "Gay 1900's" contests, tug-of-war contests, old-fashioned waltz contests, amateur song-writing contests and pretzel-eating contests are but a few of the possibilities the film offers. The title lends itself to exploitation, and exhibitors will do well to exert their showmanship.

Penniless composer William Marshall and wealthy playboy-painter James Ellison come to Greenwich Village from Boston, lodge at Irene Rich's theatrical boarding house. Both fall in love with pretty Jane Frazee, daughter of fire department captain Victor McLaglen. Marshall teams up with struggling greeting card writer Kenny Baker and the two collaborate on a musical comedy. Ellison brushes off his patrician fiancee Gail Patrick and in order to ingratiate himself with Jane, uses her as a model for a painting he intends to enter into a calendar competition. Unbeknownst to Jane he alters the painting to a seminude, sends it off and wins the competition. To celebrate, he double-crosses Marshall, takes Jane on a round of the nightclubs, gets her tight and makes advances. McLaglen is enraged when he sees his daughter's undraped form on a calendar, sets out to beat up Ellison, Jane, now aware of Ellison's duplicity and Marshall's true love for her, saves the painter from her father's wrath, goes into the composer's arms and accepts a starring role in his musical, soon to be produced by Broadway impresario Franklin Pangborn.

'ANGEL AND THE BAD MAN' BIG-SCALE WESTERN HAS GOOD CAST

Rates ● ● ● in action houses; ● ● + elsewhere

Republic
100 minutes

John Wayne, Gail Russell, Harry Carey, Bruce Cabot, Irene Rich ,Lee Dixon, Stephen Grant, Tom Powers, Paul Hurst, Olin Howlin, John Halloran, Joan Barton Craig Woods, Marshall Reed.

Directed by James Edward Grant.

In his first production effort John Wayne has turned out a well-mounted, if spotty, super-western that will be strong in action houses and above average generally. Lavish settings, magnificent locale and a powerful cast mark the production. The film's high spots — they include a rustler-motivated cattle stampede, a terrific bar-room brawl, an exciting pursuit and runaway of a wagon over a steep cliff, and the inevitable climactic gun-battle — are well staged. Unfortunately, however, James Edward Grant's script and direction are pedestrian in some spots. Action fans will not relish the tedious love scene and the stilted dialogue dealing with psychological motives — an anachronism in a picture depicting the southwestern frontier during the '80s. Portrayals by Wayne, Gail Russell, Harry Carey, Bruce Cabot Irene Rich, Lee Dixon, Tom Powers and Paul Hurst are topnotch. Photography does justice to the locale, Monument Valley. One song, "A Little Bit Different," is fair.

Exhibitors in addition to playing up the action and romance, should exploit the proven boxoffice worth of the impressive cast. The title lends itself to a large variety of exploitation stunts. Lobby and front should reflect the frontier motif.

John Wayne, erstwhile deputy marshal now turned outlaw, is wounded in a gun-battle, nursed back to health by a kindly Quaker family. The daughter, Gail Russell, falls in love with him. He yields to her plea not to shoot it out with his sworn enemy Bruce Cabot, bad man and murderer of his foster-father; instead he hi-jacks a herd Cabot is rustling, celebrates his victory by visiting a former sweetheart and staging a terrific bar-room brawl. Contrite and sobered, he returns to the Quaker family, becomes their farm hand and even lays aside his six-gun. Driving with Gail, the unarmed Wayne is shot at from ambush by Cabot. In the ensuing flight, the team runs away, the wagon topples over a cliff and Gail is injured. Wayne goes into town to shoot is out with Cabot and his henchmen. Gail leaves her sickbed, follows, and persuades him to give her his gun. As Cabot is about to shoot the unarmed Wayne, he and his henchman are themselves shot dead by marshal Harry Carey.

'THE RED HOUSE' SLOW MOVING PSYCHOLOGICAL MYSTERY

Rates ● ● + as top dualler generally

United Artists (Sol Lesser)
100 minutes

Edward G. Robinson, Lon McCallister, Judith Anderson, Allene Roberts, Julie London, Rory Calhoun, Ona Munson, Harry Shannon Arthur Space, Walter Sande.

Directed by Delmer Daves.

This picture has several faults — and virtues, but it adds up on the minus side. Most filmgoers will find fault with its synthetic plot, unconvincing characterizations and tedious pace, particularly the latter. Avid mystery fans, on the other hand, will enjoy its suspense and gripping climax. Another in the trend of psychological dramas, "The Red House", progresses slowly and occasionally resorts to expository dialog intead of visual action. It is almost devoid of comedy, but has a fair balance of romance. Edward G. Robinson is presented in a new type of role and the action takes place in a somewhat novel locale. In keeping with its backwoods background, interior settings are inexpensive, but the photography carries out the film's sombre mood. This will require the support of a comedy or musical feature in most situations. While the mystery and psychological factors predominate, exhibitors can sell romantic situations featuring the attractive Lon McCallister. George Agnew Chamberlain, author of "The Red House," has more than thirty successful novels and plays to his credit — a fact not to be overlooked in obtaining bookstore and library tieups. UA has worked up a series of striking teaser ads. In their campaigns exhibitors will do well to play up the sinister aspects of the picture.

Edward G. Robinson, an introspective dirt farmer hires youthful Lon McAllister to help with the chores. Allene Roberts, adopted ward of Robinson and his spinster sister, Judith Anderson, secretly love McCallister, but he is infatuated with pretty, flirtatious Julie London. In turn, Julie is on the brink of a clandestine romance with wild and handsome Rory Calhoun. Robinson has given Calhoun hunting privileges in return for keeping trespassers off the tract. Despite Robinson's warnings, McCallister enters the woods, is felled from behind by a mysterious assailant. Later, McCallister and Allene explore the tract and find a mysterious red house. Subsequently, Calhoun shoots Judith Anderson. Before dying she reveals Robinson had murdered Allene's parents in the red house. At end, Robinson, crazed by a guilty conscience, kills himself; Calhoun is arrested for slaying Judith Anderson, and McCallister finds happiness with Allene.

'MILLIE'S DAUGHTER' MOTHER-LOVE YARN SHOULD SATISFY FEM TRADE

Rates ● ● or slightly better as naborhood dualler

Columbia
72 minutes

Gladys George, Gay Nelson, Paul Campbell, Ruth Donnelly, Norma Varden, Arthur Space, Nana Bryant, Ethel Griffies, Harry Hayden, Paul Maxey, Robert Emmett Keane.

Directed by Sidney Salkow.

Despite a "nameless" cast and a typically True Confessions screnplay, "Millie's Daughter" should prove entertaining fare for the ladies. For exhibitors it offers several exploitable angles that should make it a satisfactory dualler, except for deluxe houses. Taken from the Donald Henderson Clarke novel, whose "Millie" of yesteryear was the answer to adolescents' prayer for a "spicy" novel, this version bears nothing to prevent it from getting an "unobjectionable for general patronage" rating from the Legion of Decency. However, the popularity of the novel is an important exploitation angle, as is the mother-daughter theme and several other facets of special appeal to the di taff side — Palm Beach fashions, sumptuous furnishings, party plans in the Elsa Maxwell manner and some behind-the-scenes angles of the sub-deb racket. Although the plot never gets melodramatic enough to evoke a tear, it manages to hold up well, considering its age. This is due principally to the reliable performance given by Gladys George and Sidney Salkow's direction. Salkow keeps things moving, never letting the maudlin become too obvious, injecting touches of humor and eliciting the most from a good supporting cast.

Gay Nelson and Paul Campbell, both newcomers, handle the juvenile romance capably. Miss Nelson is seen as the eighteen-year-old daughter of Gladys George's "Millie", whose other-side-of-the-tracks background has resulted in separation from her stuffy Back Bay husband and establishment of a professional party arranger business in Palm Beach. Forbidden to see her mother until she is 21, when she comes into a large inheritance, Gay escapes her strait-laced guardian and joins her mother in Florida. Sent to bring her back is Campbell, son of Miss Nelson's banker, whose attempts to convince her that Millie's sordid activities are not for her, complicates their romance. When Millie sees her once-innocent daughter turning into a liar and a cheat, she brings about her own arrest, even though she could have side-stepped the charges, in order to show the girl that even Millie isn't smart enough to beat the law. Gay returns to Boston with Campbell and marriage bells in sight.

A sizeable cast turns in some neat bits that are good for laughs and some revelations of the "bonuses" and devious methods of arranging a society party. Particularly good are Ruth Donnelly's secretary, Arthur Space as a gloating, effeminate social aide and Paul Maxey's dancing master. William Bloom's production maintains a credible atmosphere.

'MICHIGAN KID' SUPERIOR WESTERN IN CINECOLOR

Rates ● ● ● in action houses; slightly less elsewhere

Universal
69 minutes

Jon Hall, Victor McLaglen, Rita Johnson, Andy Devine, Byron Foulger, Stanley Andrews, Milburn Stone, William Brooks, Joan Fulton, Leonard East, Ray Teal, Guy Wilkerson, Eddy C. Waller, Karl Hackett, Tom Quinn, Bert LeBaron, Edmund Cobb.

Directed by Ray Taylor.

A tightly-knit plot, credible characterizations, several story twists, exciting rides, gun battles, fist fights, humorous situations and dialog, plus plenty of production value make this Cinecolor western outstanding action fare. In addition, it has a musical number, magnificent scenery and attractive period feminine costumes. Portrayals by Jon Hall, Victor McLaglen, Rita Johnson and Andy Devine are above average. Based on Rex Beach's original, Roy Chanslor's screenplay and Ray Taylor's deft direction combine to make this exciting, amusing and suspenseful screenfare for most audiences. Grosses will be very strong in action houses and well above par generally.

Exploitation possibilities are numerous. Lobbies and fronts should suggest the Old West, either a frontier saloon, cavalry post or small town calaboose. Tieups can be made with bookstores and libraries. Ex-GI's doubtlessly will find much of interest in the picture's theme: the durability of wartime friendships.

At the close of the Sioux campaign, former peace officer and Indian fighter Jon Hall makes a pact with three buddies to aid each other if need arises. The four go their respective ways. En route to Rawhide to take up ranching, Hall aids driver Andy Devine drive off a group of road agents, led by Victor McLaglen, after the latter has killed a wealthy rancher. Dying, the rancher gives Hall a watch to deposit in the Rawhide Bank vault and a letter to be mailed east to his niece Rita Johnson. McLaglen's band robs Rita of the letter and watch, necessary in locating her inheritance. She believes Hall is one of the gang, but a lying cashier accuses them of slaying the bank president during the robbery, and both are jailed. Hall's trooper pals come in answer to his summons, extricate him and Rita. After several exciting complications, Hall brings Victor and his accomplices to justice.

'THE THIRTEENTH HOUR' CONFUSED, IMPLAUSIBLE 'WHISTLER' MELODRAMA

Rates ● ● in action houses; secondary dualler elsewhere

Columbia
66 minutes

Richard Dix, Karen Morley, Mark Dennis, John Kellogg, Bernadene Hayes, Jim Bannon, Regis Toomey.

Directed by William Clemens.

Latest in the "Whistler" series, "The Thirteenth Hour" tells a confusing wildly implausible tale in unimaginative manner. Most of the action consists of Richard Dix skulking hither and yon, either pursuing or being pursued. The rest is a mixture of murder, frame-up, middle-aged romance and intrigue that made the script-smiths give up after they had gotten the sorely-beset Mr. Dix into such a welter of trouble that they had to switch to an entirely new theme to get him out. Director William Clemens manages to make more than puppets out of his characters, each speaking his trite lines with a minimum of effort. The intervening spaces are mottled by a musical score that endeavors without much success to inject some suspense into the proceedings. In action spots and where the "Whistler" previously has proved popular, exploitation based on the murder and frame-up angles, should lift this to average returns, Elsewhere, it will be a filler for the lower half.

The first of his troubles begin when Richard Dix, owner of a small trucking outfit, is forced off the road by a wild driver and crashes into a filling station. He is unjustly convicted of drunken driving and his license revoked for six months. From then on, he becomes victim of a frame-up, charged with murder of a highway patrolman, apparently engineered by a big-time trucking competitor, Jim Bannon. In his attempt to clear himself, while eluding police, he becomes suspect of Bannon's murder and a safe-cracking job. Just about ready to give himself up, he discovers a glove he has been holding for a clue is a cache for stolen diamonds and in an amazing turn of events, his mechanic, John Kellogg, who has helped him all along, turns out to be the real culprit. Aided by Karen Morley, Dix' fiancee and her 12-year-old son, Mark Dennis, Dix traps Kellogg and collects the reward that will enable him to marry Miss Morley.

'CIGARETTE GIRL' MEDIOCRE MUSICAL PROGRAMMER

Rates ● ● as dualler in naborhoods

Columbia
68 minutes

Leslie Brooks, Jimmy Lloyd, Ludwig Donath, Doris Colleen, Howard Freeman, Joan Barton, Mary Forbes, Francis Pierlot, Eugene Borden Arthur Loft, Emmett Vogan, David Bond, Paul Campbell and Russ Morgan and his Orchestra.

Directed by Gunther V. Fritsch.

About the best that can be said for "Cigarette Girl" is that it has Russ Morgan and his orchestra and some provocative views of luscious Leslie Brooks .Otherwise it is mediocre in every department. There is the ancient double masquerade hack of a story — the little cigarette girl who pretends to be a glamorous night club singer while her oil-drilling boy friend, Jimmy Lloyd, passes himself off as president of the company. Henry K. Moritz's screenplay drags in some additional silliness dealing with a philandering night club owner dogged by a wife-hired detective and two strong brothers of the singer whose identity is assumed by the cigarette girl. The songs, penned by Allan Roberts and Doris Fisher, are mere assembly line ditties. However, Morgan's own "The More We Get Together" and his old reliable "Wabash Blues" are especially kind to the ears.

Exploited on the basis of title and the Russ Morgan band, this should attract the younger folks to make it an average supporting dualler in naborhood theatres. Best results can be expected where this is coupled with actionful melodrama. Blowups of the Brooks curves won't hurt on fronts and in lobbies.

Production values are slightly above program par, but Gunther V. Fritsch's direction is oppressively standard. His single attempt at quaintness in story presentation, whereby a benevolent old doll-maker acts as commentator, is woefully incongruous. Leslie Brooks and Jimmy Lloyd are a pleasant enough pair, the former capable of carrying a tune along with her other assets. Joan Barton yells "They Won't Let Me Sing", giving rise to conjecture that maybe "they" are right. Lowest point in the proceedings is Howard Freeman's simpering, leering and general imbecility as the nitery-owning Casanova.

'OVER THE SANTA FE TRAIL' CORN-FILLED MUSICAL WESTERN

Rates ● ● in western houses and rurals

Columbia
65 minutes
Hoosier Hotshots, Ken Curtis, Jennifer Holt, Guy Kibbee, Guinn "Big Boy" Williams, Noel Neill, Holmes Herbert, George Chesebro, Jim Diehl, Frank LaRue, Steve Clark.
Directed by Ray Nazarro.

This musical western ground out by the Columbia mill, is a conglomeration of music, action, and a crib full of corn that should be palatable enough to rural locations, as well as to western houses. But for any other type of audience the unabashed schmaltz supplied by the Hoosier Hotshots and the simon-pure heroics offered by singing cowboy Ken Curtis will make them squirm. There is an abundance of what, by stretching the connotation of the word, is called music. most of it from the four-piece ensemble of the Hoosier Hotshots. Ken Curtis croons "Over the Santa Fe Trail" in the best Perry Como style, evidencing a surprisingly smooth voice, and the DeCastro Sisters flit in and out with a quick number. There is plenty of hard riding and a fast and funny bit of fisticuffs at the climax for the action addicts. Jennifer Holt nad Noel Neill supply more that the average quota of pulchritude for horse operas.

In addition to his pleasant voice, Ken Curtis shows an unusual agility as the cowpuncher who breaks up a gang that is alternately robbing banks and the medicine show featuring the Hoosier Hotshots and the two girls. Guy Kibbee and Guinn "Big Boy" Williams are satisfactory as his sidekicks, while Holmes Herbert and George Chesebro literally twirl their mustaches as the villains, who in the guise of running the medicine show, are actually in cahoots with the gang. Director Ray Nazarro has managed to hold the rest of the cast in rein, but the Hoosier Hotshots seem to have been left to their own resources and their brand of humor, strictly limited to the shoeless trade, is much too evident throughout the proceedings.

'VIGILANTES OF BOOMTOWN' BEST OF RED RYDER SERIES TO DATE

Rates ● ● + in western an action houses

Republic
56 minutes

Allan Lane, Bobby Blake, Martha Wentworth. Roscoe Karns, Roy Barcroft, Peggy Stewart, George Lloyd, Ted Adams.

Directed by R. G. Springsteen.

This latest entry in the Red Ryder series is packed with action, comedy and interest, not only to western fans but also to sports addicts. Allan Lane, who has taken over the Ryder role formerly filled by Bill Elliott, promises to become one of the top western favorites if he gets material like this. Scripter Earle Snell has sparked his fast-moving scenario with a counter-plot of the Corbett-Fitzsimmons fight, and R. G. Springsteen has ably directed a good cast. The film has plenty of fights, both inside the squared ring and out, as well as chases, gun-play and cattle rustling. In addition, it has a convincing and unobtrusive love story. Performances are of a high order, especially that of talented Peggy Stewart, a comer.

The film has plenty of exploitation angles. Exhibitors should endeavor to attract boxing fans, possibly through the cooperation of local sports editors, gymnasiums and sports arenas. The popularity of the Red Ryder comic strip syndicated by NEA virtually guarantees assistance from newspapers served by that organization.

The sheriff is unable to quell a riot started by Nevada senator's daughter, Peggy Stewart, and her ranch hands as a protest against a bill legalizing prize fights in the state. He deputizes Allan Lane (Red Ryder) who, aided by Bobby Blake (Little Beaver) stops the fracas, but incurs the enmity of Peggy George Turner (Jim Corbett) accompanied by manager Roscoe Karns arrive to train for the Fitzsimmons fight. Peggy repeatedly tries to get rid of them, but is stymied by Lane. Bandit leader Roy Barcroft, after several vain attempts to kill Lane, plots to hi-jack the receipts of the bout. To stop the fight, Peggy hires some thugs to kidnap challenger Turner instead, they accidentally abduct Lane. He escapes in time to foil Barcroft. Peggy. now penitent, apologizes to Lane.

"NOBODY... I SAY NOBODY, THAT IS... WILL TOP CLAGHORN'S BOX-OFFICE RECORDS!"

DB 06 D.UT736 60 COLLECT 2 EXTRA AUSTIN TEX 21

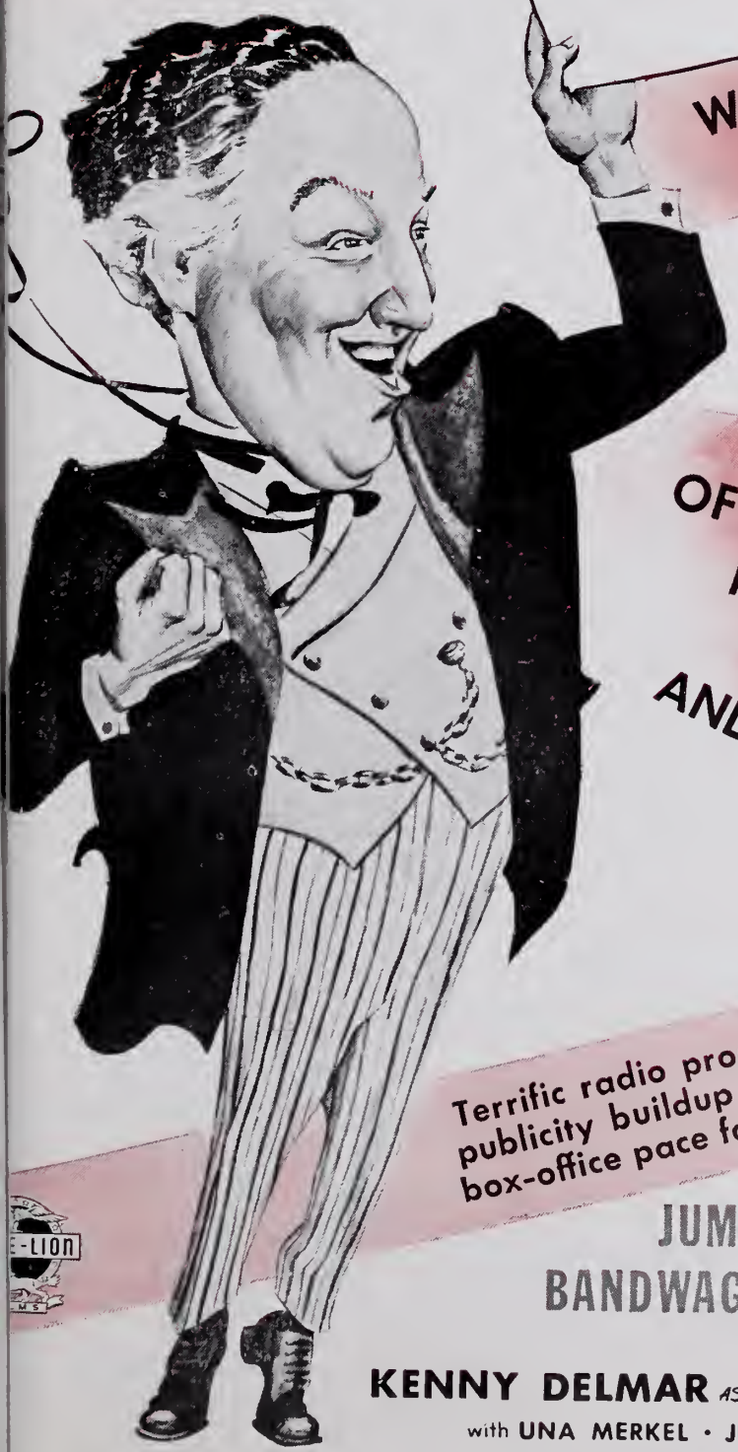
A W SCHWALBERG, VICE PRESIDENT & GENERAL SALES MANAGER

EAGLE LION FILMS=SUITE 802 1270 SIXTH AVE NYK=

THE PEOPLE OF AUSTIN TEXAS WELCOMED THE "IT'S A JOKE SON" WORLD PREMIERE IN TYPICAL TEXAS FASHION. BECAUSE OF OVERFLOW BUSINESS AT THE PARAMOUNT IT WAS NECESSARY TO OPEN THE STATE THEATRE TO ACCOMMODATE CROWDS. AUDIENCE REACTION WAS GRAND. IT LOOKS AS THOUGH EAGLE LION FILMS HAS MADE A GREAT START AND INTERSTATE THEATRES EXTENDS IT CONGRATULATIONS=

R J O'DONNELL VICE PRESIDENT AND CENERAL MANAGER.

INTERSTATE THEATRE CIRCUIT



WORLD PREMIERE ENGAGEMENTS OF EAGLE-LION'S

IT'S A JOKE, SON!

SWEEP TEXAS IN CYCLONE OF BALLYHOO ROLLING UP RECORDS IN AUSTIN, SAN ANTONIO, DALLAS, HOUSTON AND FORT WORTH!

Terrific radio promotions hit 50,000,000 listeners weekly... sensational publicity buildup... nationwide exploitation fanfare—set the rocketing box-office pace for Eagle-Lion's first star attraction!

FLASH!

More than 150 key dates already... and more pouring in!

JUMP ABOARD THE BANDWAGON! BOOK IT NOW!

KENNY DELMAR as *SENATOR CLAGHORN* in **"IT'S A JOKE, SON!"**

with **UNA MERKEL** • **JUNE LOCKHART** • **JIMMY CONLIN** • **DOUGLAS DUMBRILLE**

'DAISY' the Dog • and introducing **KENNETH FARRELL**

Produced by Aubrey Schenck • Directed by Ben Stoloff • Original Screenplay by Robert Kent and Paul Gerard Smith • An Eagle-Lion Films Release

NEWS DIGEST

(Continued from Page 5)



Dore Schary has assumed his new duties as executive vice-president in charge of RKO Radio production following settlement of his contract with Vanguard Films, which cleared the way for his five-year deal with RKO.



Robert L. Wright, U. S. Government counsel in the industry anti-trust case, addresses the Virginia MPTO meeting in Washington, with W. F. Crockett, who was re-elected president of the association, an interested spectator.



United Artists' "The Red House" became foster parent to 10 Greek war orphans in the 1947 Greek War Relief Association drive. Edward G. Robinson, star of the film, presents the $800 check to Odette de Bruniere, member of the junior deb committee, while little Steven Nicholas symbolizes the 375,000 Greek children orphaned by the war.



At the "Stairway to Heaven" Boston roadshow opening; l. to r., Norman Gluck, Universal-International theatre executive; George Archibald, J. Arthur Rank executive, and Henry A. Linet, U-I eastern advertising manager.

tion of the Court to place the bidding prerogative in the hands of the exhibitors, pointing to the Court's memorandum which noted that "competitive bidding will only be necessary within a competitive area and in such an area where it is desired by the exhibitor."

National Allied's plans, approved by the board, to appear as amicus curiae when the case is heard in the Supreme Court will await the arguments offered by the defendants and the Government in their appeals, it was stated by A. F. Myers, general counsel and board chairman. He praised the New York Court's decision against motions for amendment as another move which will bring the case to a quicker end, expressing belief that the case will be concluded during the October session of the Supreme Court.

* * *

PARAMOUNT UPS 1947 RELEASES

As the result of requests for an increase in the number of releases by customers and theatre associates to alleviate the current shortage of product, Paramount will release at least as many and possibly more productions during the first nine months of 1947 than in the whole of the 1945-46 season, it was disclosed by Charles M. Reagan, vice-president in charge of distribution. The sales chief made the announcement upon his return from the conference of Paramount studio, home office and British officials in Hollywood last fortnight.

Commenting on the results of the conference, Barney Balaban, president, who returned with Reagan, revealed that during the past 10 months, Paramount had sent important executives to foreign countries for surveys in connection with post-war continental problems, as they concern Paramount production, sales and distribution. He added that one of the purposes of the meetings was "to tie in the studio operation, headed by Henry Ginsberg, closer to Paramount's world-wide operations and to coordinate them with future production plans."

Ten completed pictures, the largest number ever to be shown at one time to sales executives in the history of the company, were viewed at the conference.

* * *

VA. MPTO HEARS WRIGHT, LEVY

Robert L. Wright, special assistant to the Attorney-General, prosecuting the Government's case in the industry anti-trust suit, spent an uncomfortable period on the rostrum at the Virginia Motion Picture Theatre Owners meeting last fortnight, facing charges that Government intervention had created a chaotic condition in the industry. Wright first discussed the decree, then was questioned about the Government's point of view on the decision, hearing accusations that the Government continually emphasized the public interest without regard for exhibitors' interests and that Government aid often undermined the exhibitor's position.

Champion of view that the industry settle its own problems was Herman Levy, MPTOA general counsel, who reiterated that a system of "voluntary" industry arbitration be adopted by all segments of the industry. He disclosed that this would be proposed by the MPTOA at the exhibitor meeting in New York March 10-11, when the formation of the Motion Picture Forum, suggested by MPTOA president Fred Wehrenberg, will be discussed.

Levy also expressed his belief that competitive bidding was meant by the Court to be at the exhibitor's prerogative. He told the group that the Court "sounded the death knell of buying combines, definitely for the defendants and, by indirection at least, for all other exhibitors as well." He added that under the system of licensing advocated by the Court, combines, regardless of legality, will "have lost their usefulness."

William F. Crockett was re-elected president of the association. Other officers re-elected were: Benjamin T. Pitts, Fredericksburg, vice-president; Sam Bendheim, Richmond, treasurer, and Harold Wood, Richmond, secretary.

Speakers included, in addition to Wright, Crockett and Levy, Senator A. Wills Robertson of Virginia; Leon Bamberger, RKO sales promotion manager; Robert Coyne, American Theatre Association executive secretary.

* * *

'YEARLING' TO BE SOLD AS SPECIAL

M-G-M will sell "The Yearling" as a special and in accordance with the provisions of the consent decree, it was announced in Chicago by William F. Rodgers, vice-president and general sales manager, during the company's two-day meeting of sales managers and home office executives. Release generally will be in March, it was stated, with bids to be taken as outlined in the decree. Another March release will be "The Beginning or the End," with special plans for marketing the atom-bomb film, it was announced.

Because of unsettled conditions revolving around the decree and a group of new pictures to be made available for marketing within the next few weeks, the company cancelled the proposed five-city trip of 14 members of its field force and concentrate on new selling. The men will receive bonuses instead.

M-G-M will hold four or five regional meetings beginning April in New York, Chicago, San Francisco, Pittsburgh and New Orleans to discuss sales procedure under the decree, as well as selling plans for "The Yearling," Rodgers said, at the close of the two-day confab. The Metro sales chief left for the West Coast to spend the next few weeks looking at new product.

(Continued on Page 34)

EXPLOITATION PICTURE
of the issue



Above, Ray Milland and Albert Dekker are engaged in a battle to the death with knives. To the left, Barbara Stanwyck, owner of a thriving saloon, has what she believes is the last laugh at the expense of Milland, who had cast aspersions on her morality.



"CALIFORNIA"...It's Big!

Starting in this issue, FILM BULLETIN offers a new presentation of our popular Exploitation Picture of the Issue section. This is an effort, in concise, comprehensive form (on the following page) to give showmen a quick-glance look-see at the campaign on a particularly exploitable piece of film merchandise. To Paramount's epic-proportioned Technicolor hit, "California", goes the honor of introducing the new format of this department.

Exhibitors can take their cue in approaching this picture from the remarks in the front of the press book. They are told: "Don't make the mistake of treating this simply as another big Western spectacle. It is much more than that — it's a new kind of outdoor picture, employing a basically different production conception and adding a fresh music technique to Technicolor."

This is true. But there are also all the solid ingredients that lend themselves to exploiting a film of this type. It has vast scope, an abundance of really terrific action of all sorts, throat-drying suspense, romance and drama. Certainly, this is the type of picture that calls for a big campaign — and that is exactly what the Paramount advertising staff have given it, as you can see from the brief outline on the following page. *(Turn Over)*

(Continued from Preceding Page)

Paramount Puts Big Push Behind "California"

IT TAKES only a glance at the press book on "California" to make one realize that Paramount's "box-officers", under the guidance of Curtis Mitchell and Stanley Shuford, have developed a campaign that is right in the groove as to the picture's scope, color and excitement. From the West Coast and the East Coast and by all the Paramount publiciteers in between, "California" is being given one of those big-scale pushes that sums up to a vast pre-sold audience wherever it plays. It is in the lap of the individual exhibitor to turn this material to advantage in his local situation.

ADVERTISING

The newspaper campaigns in New York City and Monterey, Cal., where the film had its eastern and western premieres, were expertly handled. The ads used in the dailies in both cities are among the most actionful, both as to pictorial and copy matter, to appear in some months and were undoubtedly responsible for getting the picture off to a flying start. Reproduced at the bottom of the page are a few of them and it should be noted that the press book abounds with small ads that are striking.

NATIONAL MAGAZINES

Full-color 2-page spreads were run in LIFE and LOOK, as well as color pages in the Saturday Evening Post and Colliers, giving the picture over 50,000,000 circulation in these media to date. The photo below is



one of the many candid action stills which magazines like LIFE and LOOK have been running. This one comes from LOOK's special movie edition of last week.

PUBLICITY & EXPLOITATION

Tie-ups with travel bureaus, railroad offices, airlines, ship lines, etc., are a dead cinch for this show. The Rivoli in N. Y. worked a promotional with American Airlines involving the use of neo-art displays. (see photo below).



A coast-to-coast broadcast on the "Vox Pop" show from Monterey, first capital of California, was part of the west coast premiere program on January 28, giving "California" a terrific air plug. Stars Milland and Stanwyck, as well as other celebrities, participated in the broadcast.



The press sheet recommends this inexpensive, yet effective, "gold nugget" giveaway stunt that should make every recipient a potential ticket-buyer. Just get a quantity of pebbles and dip them in gold paint. Put in envelopes with imprint on front or on inserted cards.



Capturing the vast scope and sweep of the picture is this spectacular front adorning the New York Rivoli. It can serve as a model for smaller scale front on any size theatre.

Crowding the press book are a sheaf of stunts and ballys, all within the range of the average theatre. There is the idea of a railroad ticket to "California", which lends itself to many variations, and directional signs reading, "Turn Here .." or "Straight Ahead ...for California at the Blank Theatre".

A nice variety of radio aids and suggestions are offered to those exhibitors who use the airlanes to advertise.

For newspaper promotion, you have a special mat of an outline sketch of Milland and Stanwyck in an outdoor scene. Readers with art talent are urged to envision them in a Technicolor setting and to color in the drawing to win free tickets. In addition, there is a cross-word puzzle made up of titles of previous Ray Milland pictures.

The accessories are particularly striking, taking full advantage of the romance, the action and Technicolor. The stills are unusual in the abundance of actionful candid shots, particularly those like the one on the preceding page of the sensational knife fight between Milland and Albert Dekker. There is nothing "posey" about them.



STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Charles Vidor is not accepting the recent court decision holding his Columbia contract valid. He has filed for a new action in an effort to end the deal and to obtain $2,000 a week for the remainder of the term of the contract. If he cannot get a reopening of his trial before Judge Ben Harrison, the man who passed the original verdict, he will appeal to a higher court. It is to be hoped that this tempest in a teapot will be settled quickly and without the notoriety that accompanied the first effort.

Bennie Zeidman, who has been executive supervisor of B product at Columbia for the past 18 months, is terminating his stay with the company as of March 15, when his contract expires. Zeidman is planning to set up his own company to make ten pictures budgeted up to $250,000 each. Leaving with Zeidman are Rcuel O'Hara and Maurice Hanline, his assistants and Producer Richard Goldstone.

Quickies To Be Made By Units

Meanwhilc, this studio has already completed plans by which all of its lower budget production will be made by separate units rather than by a central executive working with a group of individual producers. All the units will be directly responsible to the front office. Sam Katzman, Rudolph Flothow and Wallace MacDonald will head three of the producing units. Ted Richmond and Robert Cohn are tentatively set for units also. Katzman will continuc to work on higher budget films and John Haggott, winding up his work in the Zeidman unit, is being boosted to higher budget films, also.

Gene Autry is officially working at Columbia studios. Armand Schaefer, president of the Autry company, has set up offices and has already purchased "The Strawberry Roan" for the first Autry picture. No production will start, however, before May 1, since Autry will be busy with his rodeo and his Republic litigation until that time.

Three more pictures are slated for February starts and a total of twelve all told for the next three months. In addition to those now in work, "The Mating Call," "The Man From Colorado," and "The Vigilantes" will come in February.

New starter on the lot is "Major Denning's Trust Estate," a William Bloom production, with newcomers Gloria Henry and Paul Campbell featured with Harry Davenport.

EAGLE - LION

This company has been busy signing up sound box-office names for several of its forthcoming pictures. Virginia Mayo has been borrowed from Samuel Goldwyn to star in "Out of the Blue," a comedy-mystery to start soon. Richard Basehart, the actor Eagle-Lion planned to build to stardom, will have the male lead. He is currently working with Louis Hayward and Joan Leslie in "Repeat Performance."

Richard Whorf, John Hodiak and Sylvia Sidney have been signed for "Love From A Stranger." Whorf and Hodiak are on loan-out from MGM, Miss Sidney comes from the Cagney company. This one starts next month and it will be given full concentration by the studio.

Bryan Foy, just returned from a trip through the south and southwest had some interesting comment to make about the state of business. His prime purpose in the trip was to get the reaction of exhibitors to the potential present and future of the film business. Said Mr. Foy, in part: "I talked to hundreds of exhibitors and they all told me that entertaining pictures are still packing them in at theaters. What has happened is that the poor pictures are no longer enjoying the patronage they once did."

End of 'Honeymoon'

Foy is reiterating what this column and others have protested for months, "the honeymoon is over." Buyers, not only of movies but of all merchandise, are once again shopping, not accepting blindly whatever is offered to them. It is interesting to note (and to remember) that heading into this kind of a selective market, a compnay like Eagle-Lion has a golden opportunity to make rapid progress while the so-called majors are cutting their production schedules to the bone. The major studios with enormous overheads that run production costs to the skies must think in terms of retrenchment and that means the field is opening up for an outfit that is willing to gamble a bit on nabbing off some of the available playing time with worthwhile product. E-L looks very much like a real competitor for the majors.

METRO-GOLDWYN-MAYER

It's been a long time since this lot has had but two films in work on all of its enormous sound stages. But that is the situation at the moment with only "The Hucksters" (Clark Gable-Deborah Kerr) and "Song of the Thin Man" (William Powell-Myrna Loy) going. There are, of course, a half dozen films in preparation, and dozens of scripts floating around in the executive building from one producer to another. But the Metro studio is being cautious. Their reduced production schedule announced some time ago will mean that perhaps never through the ensuing year will there be more than three of four pictures going simultaneously.

The first chore handed to Mervyn LeRoy under his new Metro contract is the handling of the re-takes on "A Woman of His Own," the Greer Garson film completed almost a year ago. Originally, this film was directed by George Cukor, but sneak previews indicated that its release in original form would be disastrous. So, Miss Garson, Richard Hart and Robert Mitchum have all been called back for the re-shooting effort. And that, little kiddies, is the Metro manner of maintaining its production standards.

MONOGRAM

After some difficulty (possibly conceived in the mind of an enterprising press agent), Belita accepted the script of "The Gangster" and the newest King Brothers film is in work with Barry Sullivan in the male lead. Joan Lorring, Akim Tamiroff, Henry Morgan, John Ireland and Fifi D'Orsay complete the cast. This is another in the Allied Artists production schedule.

In the trend towards expansion by the independent companies, Monogram is keeping well apace of the leaders. Latest move is the plan for Allied Artists to produce three films each year in England in association with Pathe. President Steve Broidy, W. Ray Johnston, chairman of the board, and Norton V. Ritchey, president of Monogram International, leave for London the first week in April to settle the details. Pictures will all have million-dollar budgets and Hollywood players will be included in the casting.

Praise for '5th Avenue'

Here's a bouquet to Producer-Director Roy Del Ruth for "It Happened on Fifth Avenue." It is a job, thanks to story, direction and performance (in just that order) which will send your audiences home with a grin in their hearts. There will be those among these audiences who will complain about the length (115 minutes); there will be those who will squirm a bit at moments of too obvious "corn." But, the overall reaction is bound to be good. It's the kind of hokum that audiences eat up happily. It is said that Del Ruth is contemplating a sequel with Arthur Herb Lewis cut in on a percentage basis. Sequels are ordinarily dangerous things, but this stands a good chance for success if writers Lewis and Stephani retain their "O'Malley-like" central character.

Sidney Toler, "Charlie Chan" for so many years (he made 25 features as the character, died last Wednesday.

Broidy Sets 5 March Releases

Margaret Lindsay has been signed to play the feminine lead in "Louisiana," which will feature Gov. Jimmie Davis. The latest Bowery Boys epic, formerly titled "Panic," goes into release under the handle, "Hard Boiled Mahoney."

Prexy Steve Broidy announced the March release dates for five recently completed films. Set to go March 1 is Jack Wrather's initial production, "The Guilty," 'followed on the 8th by "High Conquest," produced and directed by Irving Allen. "Trailing Danger," Johnny Mack Brown western, goes on the 15th, and the Jimmy Wakely oater, "Six Gun Seranade," on the 22nd. "Violence," directed and produced by Jack Bernhard, moves on the 29th.

STUDIO SIZE-UPS

PARAMOUNT

A recent meeting of the top men of this company here in Hollywood, resulted in an announcement that Paramount will release during the first nine months of this year, "at least as many and possibly more productions than were released for the 1945-46 season." The group of executives who gathered for the meetings looked at ten pictures which are ready for immediate release. This is more product ,according to President Barney Balaban, than the studio has ever had assembled at one time for showing at these sessions. Plans were made to tie together more closely the studio operation, under Henry Ginsberg, and Paramount's world-wide operations both in production and distribution. With emphasis on the number of pictures ready for release and the number to be releasod during the coming year, no comment was made on the possibility of a reduction in future production plans. Paramount has not, as did Metro, announced a specific cut in the number of pictures to be made, but it had been the general opinion within the industry that there will be such a reduction. Now, we hazard the guess that Paramount might start a trend toward a general increase in the volume of pictures to be produced by all the majors.

Meanwhile, rumors that Paramount is moving to dispose of 500 of its theatres have been dispelled by President Balaban in a statement in which he said that no action would be taken in this field until the final court decision was handed down. At present, the company has active plans for development of theatre holdings in Europe.

Leisen Gets Next Hutton Starrer

Mitchell Leisen will direct the next Betty Hutton starrer to be called "The Sainted Sisters." Cast with Miss Hutton will be John Lund and Stirling Hayden, both on the build-up program here. Val Lewton will produce as his first chore for Paramount.

Actor Lund was thinking seriously of refusing the role even though it might mean suspension for him. This serious young actor, who scored so solidly in "To Each His Own" (his fan mail shot up immediately after the first-run release), was terribly embarrassed at an audience reaction to the sneak preview of "The Perils of Pauline" in which he played as Miss Hutton's leading man. The picture is in Technicolor and because Miss Hutton felt that Lund's natural blonde hair clashed with hers, he had to have his dyed brown. The audience was aritculate in its comment and Lund feels that he should have a better break in the follow up to his first film.

Actor Hayden, who just wound up a role in "Blaze of Noon," is another of the Paramount hopefuls, as is McDonald Carey, who ran a secondary role up to prominence in "Suddenly It's Spring." The story department would be wise to hustle up some suitable material for these lads. This studio is mighty proud of its eight nominations for this year's Academy Awards. The best chance of copping a major "Oscar" is generally believed to be for Olivia De Havilland's performance in "To Each His Own."

Alan Ladd is slated to go into "Whispering Smith," his first big outdoor vehicle, which will be in Technicolor.

"Road To Rio" (Crosby-Hope) is the only picture working on the lot with nothing set for at least two weeks.

PRC

"The Big Fix" is the final title on the picture which was originally called "It's All In The Game," then "The Pay-Off."

With 20 pictures on the season's schedule already completed and two in production, the studio's producers are planning six more features to go before the cameras by the end of March. With the completion of this group of films, the company will be six months ahead of its release schedule. Included in the list are: Jerry Briskin's "Hollywood Hi," Ruth Herbert's "Girls Camp," Ben Stoloff's "Mattawan," a "Gas House Kids" epic, an Al La Rue western and "Gangway for Murder" with Belmont S. Gottlieb producing.

REPUBLIC

This studio, also well ahead of its 1946-47 production schedule, has started one new film as two others wind up. The new starter is "The Finger Woman" which William J. O'Sullivan is producing.

This picture will be significant because it will bring Dale Evans to audiences in her first role away from Roy Rogers and Trigger. Her talents and looks (she dances and sings as well as many top musical stars in the business) have not been exploited to their full potential in these roles. It is wise judgement on the part of Mr. Yates and his staff to send Miss Evans out in a "feeler" picture to catch audience reaction to her riding alone. On the succcss of "The Finger Woman," will undoubtedly rest the future plans for Dale Evans. In the cast with her are Janet Martin, Warren Douglas, Adele Mara, Douglas Fowley and Grant Withers.

RKO-RADIO

When Dore Schary took over as v. p. in charge of production at RKO, his only official statement was that he would have an announcement on future production plans to make within a short time. One of his first acts was to sign William J. Fadiman, former head of the Metro story department, to serve as his executive assistant. This is a good spot for Fadiman and his efforts should aid Schary considerably in running the studio. He will be in charge of all stories and writers and will work closely with the new production chief an all details.

Meanwhile, the studios cutting rooms have sixteen features in process. Aomng those being edited are: "Magic Town" (James Stewart-Jane Wyman, "The Farmer's Daughter" (Loretta Young-Joseph Cotten), "The Bachelor and the Bobby-Soxer" (Cary Grant-Shirley Temple), "The Woman on the Beach" (Joan Bennett-Robert Ryan), "Honeymoon" (Shirley Temple-Guy Madison), "Out of the Past" (Robert Mitchum-Jane Greer), and "They Won't Believe Me" (Robert Young-Susan Hayward).

Goldwyn's Theatre Company

Samuel Goldwyn has formed a new company, Samuel Goldwyn Pictures, Inc., for the purpose of leasing theatres in which to show "The Best Years of Our Lives" on a road-show basis. RKO is reported to be working with Goldwyn on this new deal and will let Goldwyn use some of its theatres wherever possible. Since the general release of the film is not scheduled until January 1, 1948, it is important that Goldwyn have a strong set-up of first run houses for his road-show plans. By leasing the theatres and setting his own price scales, Goldwyn will be avoiding any violation of the decree in the anti-trust suit. The decree states that no distributor can set minimum prices but makes no stipulation about an independent producer leasing a theatre and setting his own fare. Minimum four week leases will be taken. This move by Goldwyn may set the pace for other producers who have been worrying about road show engagements under the rulings of the decree. Mr. G., shrewd business man that he is, might also have in mind that this move puts some pressure on first-run exhibitors to go for his film terms.

RKO nabbed one of the most popular current novels, "Mr. Blandings Builds His Dream House," by Eric Hodgins, for a reputed $200,000. Cary Grant and Myrna Loy are slated for the top roles.

SELZINICK - S. R. O.

Rumor of the week was that David O. Selznick had completed a deal for distribution with RKO. This news has been expected for some time, but so far the deal has not been confirmed, only rumored. If it goes through, it will probably be on a basis where RKO will permit SRO to use its distribution facilities with SRO handling its own sales through the RKO set-up.

"The Paradine Case" continues in production. And Selznick has sent off the first unit of his company working on "Portrait of Jenny," including Jennifer Jones, Joseph Cotten and Producer David Hempstear. The company will work in New York where practically all of the picture will be shot.

20th CENTURY-FOX

With the fanfare, stimulated and spontaneous varieties, still rolling loud on "The Razor's Edge," Darryl F. Zanuck has set himself his chore for 1947. His one personally supervised stint for the year will be "Gentleman's Agreement," a novel which Simon and Schuster will bring out in March and which will then go to the Dollar Book Club for a printing of 550,000 copies. Mr. Zanuck has given some indication of the importance of this production by signing Moss Hart to do the screenplay. Elia Kazan will direct. No casting has been mentioned as yet. With Moss Hart playing hard-to-get with every studio in the business, Mr. Zanuck has picked himself quite a plum in signing the playwright-producer-director.

More of Documentary Type

Encouraged by the success of the Louis de Rochemont documentary techinque of on-the-spot film making ("House on 92nd

Street," "13 Rue Madeleine" and "Boomerang"), the studio has set into the schedule plans for four additional films of this type. De Rochemont will make a FBI story and one called "Spoonhandle." Otto Lang will be initiated as a producer with "Call Northside 777," and Fred Kohlmar will do "The Kiss of Death." The de Rochemant process is to take some true story, build it into screenplay proportions and then photograph as much as possible of it on the actual site.

At a recent meeting between Zanuck, Spyros Skouras and Joseph M. Schenk, it was decided that the studio would work on a "flexible" budget plan this coming year. It was stated that this plan would make it possible for the studio to work under "completely adjustable" production costs determined by the scope of each individual picture.

Jeanne Crain will play Ramona in "Song of Romance" from Helen Hunt Jackson's famous novel about a lovely Indian girl. It will be in Technicolor.

UNITED ARTISTS

Mary Pickford and Lester Dowan, working through their newly formed independent unit Artists Alliance, have signed Gabriel Pascal to an exclusive contract under which he will produce and direct the screen versions of two George Bernard Shaw plays in Hollywood. Up to now, the famous Irish playwright has refused to let his material be filmed in Hollywood.

"The Devil's Disciple" and "The Showing Up of Blanco Posnet," will be two Shaw stories Pascal will do here for AA. Jean Simmons, an English actress, has already been signed for the first and production is set for a June starting. The pictures will be budgeted at around $2,000,000. These two, plus the Pickford-Cowan personal plans (including the long-talked of "One Touch of Venus"), will give the organization a busy year and Miss Pickford her first actual production accomplishment after much planning.

Enterprise has signed Charles Boyer on a long term contract for two pictures per year. The actor, who recently finished up in "Arch of Triumph," will start his next for the company in April. Speaking of "Arch of Triumph," it is finally completed (shooting started July 15) and the final budget costs ran something over $4,000,000. No talk of release date has been heard as yet.

Chaplin May Make Two Per Year

United California Productions, the Philip Yordan-Engene Frenke-Robert Cummings company, has set its release deal with UA. First to come under this deal will be "Joe Macbeth" which will star Cummings. Shooting should start late next month.

It is reported that Charles Chaplin is going to produce two films this year and each year from here on in. He will release "Monsieur Verdoux" in Spring. He remains quite mysterious about what he will produce next, but it is known that he is writing his own script.

United Artists stands with 31 completed pictures in backlog—a record in the company's history. Ben Bogeaus has three: "The Macomber Affair," "Christmas Eve" and "A Miracle Can Happen" (still incomplete); Enterprise has "Arch of Triumph," "The Other Love" and "Ramrod;" California Pictures has "The Sin of Harold Diddlebock;" Andrew Stone (now dropped from the UA roster) has "Fun On a Weekend;" Sol Lesser has "The Red House;" Hunt Stromberg has "Dishonored Lady" and "Personal Column;" Howard Hawks has "Red River;" Sam Coslow has "Copacabana;" Charles R. Rogers has "The Fabulous Dorseys;" Seymour Nebenzal has "Heaven Only Knows;" Howard Hughes has "Vendetta;" Jules Levey has "New Orleans;" Federal has "Carnegie Hall;" Loew-Lewin has "The Affairs of Bel Ami;" there are four Hopalong Cassidy films, four from Comet and four from Hal Roach to complete the list.

For the future, Walter Wanger is committed to three; Seymour Nebenzal ,and Bogeaus each have three; Stromberg, Federal James Cagney, Roach and Boyd-Leserman (Hopalong) each have two; Pickford-Cowan, Lesser, Edward Small, Edward Golden and Comet each have one and Sam Bischoff will contribute four in two years.

Cagney Productions got itself a scoop in the signing of director Henry Koster to handle Saryon's "The Time of Your Life," in which Jimmy Cagney will star.

UNIVERSAL - INTERNATIONAL

With "The Secret Beyond The Door," a Diana Production, (Joan Bennett-Michael Redgraves) in work, the studio has announced that from here on in, there will be one a week starting for the next eight weeks. Next to come in this increased schedule is Mark Hellinger's "Brute Force", with Burt Lancaster, Charles Bickford, Hume Cronyn, Ann Blyth, Ella Raines and Yvonne De Carlo. Joseph Sistrom then starts "For The Love of Mary", with Deanna Durbin and John Dall, Irving Pichel directing. "Black Velvet", with Vincent Price, Ella Raines and Edmond O'Brien is slated. S. P. Eagle's "Delusion, Walter Wanger's "Lost Love" and Douglas Fairbanks' "The Exile" follow. Michael Todd is down for "Great Son" and Joseph Sistrom has a second in "Thunder on the Hill" in Technicolor, with Robert Siodmak directing and Joan Fontaine starring.

This is the beginning, at last, of the activity that was predicted when U-I was born.

A deal was made with M-G-M- for U-I to borrow Ava Gardner for the fem lead opposite Fred MacMurray in "Singapore". This from Seton I. Miller's original.

WARNER BROS.

Three features are in production and the studio has plans for starting seven more during the remainder of February and March. To go are: (Dennis Morgan-Jack Carson), "Voice of The Turtle" (no casting set), "The Forty-Niners" (Errol Flynn), "Whiplash" (Dane Clark), Treasure of Sierra Madre" (Humphrey Bogart) and "Nothing But the Night," a Milton Sperling production.

As reported here some time ago, Ida Lupino has made an outside deal. She has formed a producing unit with Benedict Bogeaus to be called Arcadia Productions. Plans call for one picture a year for the next three years. First to go will be "The Queen's Necklace." The company plans to produce other films besides the three in which the actress will star. Conjectures are already beginning to flow on what Warner players, directors and technichians may be sent to England to participate in the company's deal with Associated British Pictures for the production of six WB features over there.

The Most Complete Production News

is found in

FILM BULLETIN'S

Production Section

PRODUCTION & RELEASE RECORD

FEBRUARY 17, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (31)	In Production (3)	
Westerns	Completed (14)	In Production (0)	
Serials	Completed (2)	In Production (0)	
1945-46 Features	Completed (44)	In Production (0)	
Westerns	Completed (15)	In Production (0)	
Serials	Completed (4)	In Production (0)	

NEW PRODUCTIONS

MAJOR DENNINGS TRUST ESTATE
Romantic Drama—Started February 3
Cast: Gloria Henry, Paul Campbell, Harry Davenport, Mark Dennis
Director: Robert Gordon Producer: William Bloom
Story: An old man loses his belongings in a horse bet. Children of the man to whom he lost help him bring his horse to victory and winnings.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Assigned To Treasury	Powell-Maylia	12-9			
Lady from Shanghai, The	Hayworth-Welles	10-14			
COMPLETED — 1946-47 —					
Alias Mr. Twilight (69)	Dunne-Marshall	9-16	12-20	828	
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-23
Blind Spot (74)	Morris-Dowling	9-30	2-6		2-3
Details under title: Inside Story					
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday	Lake-Singleton	11-25			
Boston Blackie and the Law (69)	Morris-Marshall	8-19	12-12	822	11-25
Broadway Baby	Porter-Shelton	2-3			
Bulldog Drummond at Bay	Randell-Louise	12-23			
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13		2-17
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Crime Doctor's Vacation	Baxter-Saunders	1-20			
Corpse Came C.O.D., The	Brent-Blondell	1-6			
Dead Reckoning (100)	Bogart-L. Scott	6-24	2-47		1-6
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Burnette	12-19		863	
For the Love of Rusty	Donaldson-Powers	12-23			
Framed	Ford-Carter	9-30			
Details under title: They Walk Alone					
Guilt of Janet Ames	Russell-Douglas	7-22			
Details under title: My Empty Heart					
Gunfighters, The (C)	Scott-Britton	9-30			
Details under title: Twin Sombreros					
King of Wild Horses	Foster-Patrick	12-9			
Jolson Story, The (T) (128)	Parks-Keyes	11-12	1-47		9-30
Johnny O'Clock (96)	Powell-Keys	7-8			1-6
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Laudrush (53)	Starrett-Burnette	11-26	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16			
Law of The Canyon	Starrett-Burnette	10-28			
Lone Hand Texan	Starrett-Burnette	10-14	2-20		
Lone Star Moonlight (67)	Curtis-Barton	8-19	12-12	854	1-6
Lone Wolf in Mexico, The (69)	Mohr-Ryan	9-16	1-16		1-6
Details under title: Lone Wolf's Invitation to Murder					
Millie's Daughter	George-Nelson	10-28			2-17
Mr. District Attorney (81)	O'Keefe-Chapman	8-5	2-47		2-3
Over The Santa Fe Trail	Curtis-Holt	9-2	2-13		2-17
Prairie Raiders	Starrett-Saunders	11-11			
Return of Monte Cristo, The (91)	Hayward-Britton	7-8	12-26		12-23
Riders of The Lone Star	Starrett-Hunter	12-23			
Singin' In the Corn (66)	Caneva-Jenkins	12-26		804	12-9
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22	10-24		
South of the Chisholm Trail (59)	Starrett-Burnette	9-30	1.30		2-3
Swordsman, The (T)	Parks-Drew	12-9			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
So Dark the Night (70)	Geray-Cheirel	12-10	10-10	805	9-16
Stranger from Ponca City	Starrett-Burnette	11-25			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12-9
Thirteenth Hour, The (66)	Dix-Morley	10-14			2-17
Details under title: Hunter Is a Fugitive,					
Three Were Thoroughbreds	Yenng-Chapman	12-9			
— 1945-46 —					
Bandit of Sherwood Forest (T) (87)	Wilde-Louise	4-2	2-21	7004	4-15
Blondie's Lucky Day (69)	Lake-Singleton	10-15	4-4	7020	7-8
Chick Carter, Detective (Serial)	Talbot-Blake	7-11		7180	
Cowboy Blues (63)	Curtis-Donnell	4-29	7-18	7223	
Dangerous Business (59)	Tooker-Merrick	5-18	6-20	7037	9-2
Details under title: Power of Attorney					
Desert Horseman, The (54)	Starrett-Burnette	9-3	7-11	7209	
Details under title: Phantom of the Desert					
Devil's Mask, The (66)	Louise-Bannon	2-18	5-23	7026	8-5
Frontier Gunlaw (59)	Starrett-Tayler	1-31		7204	
Gallant Journey (85)	Ford-Blair	3-18	9-24	7002	10-28
Galloping Thunder (54)	Starrett-Burnette	7-9	4-25	7207	
Gentleman Misbehaves, The (74)	Massen-Stanton	11-12	2-28	7034	6-10
Details under title: Lullaby of Broadway					
Gilda (110)	Hayworth-Ford	9-17	4-25	7001	4-1
Gunning for Vengeance (56)	Starrett-Adair	6-25	3-21	7206	
Details under title: Burning the Trail					
Heading West (56)	Starrett-Hosek	10-1	8-17	7210	
Details under title: Massacre Mesa					
Hop Harrigan (Serial)	Bakewell-Holt	2-18	3-28	7160	
It's Great To Be Young (68)	Brooks-Stanton	6-10	9-12	7038	
Jungle Raiders (Serial)	Richmond-Berg	8-6	9-14	7120	
Just Before Dawn (65)	Baxter-Barrie	11-26	3-1	7021	5-13
Kiss and Tell (90)	Temple-Abel	2-5	10-18	7101	
Man Who Dared (66)	Brooks-Macready	3-4	5-30	7040	
Details under title: One Life Too Many					
Mysterious Intruder, The (62)	Dix-Blake	12-24	4-11	7025	5-13
Details under title: Murder Is Unpredictable					
Night Editor (67)	Gargan-Carter	1-7	4-18	7023	5-27
Notorious Lone Wolf, The (64)	Muir-Carter	11-12	2-14	7028	4-15
Details under title: Lone Wolf on Broadway					
Perilous Holiday (89)	O'Brien-Warrick	10-15	3-21	7008	7-8
Personality Kid, The (68)	Louise-Donne	5-13	8-10	7039	9-30
Details under title: His Face Was Their Fortune					
Phantom Thief, The (65)	Morris-Donnell	1-21	5-2	7031	9-2
Details under title: Boston Blackie's Private Ghost					
Prison Ship (60)	Lowery-Foch	8-20	11-15	7036	
Renegades (T) (88)	Keyes-Parker	6-11	6-13	7003	6-10
Details under title: The Kansan					
Return of Rusty, The (64)	Donaldson-Dennis	4-1	6-27	7032	
Roaring Rangers (55)	Starrett-Burnette	6-11	2-14	7205	
Details under title: Powder River					
Shadowed (70)	Louise-Donne	6-24	9-26	7041	
Details under title: The Gloved Hand					
Sing While You Dance (73)	Drew-Stanton	4-29	7-25	7033	
Singing On The Trail	Curtis-Donnell	5-27	9-12	7224	
Talk About A Lady (71)	Falkenberg-Tucker	12-24	3-28	7016	
That Texas Jamboree (67)	Curtis-Donnell	12-24	5-16	7222	
Thrill of Brazil (91)	Keyes-Wynn	4-29	9-30	7006	
Details under title: Rio					
Throw a Saddle on a Star (67)	Curtis-Roberts	12-10	3-21	7221	
(Details under title: Smoky River Serenade)					
Two-Fisted Stranger (51)	Starrett-Burnette	3-20	5-30	7208	
Unknown, The (70)	Morley-Bannon	4-1	7-4	7027	9-16
Details under title: The Coffin					
Walls Came Tumbling Down, The (82)	Bowman-Chapman	12-24	6-7	7011	9-16
Who's Guilty? (Serial)	Kent-Ward	10-15	12-13	7140	

EAGLE-LION

1946-47 Features	Completed (4)	In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Repeat Performance	Leslie-Hayward	1-6			
COMPLETED					
Adventuress					
Details under title: I See a Dark Stranger	Kerr-Howard	Foreign			
Bedelia (85)	Lockwood-Hunter	Foreign			2-3
It's A Joke, Son (63)	Delmar-Merkel	8-6			1-20
Lost Honeymoon	Tone-Richards	10-28			
Details under title: Alias the Bride					

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (35)	In Production (2)
1945-46 Features	Completed (27)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Hucksters, The	Gable-Kerr	1-20			
Song of The Thin Man	Powell-Loy	2-3			
— 1946-47 —					
Arnelo Affair, The	Hodiak-Gifford	8-6			2-17
Beginning Or The End	Barrymore-Dooley	5-27			
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct	703	7-22
Details under title: Bet Not Goodbye					
Cynthia's Secret	Barrymore-Bremer	10-28			
Fiesta (T)	Williams-Carroll	12-24			
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29	Jan	702	9-30
Details under title: Star from Heaven					
Green Dolphin Street	Turner-Hedie	9-30			
Details under title: The Personal Touch					
High Barbaree	Johnson-Allyson	5-27			
Holiday in Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-5
It Happened in Brooklyn	Sinatra-Grayson	8-6			
Little Mr. Jim (92)	Jenkins-Gifford	10-29			6-16
Lady In The Lake (103)	Montgomery-Totter	5-27	Jan	712	12-5
Living in a Big Way	Kelly-MacDonald	8-6			
Details under title: To Kiss and To Keep					
Love Laughs at Andy Hardy (93)	Rooney-Granville	5-13	Feb		
Merton of The Movies	Skelton-O'Brien	9-2			

Mighty McGurk, The (85) Beery-MacMahon ...5-13....Jan....711..11-25
My Brother Talks to Horses (93) Lawford-Jenkins 4-1....Feb.....11-25
No Leave, No Love (117) Johnson-Kirkwood ..10-1....Dec....704....9-2
Rich Full Life, The Taylor-Murphy ...11-25.....
Romance of Rosy Ridge Johnson-Leigh 9-30.....
Woman of My Own, A..... Gurson-Hart 4-1.....
Secret Heart, The (97) Colbert-Pidgeon 6-10....Dec....709....12-9
Sea of Grass Tracy-Hepburn 7-8 2-17
Show-Off, The (84)..... Skelton-Maxwell 3-4....Dec....708...8-19
Song of Love, A Hepburn-Honreid ..11-25.....
Summer Holiday Rooney-DeHaven 7-8.....
Tenth Avenue Angel O'Brien-Murphy 4-1.....
This Time for Keeps (T) (120) Williams-Melchior ...8-6.....
Till The Clouds Roll By (T) (135) Garland-Walker ...12-24....Jan....710..11-25
Two Smart People (93) Ball-Hodiak 10-1....Nov....706...6-10
Undercurrent (111) Taylor-Hepburn 3-4....Nov....707..10-14
Details under title: You Were There
Unfinished Dance, The O'Brien-Charisse ...7-22.....
Details under title: Ballerina
Undercover Maisie Sothern-Nelson ...11-11.....
Yearling, The (T) (134) Peck-Jarman 8-20.....12-9

REPRINTS

Boom Town (119) Gable-Tracy Feb.....
Captains Courageous (116) Tracy-Bartholomew 9-2
Great Waltz (T) (106) Rainer-Gravet
Rage in Heaven (82) Bergman-Montgomery Oct....705....9-2

COMPLETED —— 1945-46 ——

BLOCK NO. FIFTEEN

Letter for Evie, A (89)..... Hunt-Carroll 6-11...1-46....614..12-10
Harvey Girls, The (T) (101) Garland-Hodiak 1-22...1-46....611....1-7
Portrait of Maria (76)..... Del Rio-Armendariz Foreign...1-46....612... 1-7
Sailor Takes a Wife (91)..... Walker-Allyson 4-2...1-46....615....1-7
Up Goes Maisie (89) Sothern-Murphy 8-20...1-46....613....1-7

BLOCK NO. SIXTEEN

Bad Bascomb (112) Beery-O'Brien 4-46....619...2-18
Hoodlum Saint (91) Powell-Williams 7-9...4-46....618...2-18
Last Chance, The (105)..... Foreign...4-46....621..12-10
Postman Always Rings Twice, The (113)... Turner-Garfield 6-25...4-46....620...3-18
Two Sisters From Boston (112) Allyson-Lawford 7-9...4-46....622...3-18

BLOCK NO. SEVENTEEN

Boys' Ranch (88) Craig-Jenkins 8-6...7-46....625...5-13
Courage of Lassie (T) (93)..... E. Taylor-Lassie ...9-18...8-46....626...5-13
Details under title: Hold High the Torch
Faithful Is My Fashion (81)..... Reed-Drake 1-7...8-46....627...6-24
Three Wise Fools (90) O'Brien-Barrymore .11-26...8-46....628...6-24

SPECIALS

Adventure (129)
Details under title: This Strange Adventure Gable-Garson 6-11...3-46....616..12-24
Easy To Wed (T) (117) Ball-Johnson 2-19...7-46....624...4-15
Green Years, The (127) Coburn-Drake 9-3...7-46....623...3-18
Weekend at the Waldorf (130)..... Turner-Johnson ...11-27..10-45....605...7-23
Ziegfeld Follies (T) (110) Astaire-Ball 5-1...3-46....617...1-21

MONOGRAM

1946-47 Features	Completed (18)	In Production (2)	
Westerns	Completed (8)	In Production (0)	
1945-46 Features (34)	Completed (33)	In Production (0)	
Westerns (12)	Completed (12)	In Production (0)	

NEW PRODUCTIONS

THE GANGSTER (An Allied Artists Productions)
Drama—Started February 7
Cast: Barry Sullivan, Belita, Joan Lorring, Akim Tamiroff, Henry Morgan, John Ireland, Fifi D'Orsay
Director: Gordon Wiles Producer: King Bros.
Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Tragic Symphony Hardwicke-Long 2-3.....

Title—Running Time	Cast	Details	Rel.	No.	Rev.

COMPLETED —— 1946-47 ——

Black Gold (C) Quinn-DeMille 12-23.....
Bringing Up Father (68) Yolo-McManus 6-24..11-23....604...12-9
Dangerous Money (66) Toler-Young 6-24..10-12....603.....
Details under title: Hot Money
Decoy (76) Gillie-Norris 5-13...9-14....601..11-25
Drifting Through Wakeley-Morley
Fall Guy Pierce-Loring 11-25...2-22.....
Gentleman Joe Palooka (72) Errol-Kirkwood ...6-10...10-5....602.....
Guilty, The Granville-Castle ...11-25.....
Ginger (67) Albertson-Reed 9-2....1-4....609.....
High Conquest Lee-Roland 12-23.....
It Happened on Fifth Avenue DeFore-Ruggles 2-17
Land of The Lawless Brown-Hatton 1-20.....
Mr. Hex (63) Gorcey-Robbins 9-2...12-7....608.....
Panic Gorcey-Loring 2-3.....
Raiders of the South (58) Brown-Hatton 9-2...1-18....664.....
Details under title: Draw When You're Ready
Rainbow Over The Rockies (54) Wakely-Stirling ...8-19....2-8....683.....
Riding the California Trail (61)..... Roland-Loring ...10-14...1-11....610.....
Details under title: Cisco and The Angel
Silver Stallion (59) Sharpe-Mason ...Reissue..12-14....612.....
Song of The Sierras (55)..... Wakely-Carlin 8-19..12-28....681.....
Sweetheart of Sigma Chi (76) Reagan-Knox 7-22..12-21....606.....
Suspense (101) Belita-Sullivan ...10-29...6-15....699...4-15
Details under title: Glamour Girl
Teen-agers Go West Stewart-Preisser ..10-28.....
Trailing Danger Brown-Hatton 3-15.....
Trap, The (68) Toler-Chandler 8-19..11-30....607.....
Vacation Days Preisser-Stewart ..10-28...1-25....611.....
Violones Coleman-O'Shea ...12-23.....
Valley of Fear (54) Brown-Hatton 2-15.....
Wife Wanted (73) Brown-Hatton 2-15....675.....

—— 1945-46 ——

Beauty and the Bandit Roland-Ames 8-5..10-26....531.....
Details under title: Cisco Kid No. 3
Allotment Wives (80) Francis-Kelly 6-25..12-24....505..12-10
Behind the Mask (67) Richmond-Reed ...10-29...5-11....526.....
Details under title: The Shadow's Shadow
Below The Deadline (65) Douglas-Ames 4-29....8-3....520.....
Details under title: Jumpin' Joe
Black Market Babies (71) Richmond-Hayes ..3-18....6-1....508.....
Border Bandits (57) Brown-Hatton 8-20...1-12....565.....
Bowery Bombshell Gorcey-Hall 4-15...7-20....511.....
Details under title: Hot Money
Dark Alibi (65) Toler-Lorring 12-24...5-25....519.....
Don't Gamble With Strangers (68)..... Richmond-Hayes ...3-18...6-22....508...9-30
Details under title: Charlie Chan at Alcatraz
Face of Marble, The (72) Carradine-Drake ..10-15....2-2....528.....
Fear (68) Cookson-William ...7-23....3-2....507.....
Details under title: Suspense
Freddie Steps Out (75) Stewart-Preisser ...3-18...6-29....515....7-8
Details under title: High School Scandals
Gentlemen from Texas, The (60) Brown-Hatton 3-18....6-8....562.....
Details under title: The Fighting Texans
Gay Cavalier, The (65) Roland-Ames 12-24...3-30....529.....
Haunted Mine, The (52) Brown-Hatton 10-29....3-2.... 66.....
High School Hero Stewart-Preisser ...6-10....9-7....517.....
In Fast Company (63) Gorcey-Hall 2-18...6-22....510...8-19
Details under title: In High Gear
Joe Palooka, Champ (70)..... Kirkwood-Knox ...12-24...5-28....502...4-29
Junior Prom (69)..... Stewart-Preisser ..11-26...5-10....514...5-13
Details under title: High School Kids
Live Wires (65) Gorcey-Drake 10-1...1-12....509.....
Details under title: Stepping Around
Lonesome Trail (55) Wakely-White 9-17...12-8....561.....
Details under title: On The Cherokee Trail
Missing Lady, The (60) Richmond-Reef 4-29...8-17....525.....
Details under title: Jade Lady
Moon Over Montana Wakely-Holt 12-10...2-16....572.....
Red Dragon, The (64)..... Toler-Fong 9-17....2-9....513...4-15
Details under title: Charlie Chan in Mexico
Shadows On The Range (57) Brown-Hatton 5-13....8-3....567.....
Details under title: Roaring Range
Shadows Over Chinatown (64) Toler-Young 4-1...7-27....518..10-28
Details under title: Corpus Delicti
South of Monterey (63) Roland-Riordan ...4-15...7-13....530.....
Details under title: Romance of the Rancho
Shadow Returns, The (61)..... Richmond-Reed ...10-29...2-16....527.....
Silver Range, The Brown-Hatton 7-22...11-2....563.....
Details under title: The Silver Trail
Spook Busters (68) Gorcey-Hall 5-27...8-24....512.....
Details under title: The Shadow
Strange Mr. Gregory, The (63)..... Lowe-Rogers 6-25....1-2...516...3-18
Details under title: Gregory
Sunbonnet Sue (90) Regan-Storm 5-14...1-10....501..10-15
Strange Voyage (61) Albert-Taylor 7-6....521...8-19
Swing Parade of 1946 (75)..... Storm-Reagan 8-6...3-16....503....9-2
Trail to Mexico Wakely-White 4-29...6-29....574.....
Trigger Finger Brown-Hatton 6-24...9-21....568.....
Under Arizona Skies Brown-Hatton 2-4...4-27....561.....
Details under title: Code of The Drifter
West of The Alamo Wakely-White 2-4...4-20....573.....

PARAMOUNT

1946-47 Features	Completed (33)	In Production (1)
1945-46 Features	Completed (25)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

IN PRODUCTION

Road To Rio Crosby-Hope 1-6.....

—— 1946-47 ——

COMPLETED

NOT DESIGNATED

Adventure Island (C) Calhoun-Fleming ...9-30
Albuquerque Scott-Britton 2-3.....
Blaze of Noon Baxter-Holden 11-11.....
Big Town Reed-Brooke 12-24.....
Blue Skies (T) (107) Crosby-Astaire 8 6..12-27...4602..9-30
Calcutta Ladd-Russell 7-9.....
California (T) (97) Stanwyck-Milland .12-10...2-21...4606..12-23
Cross My Heart (83) Hutton-Tufts 1-8...1-10...4603..11-25
Details under title: Too Good To Be True
Danger Street Lowery-Withers
Dear Ruth Caulfield-Holden 9-2.....
Desert Fury (T) Scott-Hodiak 9-2.....
Details under title: Desert Town
Easy Come, Easy Go (77) Tufts-Fitzgerald ..10-29....3-7...4607....2-6
Details under title: Third Avenue
Emperor Waltz, The (T) Crosby-Fontaine 6-24.....
Fear In The Night Kelly-York 4-29.....
Golden Earrings Milland-Dietrich ...8-19.....
I Cover Big Town Reed-Brooke 6-10.....
I Walk Alone Lancaster-Scott ...12-23.....
Details under title: Deadlock
Imperfect Lady, The Wright-Milland 10-1...4-25...4610.....
Details under title: Take This Woman
Jungle Flight Lowery-Savage 6-24.....
Ladies' Man (91) Bracken-Welles ...11-26....2-7...4605...1-20
My Favorite Brunette (87) Hope-Lamour 7-22....4-4...4609.....
Perfect Marriage, The (87) Young-Niven 1-21...1-24...4604..11-25
Perils of Pauline (T)..... Hutton-Lund 3-18.....
Saigon Ladd-Lake 12-9.....
Seven Were Saved Denning-Crain 4-1 2-17
Suddenly It's Spring (87) MacMurray-Goddard .3-18...3-21...4608...2-17
Trouble With Women, The Milland-Wright 6-11.....
Two Years Before the Mast (98) Ladd-Donlevy 5-1..11-22...4601....9-2
Unconquered (T) Cooper-Goddard 8-19.....
Variety Girl Hatcher-Kelley ...11-11.....
Welcome Stranger Crosby-Caulfield 3-18.....
Where There's Life Hope-Hasso 4-15.....
Wild Harvest Ladd-Lamour 9-16.....
Details under title: The Big Haircut

RE-ISSUES

Jungle Princess, The (84) Lamour-Milland 9-1.R5-3620.....
Plainsman, The (113) Cooper-Arthur 9-1.R5-3624.....

COMPLETED —— 1945-46 ——

BLOCK NO. THREE

Masquerade in Mexico (96)..... Lamour-Cordova 1-8...2-22...4312..12-10

Miss Susie Slagle's (87)	Tufts-Lake	9-18	3-8	4513	12-10	
Tokyo Rose (66)	Barr-Massoa		2-8	4511	12-10	
BLOCK NO. FOUR						
Blue Dahlia, The (99)	Ladd-Lake	4-2	4-19	4518	2-18	
They Made Me A Killer (65)	Lowery-Britton	7-9	5-3	4517	2-18	
Virginian, The (T) (90)	McCrea-Britton	11-13	4-5	4516	2-18	
Well-Groomed Bride, The (75)	Milland-deHavilland	2-19	5-17	4519	2-18	
BLOCK NO. FIVE						
Bride Wore Boots, The (82)	Stanwyck-Cummings	8-6	5-31	4521	4-1	
Hot Cargo (57)	Rogers-Reed		6-28	4523	3-18	
Our Hearts Were Growing Up (122)	Donlevy-Russell	3-5	6-14	4522	4-1	
To Each His Own (122)	deHavilland-Lund	7-9	7-5	4524	3-18	
BLOCK NO. SIX						
O. S. S. (107)	Ladd-Fitzgerald	2-18	7-26	4526	5-13	
Searching Wind, The (108)	Young-Sidney	1-21	8-9	4527	5-13	
Strange Love of Martha Ivers (116)	Stanwyck-Heflin	10-15	9-13	4529	5-13	
Details under title: Love Lies Bleeding						
Swamp Fire (70)	Weissmuller-Grey	11-12	9-6	4528	5-13	
SPECIALS						
Monsieur Beaucaire (T) (93)	Hope-Caulfield	9-17	8-30	4532	5-27	
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10	

PRC

1946-47 Features	Completed (12)	In Production (2)
Westerns	Completed (5)	In Production (0)
1945-46 Features	Completed (20)	In Production (0)
Westerns	Completed (16)	In Production (0)

TOO MANY WINNERS

Mystery—Started February 3

Cast: Hugh Beaumont, Trudy Marshall, Ralph Dunn

Director: William Beaudine Producer: John Sutherland

Story: Michael Shane breaks up counterfeiting of pari-mutuel tickets.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Step Child	Austin-Joyce	2-3			
COMPLETED —— 1946-47 ——					
Border Feud	LaRue-Marlen	12-23			
Born To Speed (61)	Sands-Wall	8-19	1-12		2-3
Details under Eagle-Lion heading					
Brute Man, The (58)	Hattoa-Adams	11-26	10-1		11-25
Details under Universal Release Chart					
Devil On Wheels, The (67)	Cardwell-Ford	9-30	2-15		2-3
Driftin' River (55)	Dean-Ates	7-22	10-1		11-11
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23		10-14
Outlander, The	Pendleton-Whipper				
Pay-Off, The					
Details under title: It's All in the Game					
Philo Vance's Gamble	Curtis-Austin	11-25			
Details under title: Philo Vance's Secret Mission					
Philo Vance, Gentleman Sleuth	Wright-Austin	1-6			
Details under title: Philo Vance No. 3					
Philo Vance Returns					
Details under title: Philo Vance's Gamble	Curtis-Ryan	10-14	2-22		
Red Stallion (C)	Paige-Nash	10-14			
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16			
Stars Over Texas	Dean-Ates	9-16	11-18		
Three On A Ticket	Beaumont-Walker	10-28			
Details under title: The Corpse Came Calling					
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28		12-23
Wild Country (C) (59)	Dean-Ates	1-17			2-3
Wild West (C) (73)	Dean-Ates	5-27	1-21		1-20
Details under title: Melody Round-Up					
—— 1945-46 ——					
Accomplice (68)	Arlen-Borg	9-29			10-28
Ambush Trail (58)	Steele-Saylor	2-17			
Avalanche (68)	Cabot-Borg	3-4	6-20		5-21
Blonde For A Day (67)	Beaumont-Walker	5-3	8-22		8-19
Details under title: Blondes On the Loose					
Caravan Trail, The (Cinecolor) (65)	Dean-Carlin	10-1	4-20		4-29
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Colorado Serenade (68)	Dean-Ates		6-30		
Danny Boy (66)	Henry-Johnson	8-6	1-8		
Detour (69)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	LaPlanche-James	1-21	4-15		
Don Ricardo Returns	Colby-Isabelita	8-19	10-21		
Down Missouri Way (74)	O'Driscoll-Wright	4-29	8-15		11-11
Details under title: Missouri Hayride					
Enchanted Forest, The (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent, The (60)	Lewis-Kramer	9-3	2-20		2-18
Gas House Kids (68)	Halop-Lowery	8-19	10-14		12-9
Gentlemen with Guns	Crabbe-St. John	1-21	3-27		
Ghost of Hidden Valley	Crabbe-St. John	4-29	6-3		
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells (67)	Shayne-Gwynne	10-2	2-25		9-16
Lady Chaser	Lowery-Savage	9-2	10-21		
Details under title: Lady Killer					
Larceny In Her Heart (68)	Beaumont-Walker	3-18	7-10		6-10
Details under title: Crime In The Night					
Lighthouse	Litel-Lang	9-30	1-10		
Lightning Raiders (61)	Crabbe-St. John	10-15	1-7		
Mask of Diijon (73)	Von Stroheim-Bates	11-26	4-9		8-19
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10		5-13
Navajo Kid (59)	Steele-Saylor	10-15	11-21		
Outlaws of the Plains (56)	Crabbe-St. John	9-22			12-9
Overland Riders (54)	Crabbe-St. John	6-24	8-21		10-14
Details under title: Buster Crabbe No. 8					
Prairie Badmen	Crabbe-St. John	4-29	7-17		
Details under title: Dangerous Men					
Prairie Rustlers (55)	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Queen of Burlesque (67)	Ankers-Young	4-1	7-24		8-5
Romance of the West (60)	Dean-Barton	8-6	3-20		11-11
Secrets of A Sorority Girl	Ware-Vallin	8-1			9-16
Six Gun Man (60)	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Strange Holiday (61)	Rains-Holden	9-2			9-30
Stranger of The Swamp (60)	LaPlanche-Edwards	9-3	1-1		
Terrors On Horseback (54)	Crabbe - St. John	1-21	8-14		
Thunder Town (57)	Steele-Saylor	12-10	4-10		
Details under title: Man Without a Gun					
Wife at Monte Cristo, The (81)	Leder-Aubert	8-6	4-23		4-1

REPUBLIC

1946-47 Features	Completed (16)	In Production (1)	
Westerns	Completed (12)	In Production (2)	
Serials	Completed (0)	In Production (1)	
1945-46 Features (40)	Completed (38)	In Production (0)	
Westerns (16)	Completed (23)	In Production (0)	
Serials (4)	Completed (4)	In Production (0)	

NEW PRODUCTIONS

THE FINGER WOMAN

Melodrama with Music—Started February 6

Cast: Dale Evans, Janet Martin, Warren Douglas, Adele Mara, Douglas Fowley, Grant Withers

Director: George Blair Producer: William O'Sullivan

Story: Counterfeiting of rare books involves night club singer. She helps to solve the crime.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
COMPLETED —— 1946-47 ——					
Affairs of Geraldine (68)	Withers-Withers	1-21	11-18		603
Details under title: Lonely Hearts Club					
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15		608 2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-5		641
Bells of San Angelo (Trucolor)	Rogers-Evans	12-23			
Calendar Girl	Frazee-Marshall	7-8	1-31		607 2-17
Gallant Man	Ameche-McLeod	11-11			
Ghost Goes Wild	Ellison-Gwynne	3-8			605
Hit Parade of 1947	Albert-Moore	9-16	3-22		
Homesteaders of Paradise Valley	Lane-Wentworth	4-1			
Jungle Girl (Serial)	Gifford-Neal	Pelssue			
Fabulous Suzanne, The (71)	Britton-Vallee	3-18	12-15		604
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2		601 9-30
Details under title: Concerto					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	4-1		
Lightnin' Strikes Twice	Marshall-Mara	1-6			
End of the Rainbow	Eddy-Massey	11-25			
Details under: Untitled					
Oregon Trail Scouts	Lane-Wentworth	9-2			
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15		606
Marshal of Crippled Creek	Lane-Wentworth	11-25			
Pilgrim Lady, The (67)	Mara-Douglas	3-18	1-22		682 2-3
Details under title: The Inner Circle					
Rustlers of Devil's Canyon	Lane-Stewart	10-14			
Santa Fe Uprising (56)	Lane-Wentworth	3-18	11-15		661
Sioux City Sue (69)	Autry-Roberts	6-24	11-21		681 12-9
Son of Zorro (Serial)	Turner-Stewart	1-18			691
Spoilers of The North	Kelly-Booth	8-19			
Stagecoach to Denver (56)	Lane-Blake	12-23			662
That's My Girl (Trucolor)	Barry-Roberts	8-6	3-15		
Trail to San Antone (67)	Autry-Stewart	8-19	1-25		682 2-3
Twilight at The Rio Grande	Autrey-Mara	1-20			
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15		663 2-17
Winter Wonderland	Roberts-Drake	5-[illegible]			
Details under title: Snow Cinderella					
Wyoming	Elliott-Ralston	11-25			
Web of Danger	Mara-O'Flynn	10-28			
Yankee Fakir	Fowley-Woodbury	4-1			
—— 1945-46 ——					
Alias Billy The Kid (56)	Carson-Stewart	12-24	4-17		555
California Gold Rush (56)	Elliott-Fleming	4-30	2-4		565
Cat Man of Paris, The (65)	Esmond-Aubert	10-1	4-20		514
Conquest of Cheyenne (56)	Elliott-Fleming	10-29	7-22		568
Crime of the Century (56)	Bachelor-Browne	10-29	2-28		511 6-24
Crimson Ghost, The (Serial)	Stirling-Quigley	4-15	10-26		584
Earl Carroll's Sketchbook (90)	Moore-Marshall	3-18	8-13		530 9-2
El Paso Kid (55)	Carson-Harmon		5-22		556
Daughter of Don Q (Serial)	Booth-Allen	1-21	7-27		583
Days of Buffalo Bill (56)	Carson-Stewart	10-1	2-8		554
French Key, The (67)	Dekker-Ankers	10-29	5-18		519 7-8
Gay Blades (67)	Ashley-Rogers	12-10	1-25		509 4-29
G. I. War Brides (69)	Ellison-Lee	4-29	8-12		528 10-14
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27		598 2-4
Glass Alibi, The (68)	Wrixon-Fowley	12-24	4-27		516 5-27
Heldorado	Rogers-Evans	7-22	12-5		
Home In Oklahoma (72)	Rogers-Evans	6-24	11-8		5542 12-23
Home On the Range (55)	Hale-Booth	11-26	4-18		5501 4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott	12-10	5-31		517 5-13
Invisible Informer (57)	Stirling-Henry	2-18	8-19		529 10-14
Inner Circle, The (57)	Douglas-Roberts	2-18	8-7		526
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15	4-27		582
Last Crooked Mile, The (67)	Barry-Savage	12-10	8-9		527 9-30
Last Frontier Uprising (Magnacolor)	Hale-Booth		10-22		
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16		510 3-18
Man from Rainbow Valley (M) (57)	Hale-Booth	4-29	12-5		5503 1-20
Murder in the Music Hall (84)	Ralston-Marshall	10-29	4-10		512 3-4
My Pal Trigger (79)	Rogers-Evans	3-4	7-12		5541 7-22
Mysterious Mr. Valentine (56)	Stirling-Henry	6-10	9-3		531
Night Train to Memphis (67)	Acuff-Mara	11-12	7-12		523 8-19
One Exciting Week (69)	Pearce-Harris	12-24	6-8		521 7-8
Out California Way (M) (67)	Hale-Booth	4-29	9-6		5503
Passkey to Danger (58)	Bachelor-Mara		5-11		518 8-19
Phantom Rider, The (Serial)	Kent-Stewart	8-6	1-26		581
Plainsman and The Lady (87)	Elliott-Ralston	4-29	11-15		532 11-25
Rainbow Over Texas (65)	Rogers-Evans	4-1	5-9		448 6-10
Red River Renegades (55)	Carson-Stewart	4-1	7-25		557
Rendezvous With Annie (89)	Albert-Marlowe	3-18	7-19		525 9-2
Rio Grande Raiders (56)	Carson-Stewart		9-9		558
Roll On, Texas Moon (68)	Rogers-Evans	5-13	9-12		542 11-11
Details under title: Shine On Texas Moon					
Rough Riders of Cheyenne (56)	Carson-Stewart	5-14	11-1		552
Scotland Yard Investigator (68)	VonStrohelm-Bachelor	2-19	9-30		501
Sheriff of Redwood Valley (56)	Elliott-Fleming	7-23	3-29		566
Song of Arizona (68)	Rogers-Evans	12-24	3-9		447 4-15
Song of Mexico (57)	Mara-Barrier	12-28			506 5-27
Spectre of the Rose (90)	Kurov-Essen	11-26	7-5		524 6-10
Strange Impersonation, A (68)	Marshall-Gargan	8-6	3-16		513 4-1
Sun Valley Cyclone (55)	Elliott-Fleming	9-17	5-10		567
That Brennan Girl (95)	Dunn-Freeman	5-13	12-23		533 12-9

Traffic in Crime (56)	Richmond-Mara	4-1	6-28	522	10-14	
Undercover Woman (56)	Bachelor-Livingston	11-26	4-15	511	9-2	
Details under title: Passkey to Danger						
Under Nevada Skies (69)	Rogers-Evans	4-15	8-26	541	9-16	
Valley of the Zombis, The (56)	Booth-Livingston	9-17	5-24	520	7-8	
Wagon Wheels Westward (56)	Elliott-Fleming	4-16	12-21	564		
Woman Who Came Back, The (68)	Kelly-Loder	4-30	12-13	507	1-21	
Details under title: The Web						

RKO RADIO

1946-47 Features	Completed (42)	In Production (3)
1945-46 Features	Completed (39)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.	
IN PRODUCTION						
It You Knew Sosie	Cantor-Davis	1-20				
Indian Summer	Knox-Sothern	1-20				
Tycoon (T)	Wayne-Day	2-3				
COMPLETED —— 1946-47 ——						
BLOCK NO. ONE						
Great Day (69)	Robson-Portman	Foreign		703	7-22	
Lady Luck (97)	Young-Hale	10-29		702	7-22	
Sister Kenny (116)	Russell-Knox	11-12		701	7-22	
Step By Step (62)	Tierney-Jeffreys	1-21		705	7-22	
Sunset Pass (60)	Warren-Leslie	12-10		704	7-22	
BLOCK NO. TWO						
Child of Divorce (62)	Moffett-Toomey	3-4		708	10-28	
Criminal Court (62)	Conway-O'Driscoll	3-18		709	9-2	
Genius At Work (61)	Carney-Brown	9-3		710	8-19	
Nocturne (88)	Raft-Bari	5-13		706	10-28	
BLOCK NO. THREE						
Dick Tracy vs. Cueball (62)	Conway-Jeffreys	4-1		714	11-25	
Falcon's Adventure, The (61)	Conway-Meredith	4-29		715	12-23	
Locket, The (86)	Day-Aherne	4-1		711	12-23	
Details under title: A Time to Kill						
San Quentin (66)	Tierney-Carr	8-19		712	12-23	
Vacation in Reno (60)	Haley-Jeffreys	2-4			11-11	
BLOCK NO. FOUR						
Beat the Band	Langford-Krupa	6-24				
Code of The West	Warren-Alden	7-22				
Devil Thumbs A Ride, The	Tierney-Leslie	7-8				
Farmer's Daughter, The	Young-Cotten	5-27				
Details under title: Katie for Congress						
Trail Street	Scott-Jeffreys	8-19				
NOT DESIGNATED						
Amazing Mr. Hammer, The	O'Brien-Slezak	6-24				
Details under title: Riffraff						
Bachelor and The Bobby-Soxer, The	Grant-Loy	8-6				
Banjo	Moffett-White	9-16				
Born To Kill	Trevor-Tierney	5-27				
Details under title: Deadlier Than the Male						
Dick Tracy's Dilemma	Byrd-Christopher	11-11				
Details under title: Diek Tracy vs. the Cueball						
Fascinating Nuisance	Williams-Hale	2-4				
Details under title: Master Minds						
Flight	Brodie-Long	12-9				
Fugitive, The	Fonda-Del Rio	1-6				
Honeymoon	Temple-Madison	4-1				
Long Night, The	Fonda-Bel Geddes	9-16				
Magic Town	Stewart-Wyman	11-25				
Out of the Past	Mitchum-Greer	10-28				
Details under title: Build My Gallows High						
Secret Life of Walter Mitty (T)	Kaye-Mayo	4-29				
Seven Keys to Baldpate	Terry-White	11-25				
So Well Remembered	Scott-Mills					
Tarzan and The Hunters	Weissmuller-Joyce	10-14				
They Won't Believe Me	Young-Hayward	8-19				
Thunder Mountain	Holt-Hyer	10-28				
Under the Tonto Rim	Holt-Leslie	1-20				
Woman on The Beach	Bennett-Ryan	2-4				
Details under title: Desirable Woman						
SPECIALS						
Best Years of Our Lives, The (172)	Loy-March	4-29			12-9	
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23	
Notorious (101)	Bergman-Grant	10-29		761	8-5	
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11	
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4			1-20	
—— 1945-46 ——						
BLOCK NO. FOUR						
Deadline at Dawn (83)	Hayward-Williams	5-28		617	3-4	
From This Day Forward	Fontaine-Stevens	9-3		616	3-4	
Details under title: All Brides are Beautiful						
Game of Death (70)	Loder-Long	2-19		619	12-10	
Details under title: The Most Dangerous						
Riverboat Rhythm (64)	Errol-Newton	7-9		620	3-4	
Tarzan and the Leopard Woman (72)	Weismuller-Joyce	8 10		618	2-18	
BLOCK NO. FIVE						
Badman's Territory (98)	Scott-Richards	10-1		622	4-29	
Ding Dong Williams (62)	Vernon-McGuire	5-14		623	4-29	
Partners in Time (76)	Goff-Lauck			625	4-29	
Truth About Murder, The (63)	Granville-Conway	7-23		624	4-29	
Details under title: The Lie Detector						
Without Reservations (107)	Colbert-Wayne	10-29		621	5-13	
Details under title: Thanks God, I'll Take It From Here)						
BLOCK NO. SIX						
Bamboo Blade (68)	Langford-Wade	9-17		630	6-24	
Bedlam (79)	Karloff-Lee	8-6		628	5-13	
Details under title: A Tale of Bedlam						
Crack-Up (93)	O'Brien-Trevor	1-21		627	6-24	
Falcon's Alibi, The (62)	Conway-Corday	8-20		629	5-13	
Till the End of Time (105)	McGuire-Madison	10-29		626	6-24	
Details under title: The Dream of Home						
SPECIALS						
Along Came Jones (90)	Cooper-Young	11-27		681	8-25	
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26	
Heartbeat (102)	Rogers-Aumont	8-20		662	4-29	
Kid From Brooklyn, The (T) (114)	Kaye-Mayo	6-25		652	4-1	
Make Mine Music (75)	Disney Cartoon Feature			692	4-29	
Stranger, The (95)	Robinson-Young	10-29		683	5-27	
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682	1-21	
Wonder Man (T) (98)	Kaye-Mayo	7-24		651	4-30	
REISSUE						
Fantasia (T)	Disney Cartoon Feature			691		

SCREEN GUILD

Features	Completed (8)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Bells of San Fernando	Woods-Warren	11-25			
Buffalo Bill Rides Again	Arlen-Holt	11-25			
Bush Pilot	Hudson-LaRue	Foreign			
My Dog Shep	Neil-Chapman	9-2			
'Neath Canadian Skies	Hayden-Cooper				
Queen of The Amazon	Morison-Lowery	9-30			
Renegade Girl	Curtis-Savage	9-30			
Rolling Home	Parker-Hayden	7-8			
Details under title: One More Chance					

SELZNICK—S.R.O.

Features	Completed (1)	In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Paradine Case, The	Todd-Peck	12-23		SRO	
COMPLETED					
Duel in the Sun (T)	Jones-Cotten	3-19		SRO	

20th CENTURY-FOX

1946-47 Features	Completed (29)	In Production (3)
1945-46 Features	Completed (35)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.	
IN PRODUCTION						
Captain From Castile (T)	Powers-Peters	12-9				
Forever Amber	Darnell-Wilde	11-11				
Ghost and Mrs. Muir, The	Harrison-Tierney	12-9				
—— 1946-47 ——						
Backlash	Travis-Rogers	9-30				
Black Beauty (74)	Freeman-Dunning	12-10	Sept.	636	8-19	
Bus, Sea of Battle (T)	Garner-McCallister	7-22				
Details under title: The High Window						
Boomerang (88)	Andrews-Wyatt	9-30	Feb.	706	2-3	
Bowery, The (84)	Raft-Beery	Reissue	Oct.	642		
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb.	707	2-17	
Carnival in Costa Rica (T)	Haymes-Holm	4-29				
Claudia and David (78)	McGuire-Young	3-18	Sept.	637	8-5	
Dangerous Millions (69)	Taylor-Drake	7-8	Dec.	648	12-9	
Homestretch (T)	Wilde-O'Hara	7-22				
Miracle on 34th Street	Payne-O'Hara	12-9				
Details under title: Big Heart						
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6				
Jewels of Brandenberg	Travis-Chelral					
Late George Apley, The	Colman-Cummins	7-8			2-17	
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct.	640	8-5	
If I'm Lucky (79)	Blaine-James	4-29	Sept.	638	9-2	
Details under title: That's for Me						
Margie (T) (94)	Craine-Young	2-18	Nov.	646	10-28	
Mother Wore Tights	Grable-Dailey	11-11				
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov.	645	10-14	
Razor's Edge, The (146)	Power-Tierney	4-15	Jan.	701	11-25	
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan.	703	1-6	
Strange Journey (65)	Kelly-Massen	5-27	Feb.	708	9-16	
Details under title: Flight To Paradise						
Sun Valley Serenade (86)	Henie-Payne	Reissue	Sept.	641		
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan.	702	1-6	
Three Little Girls in Blue (T) (90)	Haver-Montgomery	11-26	Oct.	639	9-16	
Wake Up and Dream (T) (92)	Payne-Haver	5-14	Dec.	649		
Wanted for Murder (91)	Portman-Grey	Foreign	Nov.	644	11-11	
REISSUES						
Alexander's Ragtime Band (106)	Power-Faye		Feb.	709		
Les Miserables (105)	March-Laughton		Jan.	704		
Stanley and Livingstone (101)	Tracy-Greene		Jan.	705		
COMPLETED —— 1945-46 ——						
NOT DESIGNATED						
Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug.	634	6-10	
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9	
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug.	633	6-10	
Clany Brown (100)	Jones-Boyer	12-24	Jan.	628	5-27	
Crimson Key, The	Taylor-Dowling	2-3				
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15	
Deadline For Murder (65)	Kelly-Ryan	3-18	Aug.	635	6-24	
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29	
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-23	
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July	632	5-27	
Moss Rose	Matore-Cummins	12-9				
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	5-13	
Somewhere in the Night	Hodiak-Guild	12-10	Jan.	629	5-13	
Smoky (T) (87)	MacMurray-Baxter	7-23	July	631	6-24	
Strange Triangle (65)	Hasse-Sheppard	1-7	Jan.	630	5-27	

UNITED ARTISTS

1945-46-47 Features	Completed (46)	In Production (5)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM);

Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Body and Soul	Garfield-Palmer	1-20			
Little Prince, The	Harmaa-Islag	Cartoon			
Heaven Only Knows	Cummings-Donlevy	.12-23			
Miracle Can Happen, A	All-Star	8-5		Bog-Mer	
Vendetta	DeGeorge-Brooke	...8-19			
—— 1945-46-47 ——					
Abie's Irish Rose (96)	Dra-Chekhov	4-29..12-27		Cby	12-23
Abilene Town (89)	Scott-Dvorak	8-6...1-11		Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C)	Martin-Rafferty	8-19		S-C	
Angel On My Shoulder (102)	Muni-Baxter	1-21...9-20		Bgs	9-30
Details under title: Me and Mr. Satan					
Arch of Triumph	Bergman-Boyer	...7-22		Enterprise	
Bachelor's Daughters, The (89)	Russell-List	4-1....9-6		Stn	9-30
Caesar and Cleopatra (T) (126)	Olivier-Leigh	Foreign...8-16		GFD	9-2
Carnegie Hall	Hunt-Prince			LeB-M	
Chase, The (86)	Cummings-Morgan	...6-24..11-22		Neh	11-11
Christmas Eve	Ratt-Blondell	12-9		Bgs	
Cobacabana	Miranda-Mark	12-9		Csl	
Corley	Rafferty-Olsen	5-27		Roach	
Dangerous Venture	Boyd-Alexander	...8-5		Rashmil	
Dishonored Lady	Lamarr-O'Keefe	5-27		Smg	
Devil's Playground, The (62)	Boyd-Clyde	5-27..11-15		B.B	9-30
Fabulous Joe, The	Abel-Grahame	8-6		Baech	
Fabulous Dorseys, The	Dorsey-Blair	8-5...2-21		Rgs	
Fanny by Gaslight	Mason-Calvert	...Foreign		GFD	
Fool's Gold (63)	Boyd-Clyde	5-27...1-31		B.B	11-11
Henry V (T) (134)	Olivier-Newton	...Foreign		GFD	4-29
Here Comes Trouble (Claecolor)	Tracy-Lloyd	6-24		Bodch	
Hoppy's Holiday	Boyd-Ware	9-30		Rohl	
Johnny in the Clouds (88)	Montgomery-Mills	.Foreign..	3-15	GFD	12-10
Little Indian (57)	Marlowe-Cramer	4-29..10-11		B.C	9-16
Macomber Affair, The	Peck-Benaett	4-29...3-21		Bog	
Details under title: The Short, Happy Life of Francis Macomber					
Mr. Ace (84)	Raft-Sidney	3-4....8-2		Bog	10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux	Chaplin-Boye	6-24		Chn	
Details under title: Comedy of Murders					
New Orleans	deCordova-Patrick	9-30...4-18		Lev	
Night in Casablanca, A (89)	Marx Brothers	10-15...5-10		LL	5-13
Other Love, The	Stanwyck-Niven	10-28		Enterprise	
Outlaw, The (114)	Russell-Huston			2-8	Hog 4-1
Personal Column	Saaders-Ball	11-11			
Fun On A Week-end	Bracken-Lane	7-8...3-14		Stn	
Details under title: Strange Bedfellows					
Private Affairs of Bel Ami	Sanders-Lansbury	5-13....3-7		Low	
Ramrod	McCrea-Lake	6-20....5-2		Enterprise	
Rebecca (130)	Fontaine-Olivier	...Reissue...4-26		Szk	
Red House, The	Robinson-McCallister	..5-13....2-7		Lsr	2-17
Red River	Wayne-O'Sheridan	..9-30		Hawks	
Scandal in Paris, A (100)	Sanders-Hasso	10-29...2-19		Psb	8-5
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1....4-4		Stg	
Stork Bites Man	Cooper-Roberts	2-3			
Strange Woman, The (100)	Lamarr-Sanders	12-24..10-25		Smg	11-25
Susie Steps Out (65)	Breee-Caldwell	5-27..12-13		R.C	12-9
Details under title: Miss Television					
2000 Women	Robson-Calvert	..Foreign		GFD	
Unexpected Guest (67)	Boyd-Tate	9-2...3-28		Rel	1-20
Details under title: Whispering Walls					
Who Killed Doc Robin? (C)	Olsen-Jaansea	9-30		Roach	
Details under Misc. Independents Chart					
Young Widow (98)	Russell-Hayward	3-5....3-1		Sms	3-4

UNIVERSAL-INTERNATIONAL

1946-47 Features		Completed (30)	In Production (1)
Serials		Completed (0)	In Production (0)
1945-46 Features	(48)	Completed (48)	In Production (6)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

SECRET BEYOND THE DOOR

Drama—Started February 10

Cast: Joan Bennett, Michael Redgrave, Natalie Schaefer, Rosa Rey

Assistant: William Holland Producer-Director: Fritz Lang

Story: The exploration of a man's mind and soul.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
—— 1946-47 ——					
Brief Encounter (85)	Johnson-Howard	..Foreign...8-24			10-14
Buck Privates Come Home	Abbott-Costello	12-9			
Captive Heart, The	Redgrave-Johns	..Foreign			
Dark Mirror, The (85)	deHavilland-Ayres	4-1....Oct		Jesn	10-14
Egg and I, The	Colbert-MacMurray	.12-9			
I Know Where I'm Going	Hiller-Livesy	Foreign			
I'll Be Yours (93)	Durbin-Drake	9-2			1-20
Ivy	Fontaine-Knowles	.12-23			
Johnny Frenchman (104)	Rosay-Roe	Foreign			12-23
Lady Surrenders, A	Lockwood-Granger	Foreign			
My Heart Goes Crazy (T)	Field-Kendall	...Foreign			
Magnificent Doll (94)	Rogers-Niven	6-24...Nov			12-9
Michigan Kid, The (C)	Hall-Johnson	4-29...Dec			
Notorious Gentleman (108)	Harrison-Palmer	..Foreign...Nov			603..11-11
Pirates of Monterey (T)	Montez-Cameron	...5-13			
Slave Girl	DeCarlo-Brent	8-5			
Smash-Up	Hayward-Bowman	...6-10			2-17
Details under title: Love Takes a Holiday					
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21		Feb	2-3
Details under title: Scheherazade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign			1-6
Swell Guy (87)	Tatts-Blyth	6-24		Nov	12-23
Temptation (98)	Oberon-Brent	4-29		Dec	1-6
Details under title: Bella Donna					
Time Out of Mind	Colbert-MacMurray	10-28			
They Were Sisters (108)	Mason-Calvert	Foreign		Sept	1065..9-16
This Happy Breed	Newton-Johnson	..Foreign		GFD	
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22			
Wicked Lady (97)	Mason-Lockwood	..Foreign		Dec	605..12-23
Years Between, The	Redgrave-Hobson	.Foreign			
COMPLETED —— 1945-46 ——					
Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527	4-15
Details under title: Design for Death					
Black Angel, The (81)	Duryea-Vincent	4-29	8-2	543	8-19
Details under title: Lesson in Love					
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532	6-10
Canyon Passage (T) (90)	Andrews-Hayward	...9-3	7-26	541	8-5
Danger Woman (65)	Joyce-Porter	4-15	7-12	539	8-5
Details under title: Claudia's Wife	Arnaz-Smith	4-29	7-26	542	11-11
Cuban Pete (61)					
Dark Horse (59)	Terry-Savage	4-1	7-19	540	
Dead of the Night (79)	Redgrave-Withers	.Foreign	8-23	547	7-22
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534	6-24
Details under title: Prelude to Murder					
Gunmen's Code (54)	Graat-Adams	8-5	8-30	1107	
Her Adventurous Night (65)	O'Keefe-Walker	4-29	7-5	538	7-22
Details under title: He Meant No Harm					
Inside Job (65)	Foster-Rutherford	..3-18	6-28	537	7-8
Details under title: Kelly is My Name					
Killers, The (102)	Lancaster-Gardner	..5-13	8-30	548	8-19
Lawless Breed, The (56)	Grant-Adams	7-22	8-16	1106	
Little Miss Big (61)	Holden-Simmons	3-4	8-30	549	11-25
Lover Come Back (90)	Brent-Hall	3-18	6-21	536	6-24
Lost City of the Jungle (Serial)	Adams-Hayde	2-18	4-23	1881	
Night in Paradise (T) (84)	Oberon-Bey	1-8	5-3	529	4-29
Rustlers' Roundup (56)	Grant-Adams	7-8	8-9	1105	
Ron-Around, The (88)	Cameron-Raines	4-1	5-14	535	6-24
She Wolf of London, The (61)	Haden-Harvey	12-24	5-17	531	4-29
Details under title: Alibi in Ermine					
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533	5-27
Slightly Scandalous (62)	Ryan-Brady	5-13	8-2	544	9-2
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530	5-13
Time of Their Lives, The (82)	Abbott-Costello	...3-18	8-16	546	
White Tie and Tails (77)	Duryea-Raines	7-8	8-30	550	
Wild Beauty (61)	Porter-Collier	6-10	8-9	545	10-14

WARNER BROTHERS

1946-47 Features	Completed (28)	In Production (3)
1945-46 Features	Completed (22)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Woman in White, The	Parker-Young	10-14			
Unfaithful, The	Sheridan-Scott	12-9			
Unsuspected, The	Bains-Caulfield	2-3			
COMPLETED —— 1946-47 ——					
Beast with Five Fingers, The (88)	Alda-King	12-10....2-8		613	1-6
Big Sleep, The (114)	Bogart-Bacall	10-31...8-31		601	8-19
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger (106)	Cooper-Palmer	4-1...9-28		603	9-16
Cry Wolf	Flynn-Stanwyck	5-27			
Dark Passage	Bogart-Bacall	11-25			
Deception (112)	Davis-Henreid	5-13..10-28		605	10-28
Deep Valley	Clark-Lupino	10-14			
Escape Me Never	Flynn-Lupino	11-26			
Humoresque (125)	Crawford-Garfield	.12-24...1-25		612	1-6
King's Row (127)	Sheridan-Cummings	Reissue...12-7		608	
Life With Father (T)	Donne-Powell	4-15			
Love and Learn	Carson-Vickers	9-16			
Man I Love, The (96)	Lupino-Alda	1-11		611	1-6
Details under title: The Sentence					
My Wild Irish Rose (T)	Morgan-King	10-14			
Never Say Goodbye (97)	Flynn-Parker	8-6...11-9		606	10-28
Night Unto Night	Garfield-Fitzgerald	..9-18..10-12		604	9-30
Nobody Lives Forever (100)	Lindfors-Reagan	...9-30			
Nora Prentiss	Sheridan-Smith	1-21...2-22		614	2-17
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Pursued	Wright-Mitchum	...8-19....3-8		615	
Shadow of A Woman (78)	King-Prince	2-19...9-14		602	9-2
Stallion Road	Reagan-Smith	4-15			
That Way with Women (84)	Greenstreet-Vickers	...2-18			2-17
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T) 105	Morgan-Paige	4-2..12-28		610	12-23
Two Mrs. Carrolls, The	Bogart-Stanwyck	...9-14			
Verdict, The (86)	Greenstreet-Lorre	11-23		607	11-11
Wild Bill Hickock Rides (72)	Bennett-Cabot	...Reissue...12-7		609	
COMPLETED —— 1945-46 ——					
Burma Victory (63)	Documentary		2-16	512	
Cinderella Jones (88)	Leslie-Aide	12-13....3-9		512	2-18
Devotion (107)	deHavilland-Lupino	11-16...4-20		517	4-15
Her Kind of Man (78)	Scott-Paige	8-20...5-11		518	4-29
Janie Gets Married (89)	Leslie-Hatton	4-16...6-22		520	6-10
My Reputation (94)	Stanwyck-Brent	...11-29...1-26		510	1-21
Night and Day (T) (128)	Grant-Smith	6-25....8-3		523	7-22
Of Human Bondage (107)	Henreid-Parker	7-24...7-20		522	7-8
One More Tomorrow (87)	Sheridan-Moran	...11-1....6-1		519	5-27
Saratoga Trunk (135)	Cooper-Bergman	3-8..3-30		514	12-10
Stolen Life, A (107)	Davis-Ford	2-19....7-6		521	5-27
Three Strangers (93)	Fitzgerald-Greenstreet	1-22...2-16		511	2-4
Two Guys From Milwaukee (90)	Morgan-Leslie	12-24...8-17		524	8-5
REISSUES					
City for Conquest	Cagney-Sheridan	4-13		515	
No Time for Comedy	Russell-Stewart	4-13		516	

"QUOTES"

What the Newspaper Critics Say About New Films

'CALIFORNIA'

PARAMOUNT

"Outdoor scenes are strikingly beautiful and the action is as exciting as the most rabid Western film fan could wish... Keeps the attention of the Rivoli audience riveted on the screen." — CAMERON, N. Y. DAILY NEWS.

"Real whooper-dooper of a Western in which neither the horses nor the actors are spared...All the elements of rough-and-tumble drama...tumbling across the screen at a smooth velocity ...Sure, the gold is not pure in 'California,' but it glitters with a quite beguiling gleam."—CROWTHER, N.Y. HERALD TRIBUNE.

"Has tried to be everything to all possible spectators. I am afraid, however, that no one will be happy except on scores of size, effort, color and satisfactory performances for all within the strict limitations of the roles." — WINSTEN, N. Y. POST.

"Represents the Technicolor Western movie in its most opulent splendor...with all these cushy frills, the audience is really not much better off than it would be at one of the inexpensive little Westerns ground out by Roy Rogers or Gene Autrey." — COOK, N. Y. WORLD TELEGRAM.

"Conventional and mildly diverting horse opera, has only the trappings and one of the spirit of a first-rate frontier melodrama...Gun-play fails to arouse much more excitement." — GUERNSEY, N. Y. HERALD TRIBUNE.

'THE PERFECT MARRIAGE'

PARAMOUNT

"Potpourri of comedy, farce and drama .is a singularly shapeless and unrewarding entertainment...Abundance of dialogue, but most of it is witless...Might have gotten by as a slim slice of fun if played in a bantering style throughout, but it turns disastrously serious." — PRYOR, N. Y. TIMES.

"Lacking poignancy in either humor or meaning, 'The Perfect Marriage' is merely a tawdry, drawn-out examination of a few domestic trifles." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Original intent obviously was to make both of these themes very funny. It would be ill natured to blame Loretta Young, David Niven and the rest of a well intentioned cast for the failure." — COOK, N. Y. WORLD TELEGRAM.

"Domestic drawing room comedy that would be as light and airy as a butterfly — and it is — only this butterfly is a mounted one and dust has settled upon its glass case." — AGER, P.M.

"Boy and girl act mighty silly in the ensuing petty quarrels, reconciliations, and further bickerings...With the further forced intrusion of romantic interludes with other persons, 'The Perfect Marriage' isn't what it's cracked up to be." — THIRER, N. Y. POST.

'13 RUE MADELEINE'

20TH-CENTURY FOX

"Tough and brilliant tribute to the Office of Strategic Services... Fascinating film form has been used magnificently in '13 Rue Madeleine' to make it one of the memorable screen chapters of the war." — BARNES, N. Y. HERALD TRIBUNE.

"This one is the real thing...Will stir excitement and admiration in everyone who sees it...They (the makers of 'The House on 92nd Street') have worked with the same zeal and achieved the same convincing tone of complete authenticity." — COOK, N. Y. WORLD TELEGRAM.

"Drift into full-blown melodrama after a neat 'documentary' approach is not the only disconcertion in the picture...Too bad that Producer Louis de Rochemont and Twentieth Century-Fox, which have given us some fascinating pictures in the semi-documentary line, should have let this one get away from them." — CROWTHER, N. Y. TIMES

"So good is the framework of 13 Rue Madeleine, and it casts such a valid spell that when a recognizeable movie actor invades its stark, documentary presentation, one almost shouts 'Throw him out! He's an actor! This is real!'...Only when the plot takes over do they stand revealed shrunken to the dimensions of actors and nothing else, nothing more romantic." — AGER, P.M.

"Season's most deeply exciting, grimly real picture...As hard and precise as a gem, as rough as a sledgehammer, and its kicks go straight to the solar plexus. It's Cagney and documentary spy fiction at their best. No realist will ask for more." — WINSTEN, N. Y. POST.

'DEAD RECKONING'

COLUMBIA

"Bogart adherents are sure to flock to Loew's Criterion for his latest, 'Dead Reckoning,' but they are likely to grow resentful over the strange confusions and aimless wanderings of the story with which their man has been saddled." — COOK, N. Y. WORLD TELEGRAM.

"Cumulative effect of the new Humphrey Bogart slug 'em-love-'em and leave 'em picture at Loew's Criterion is all on the good side of entertainment...For those with a taste for rough stuff 'Dead Reckoning' is almost certain to satisfy. All others are hereby cautioned to proceed at their own risk." — PRYOR, N. Y. TIMES.

"Bogey saves the mystery film by giving one of his good tough-guy performances." — CAMERON, N. Y. DAILY NEWS.

"Chief asset is the performance of Humphrey Bogart as grim-visaged hunter in a cat-and-mouse melodrama...Despite all his efforts, however, the new film at the Criterion relaxes its grip too soon and limps off to a tedious ending full of romantic cliches, confused and wordy situations and barely believable actions." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Despite a noticeable deadness of writing in both dialogue and scene invention the picture might pass muster for the uncritical." — WINSTEN, N. Y. POST.

"Lucky for us Bogart won't learn. For the sake of 'Dead Reckoning' and all the carbon copies that preceded it and all the carbon copies to come, thank heaven he won't. If there must be a Dead Reckoning, let Bogart keep on taking them." — AGER, PM

'SINBAD THE SAILOR'

RKO RADIO

"Lush Technicolor, flowery language and lavish settings...Swashbuckling extravaganza." — THIRER, N. Y. POST.

"Old Doug Fairbanks would laugh and cheer and weep with joy if he could see that handsome agile boy of his carrying on the family tradition...Told with a relish for excitement and for laughter." — COOK, N. Y. WORLD TELEGRAM.

"It is quite a pleasure — and quite a reminder, too — to watch young Mr. Fairbanks cut loose in a gymnastic role. But, unfortunately, the somewhat bookish writers who prepared his lengthy script...have relied more on words than on deeds." — CROWTHER, N. Y. TIMES.

"Artistically done up to delight the eyes, if for little else... Should appeal to the young folk." — HALE, N. Y. DAILY NEWS.

"Fanciful hodge-podge of costumed panoply which has less genuine excitement than a horse opera .Escapist nonsense embellished with lively incident galore." — BARNES, N. Y. HERALD TRIBUNE.

"The Hollywood Sinbad is completely earthbound. It is full of highflown, overstuffed language...The action also flops... The adventures RKO has given Sinbad are pretty commonplace." — PECK, PM.

'LADIES' MAN'

PARAMOUNT

"I cannot at the moment recall a more dispirited yet dogged enterprise. 'Ladies' Man' persists for 91 minutes, every last one of them sweated out by it and me." — AGER, PM.

"Song and dance interludes are the brightest in a sorry show... Imagination and sustained zest are qualities which are pitiably lacking in 'Ladies' Man.'...Blundering and witless screen musical." — BARNES, N. Y. HERALD TRIBUNE.

"Corn from the bottom of the crib. The chuckles in this comedy are widely spaced and hardly keep pace with its tedium." — WEILER, N. Y. TIMES.

"For people whose taste runs to Bracken radio programs more than to the other recent Bracken pictures." — COOK, N. Y. WORLD TELEGRAM.

"You are reminded of how funny Bracken has been in pictures where the situations have had a more substantial foundation. He looks just as funny now, but he isn't." — WINSTEN, N. Y. POST.



Rutgers Neilson, AMPA president, displays a replica of the first incandescent bulb invented by Thomas A. Edison, inventor of the motion picture, whose 100th birth anniversary was observed last week. Looking on are Anne Jeffreys, RKO star, and Madeline Edison Sloane, daughter of famed inventor.

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Member Nat'l Film Carriers
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NEWS DIGEST

(Continued from Page 22)

UA SETS FOUR SALES MEETINGS

The first of four "modernized" regional sales meetings planned by United Artists, where all available product will be shown to the sales staff, will take place in Buffalo, Feb. 22-25, it was announced by J. J. Unger, UA general sales manager. Subsequent meetings will be held in Pittsburgh and El Paso, Feb. 27-Mar. 2, and Chicago, March 6-9, all to be attended by Unger, Gradwell L. Sears, vice-president in charge of distribution, and Edward C. Raftery, president.

Aside from a discussion of sales policy, the most important subject on the agenda will be the screening of ten completed pictures on the company's current schedule. These include: "Carnegie Hall," "The Macomber Affair," "Dishonored Lady," "Ramrod," "The Other Love," "The Fabulous Dorseys," "The Sin of Harold Diddlebock," "New Orleans," "The Private Affairs of Bel Ami," and "Fun On A Weekend."

* * *

EXHIBS GIRD FOR TAX BATTLES

Exhibitors in several areas throughout the country were up in arms about municipal and state legislation that was tending to throttle their business.

In California, Donald W. Knapp, operator of the Rialto theatre in San Bernardino, successfully sued the city for unfair imposition of admission taxes, calling the levies discriminatory and unenforceable. He cited cases of other business in the city which grossed more than $4,000,000 and were taxed only $800, while his theatre's gross of $2,627 for a similar period netted a tax of $274. Superior Court Judge Charles C. Haines decided that the admission taxes collected must be refunded, the admission tax law was unconstitutional and enjoined the city from collecting further taxes under the law. The matter was seen as a test case and may be used as a model for future lawsuits.

In Boston, a Motion Picture Co-ordinating Committee to keep tabs on all Massachusetts legislation matters pertaining to the film industry was formed following a meeting of 50 circuit heads and exhibitors called by Allied Theatres and independent theatremen. The committee will keep careful check via state-wide agents on all adverse legislation, new admission tax proposals, censorship, etc. Frank Lydon was unanimously voted chairman of the group.

New Jersey Allied mapped its campaign against proposed sales taxes on amusements and motion picture censorship measures at their annual meeting in Trenton. The group was aroused when political leaders announced their intention to sponsor an amusement tax and agitation for censorship was renewed after the showing of "The Outlaw" in Atlantic City last summer.

* * *

TOP MEN AT 20-FOX SALES MEET

At Twentieth Century-Fox' first postwar national sales convention at the Hotel Astor in New York, Feb. 17-19, Thomas J. Connors, vice-president in charge of distribution, will outline new sales procedures and other vital problems to an assemblage that will include all company district and branch managers in the U. S., as well as sales executives and sales department heads at the home office. Separate divisional meetings to discuss special problems of individual territories are also scheduled.

President Spyros P. Skouras will address the meeting giving the sales managers a first hand report of his recent visit to the company's Hollywood studios, and outlining plans for the 1947 lineup.

Attending from the home office are executive Vice-president W. C. Michel, Treasurer Donald Henderson, Asst. Treasurer and Comptroller W. J. Eadie; general counsel Otto Koegel; general sales manager W. J. Kupper; director of advertising and publicity Charles Schlaifer; counsel John Caskey; and sales managers W. C. Gehring, A. W. Smith, Jr., Herman Wobber, Harry Ballance, Jack Bloom, Edwin H. Collins, Martin Moskowitz, Peter Levathes and Jack Sichelman.

* * *

CINCY EXHIBS CHECK CHECKERS

Putting the shoe on the other foot, a group of Cincinnati exhibitors has called upon Confidential Reports, Inc., distributor checking agency, to furnish complete information on their checkers so that the list can be submitted to a bonding agency.

The exhibitor group, Greater Cincinnati Independent Exhibitors, Inc., headed by F. W. Huss, Jr., has been critical of the assignment of local checkers by CRI and has devoted several recent meetings to the checking situation. In a letter to the local CRI office, the association asks the name, address and daytime occupation of checkers, as well as a list of all employes of CR for submission to a bonding agency. "CR insists in their contracts that their employes have the right to enter the theatre box-office. Why should a theatre owner be forced to admit a perfect stranger, about whom he knows nothing, to his box-office where the cash money is kept?" the letter demands. It also insisted that a signed copy of the checking report signed by the theatre manager, be left with the theatre.

* * *

BRITISH IN WORST FUEL CRISIS

British production, exhibition and technical film work came to a virtual halt as the nation's grave fuel crisis reached the dimensions of a national emergency. Theatres were operating part of the time in certain sections, but virtually all production and laboratory work was at a standstill as abnormally cold and snowy weather precipitated the country's worst fuel and power shortage in recent history.

Distributors' London offices were operating by candlelight and hoping that essential services to theatres may be continued. Of the theatres operating, most of them are forbidden to open before four p. m., while the others remain closed because they cannot be heated.

There is only ONE Exhibitors' Independent trade paper

Film BULLETIN

. . and 85 percent of the theatres in the U. S. are INDEPENDENTS!

Romeo was a Bum—



Compared to THE PRIZE BABY!

SHAKESPEARE'S swoon-provoker had his hands full just trying to pitch a little "woo" with *one* innocent femme . . . and then the poor guy lost his book on "porch climbing". . . and had to trade his banjo for a harp.

Now, you take The PRIZE BABY! There's a *lover* who compares to Romeo like a P-38 compares to the horse-and-buggy! The kid's got *class!*

He pitches *his* line to anyone close enough to SEE him . . . and what he doesn't sell on SIGHT . . . he gets over with an EAR-enticing line that brings back Jane Q. Public, her pa, her ma, and the whole family . . . just to find out what the kid's got to *sell!*

Of course, Romeo's handicap was that Shakespeare was born *too early* . . . but The PRIZE BABY is living in this wonderful age . . . that gives him TRAILERS and ACCESSORIES . . . to back up his play . . . to do a job of *convincing* . . . that opens Jane Q. Public's EYES . . . and makes her want to LISTEN, while he woos her . . . to your Box Office!

Yeah . . . when it comes to wooing your public . . . you can count on The PRIZE BABY! He's the *Great Lover* of the industry!



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Film BULLETIN

America's Independent Motion Picture Journal

MARCH 3, 1947

BROIDY'S FRANK EXPLANATION

RELATIONSHIP BETWEEN MONOGRAM AND ALLIED ARTISTS IS EXPLAINED

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Read the New Column of Chatter About People You Know

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REPUBLIC'S "CALENDAR GIRL"

Exploitation Picture of The Issue

Pages 20 - 21

Reviews of the New Films

21 FEATURES COVERED IN THIS ISSUE!

". . . Because in no other trade paper do I find such reliable and accurate reviews. I have learned to rely exclusively upon FILM BULLETIN for my information about new pictures." —*From an exhibitor's letter.*

Vol. 15 — No. 5
Price: 25 Cents

SMASH-UP

the Story of a Woman!

TRADE
THE STO



IT RATES TOP TIME IN ALL SITUATIONS AND FIGURES

"Producer Walter Wanger presents with understanding, intelligence and without preachment or other undue underscoring a narrative portrait of an alcoholic. It is a fine picture, and appears guaranteed to do tremendous business. It rates top time in all situations and figures to set records both as to grosses and satisfied customers.

"There is far reaching power in the theme and impact as well as taste and discrimination in the handling given it."

—WILLIAM R. WEAVER, MOTION PICTURE HERALD



SHOULD DO GOOD BIZ

". . . a highly interesting and capable job that should do good biz in all situations . . . exhibs will capitalize from good word-of-mouth, especially from the distaffs."

—VARIETY



SHOULD BRING BETTER THAN AVERAGE BUSINESS

". . . a strong dose of fascinating drama . . . should entertain in all types of audiences . . . good marquee names and potent exploitation possibilities should bring better than average business."

—SHOWMEN'S TRADE REVIEW



ONE OF THE BEST

"Walter Wanger has one of the best pictures he has made in recent years with a subject as hot as 'The Lost Weekend.' This must be labeled, unofficially, as a 'Female Lost Weekend,' and the comment will probably be similar, as well as the success of the film."

—THE EXHIBITOR

"Smash-Up is gripping drama!"

—HOLLYWOOD REPORTER

WALTER WANGER presents

SUSAN HAYWARD · LEE BOWMAN
MARSHA HUNT · EDDIE ALBERT

SMASH-UP

the Story of a Woman!

RITICS CALL IT
RY OF A *SMASH HIT!*



SHOULD RAKE IN BIG "TAKES"

"This Wanger production stands to go places all along the line; realistically socks its message across and should rake in big 'takes'." —*FILM DAILY*



GOOD FOR SUBSTANTIAL GROSSES

. . . a strong, dramatic attraction . . . known in the trade as a woman's picture. The Type is persistently good for substantial grosses, and so is this one." —*MOTION PICTURE DAILY*



DESTINED FOR TOP GROSSES

"It appears inescapable that this Walter Wanger production is destined for top grosses!" —*BOXOFFICE*



FOR SMASH BOXOFFICE

"Smash-Up is gripping dramatization of the story of a female alcoholic. It will hold an audience, especially feminine contingent—and it looks like a certainty for smash boxoffice." —*DAILY VARIETY*

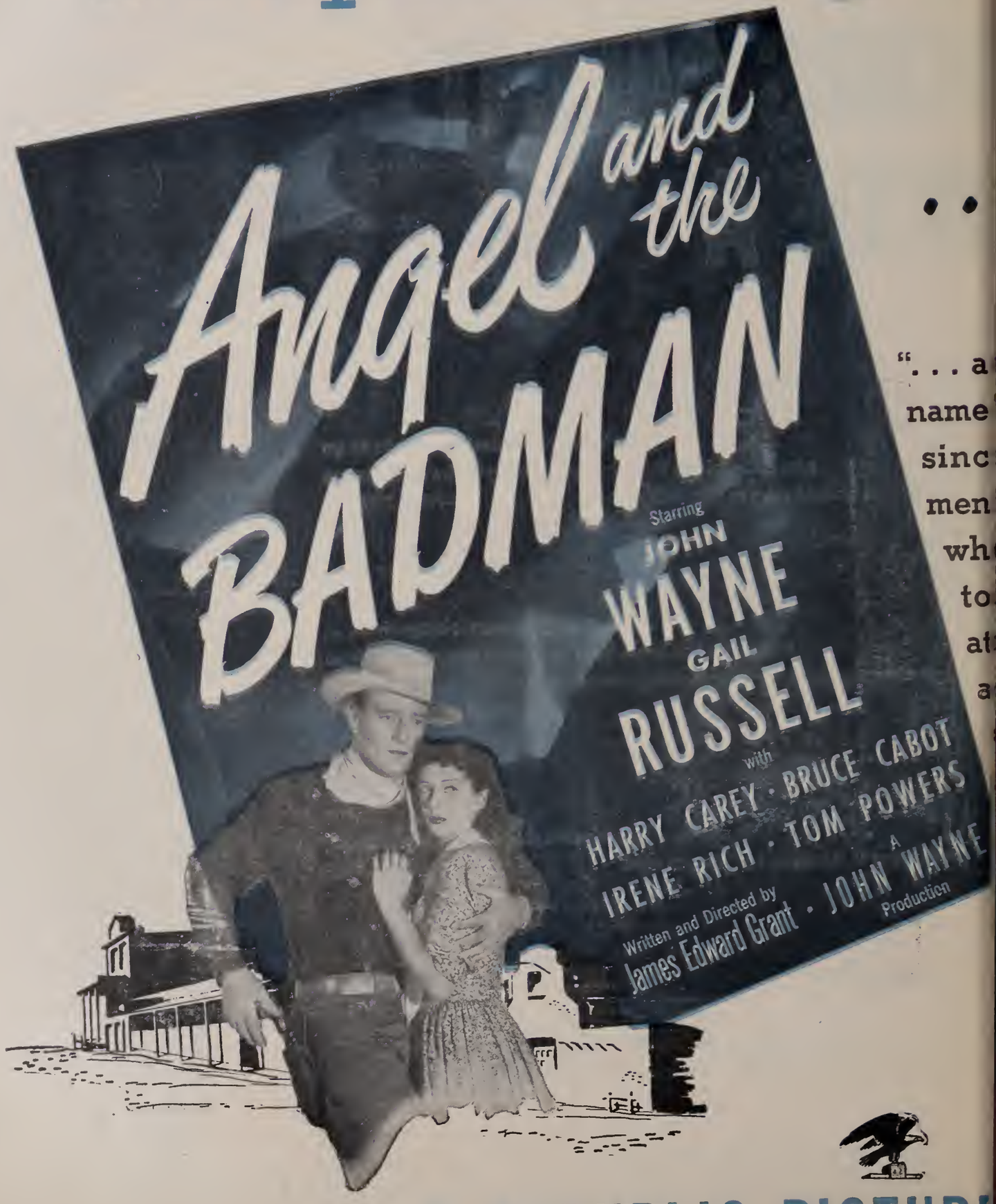


with CARL ESMOND · CARLETON YOUNG · CHARLES D. BROWN

Screenplay by JOHN HOWARD LAWSON • Additional Dialogue by Lionel Wiggam • Original Story by Dorothy Parker and Frank Cavett-Directed by STUART HEISLER • Associate Producer Martin Gabel • Produced by WALTER WANGER

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A REPUBLIC PICTURE

tent box office..."

says Film Daily

and more rave reviews

uper' Western of three-dimensional calibre amply stocked with M. P. DAILY. . ."'Angel' stand-out . . . Wayne does his best job 'Stagecoach'" VARIETY. . ."Interesting and exciting entertain- SHOWMEN'S TRADE REVIEW. . ."Safe box office bet any- e" DAILY VARIETY. . ."Something different and interesting e general public" INDEPENDENT. . ."A big-time, big-scale nction" HOLLYWOOD REPORTER..."Tender and touching... exciting fabric that includes gun-duels, horseback pursuits and t fights" M. P. HERALD. . ."Should ride into the better grosses .. satisfy the ladies" THE EXHIBITOR

BIGGER AND BIGGER IN...

BALTIMORE

SECOND WEEK!



THESE ARE THE WORLD'S NEEDIEST WAR ORPHANS! THEY NEED YOU NOW!

The Motion Picture Industry has accepted the humane privilege of saving, through adoption, 15,000 orphans of war-ravaged Greece.

$80 will provide for a war orphan and will sustain and clothe the child for one year.

ALL motion picture industry personnel—in theatres, in home-offices, in branch film distribution offices and in Hollywood studios are urgently invited to form **"$80 SAVES A GREEK WAR ORPHAN"** Clubs and thus adopt one or more **GREEK WAR ORPHANS** for one year.

NO THEATRE COLLECTIONS ARE REQUESTED . . . although outside contributions are desired. Local merchants and suppliers to this industry may participate with generous contributions to **YOUR CLUB.**

Make Checks and Money Orders Payable to: GREEK WAR ORPHANS FUND and mail to Treasurer, Greek War Orphans Fund, Room 408, Paramount Building, 1501 Broadway, New York 18, N. Y. Or your Exchange Area Chairman.

FORM YOUR CLUBS NOW!
START COLLECTING NOW!

$80 SAVES AN ORPH

MOTION PICTURE INDUSTRY'S APPEAL FOR THE WAR ORPHANS OF GREECE

in honor of SPYROS P. SKOURAS—March 8th to April 8th

EDITORIAL

Vol. 15, No. 5 March 3, 1947

America's Independent Motion Picture Journal

Film BULLETIN

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BROIDY'S FRANK EXPLANATION

It is not always easy for a reporter to elicit a frank and direct answer from a film executive about his company's policies as they affect exhibitors. Some film men seem to operate on the theory that they are accountable only to themselves — and the less their customers know, the better.

Of course, we do realize that there are hazards in speaking plainly. The reply to a question might be misquoted, or, even if quoted correctly, misinterpreted. And there is the danger of having the statement arise at some future time to haunt the issuer. Yet, candour is a virtue that must have its rewards, and we believe there is a case at hand.

Considerable speculation exists in the trade, particularly among exhibitors, about the relationship between Monogram and its new subsidiary, Allied Artists Productions, Inc. The conjecture about this corporate parent and offspring, and how they would deal with their customers, and vice versa, was bound to increase when Allied Artists released its first picture, "It Happened On Fifth Avenue", and it turned out to be a film of unquestionable major stature.

The trade paper reviewers, ours among them, were advised at the preview that "It Happened On Fifth Avenue" was neither a Monogram picture nor a Monogram release. The Editor of FILM BULLETIN was curious, so he despatched an inquiry to Mr. Steve Broidy, president of Monogram, who is also president of Allied Artists Productions, and, most uncommonly, he received a refreshingly honest answer. And here it is:

"I am in receipt of your letter of February 8, requesting clarification of the relationship between Monogram and Allied Artists.

"Lou Litton was correct in advising you that 'It Happened On Fifth Avenue' is neither a Monogram Picture nor a Monogram release. Also, this will be the case with all future Allied Artists pictures.

"Allied Artists Productions, Inc., was formed recently as a subsidiary of Monogram, to handle pictures costing approximately $1,000,000 or more. There were several considerations which entered into our decision to organize the new company.

"Monogram is frank to acknowledge itself as the producer of good 'B' pictures. They have been so regarded both by exhibitors and the theatre-going public. Every season we have turned out a number of films which were in a considerably higher bracket than our average output.

"Now that certain of our product is to be of a definite 'A' quality, on a par with the releases of any studio in the industry, we were confronted with the necessity of overcoming a situation which bears importantly on their reception. We decided that there must be a new brand name, with a differentiation between the old and the new.

"In detail, these facts impelled us to form the new subsidiary:

"1. Audiences have been prone to look upon all Monogram pictures as B's, even though they might be very good B's.

"2. Exhibitors, accustomed to Monogram's low rentals, have been reluctant to accept our new product at prices commensurate with their worth or cost, or with rentals paid for other films of questioned A quality.

"3. Various important stars have been unwilling to appear in Monogram films, because they felt that working in pictures of an established B producer would involve a potential reduction in their Hollywood standings.

"These, then, are the reasons for the formation of Allied Artists, for only thus could justice be done to our new high-budget pictures. The physical distribution of Allied Artists films will be handled by Monogram exchanges and sales executives, but otherwise the two companies will be entirely separate.

"I feel it is superfluous for me to repeat the statement which I have frequently made that Monogram will **always** keep faith with its customers. As an example, let me point out that 'Black Gold', a recently completed Cinecolor picture, came in at a cost which virtually doubled the original budget. In order to launch this picture properly and to retrieve our investment in it, it may be necessary to release it through Allied Artists.

"If this is done, I want to assure you that the picture will be delivered to every exhibitor who has contracted for Monogram's program. It has always been a vital principle with our company to honor fully all its obligations. This principle guides us today even more actively than before.

"With kindest personal regards,

Sincerely yours,

STEVE BROIDY."

Mr. Broidy is to be congratulated for displaying such complete frankness in this explanation. Neither Monogram nor Allied Artists will suffer as a result of his candour. He has merited the confidence of all exhibitors.

'THE BEGINNING OR THE END' IMPRESSIVE, EXPLOITABLE A-BOMB SPECTACLE

Rates ● ● ● generally

Metro-Goldwyn-Mayer
112 minutes
Brian Donlevy, Robert Walker, Tom Drake, Beverly Tyler, Audrey Totter, Hume Cronyn, Hurd Hatfield, Joseph Calleia, Godfrey Tearle, Victor Francen, Richard Haydn, Jonathan Hale, John Litel, Henry O'Neill, Warner Anderson, Barry Nelson, Art Baker, Ludwig Stossel, John Hamilton, Frank Ferguson, Tom Stevenson, John Gallaudet, Nella Walker, Edward Earle, Moroni Olsen.
Directed by Norman Taurog.

Producer Sam Marx lavished time and money on this semi-factual account of the atomic bomb's development and the result is a ponderous and important film, more interesting than entertaining. The picture, already well-puhlicized, is surcharged with exploitation potentialities and shou'd register strongly at theatre box-offices on this basis. Serious-minded and juvenile patrons, however, will resent the extraneous romantic counterplots, the kittenish behavior of Robert Walker and Tom Drake, and the expository dialogue and preachments spoken all-too-oratorically by most of the huge and well-known cast. Photography and montages are of a high order, sound and music excellent. The subject matter is of such vital importance to civilization in general, it is a great pity the producer and director detracted from its force and dignity by interpolating callow love interest, synthetic melodrama and unnatural "theatre" into its filming. Nearly two hours long, the picture has some suspense and excitement, but there can be little suspense when most filmgoers know in advance the outcome at Hiroshima, there can be little excitement when most of the action takes place in well-regulated laboratories, conference rooms and other necessarily-prosaic locales.

M-G-M, in order to protect its investment in this top-budget feature, has and is giving it a full-blast exploitation campaign. The film, a natural for ballyhoo, will need all it can get. Atomic energy control is international front page material and will be for a long time to come, giving showmen a wealth of promotion angles few pictures can offer.

Aided hy youthful Tom Drake, American and refugee scientists race against time to beat the Nazis to perfecting the A-bomb. President Roosevelt (Godfrey Tearle) authorizes expenditure of $2,000,000,000; General Groves (Brian Donlevy), put in command of the titanic project, sends Major Robert Walker as his aide to observe the successful test to isolate heretofore unknown plutonium atoms. The way is cleared for the vast Oak Ridge project. Problem upon problem arises, is solved by the grim intent men of science, industry and war. Drake sees little of his bride Beverly Tyler, Walker even less of his sweetheart Audrey Totter, General Groves' secretary. The President dies. Vice-President Truman (Art Baker) succeeds him, orders the A-bomb to be tested in New Mexico. The test successful, the new president makes his fateful decision to drop the deadliest of missiles on Hiroshima. In assembling the A-bomb at Tinian Island, Drake suffers severe radio-active burns, dies to save the lives of 40,000 U. S. troops stationed there. Later, the Enola Gay and two other B-20's thunder over Hiroshima, witness the city's destruction by the world's mightiest weapon. Walker returns to Washington and inside the hallowed Lincoln Memorial gives Beverly her dead husband's farewell letter to her and her unborn baby. The letter contains a message to all mankind, conveys the hopes and promise of a fine, new world rising from the ashes of the old, and soaring on the wings of this new great giant of science.

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'THE PRIVATE AFFAIRS OF BEL AMI' SLOW, DULL CHARACTER STUDY

Rates ● ● for adult audiences; slightly more if exploited

United Artists
112 minutes
George Sanders, Angela Lansbury, Ann Dvorak, Frances Dee, John Carradine, Susan Douglas, Hugo Haas, Marie Wilson, Albert Basserman, Warren William, Katherine Emery, Richard Fraser, David Bond, John Good, Leonard Mudie, Wyndham Standing,
Directed by Albert Lewin.

Here is a dull piece of film. Pedestrian pace and stilted dialog make this overlength character study of a conscienceless Casanova dreary going for most filmgoers. Box-office returns will be just about fair in the early runs, but unfavorable word-of-mouth will affect sub-runs adversely. It might do better where heavily exploited. The script by director Al Lewin is episodic and, save for the final sequence, lacking in suspense and action. Patrons expecting risque situations — Guy de Maupassant authored "Bel Ami" — will be disappointed, despite the recent campaign by women's groups attacking the film's cynical attitude toward their sex. Of the the large and moderately popular cast, George Sanders, Ann Dvorak and Frances Dee stand out; save for their looks, Angela Lansbury and Susan Douglas have little to offer. Settings are lavish but reflect an unattractive period: Paris in the 1880's. Photography is undistinguished; most of the exteriors obviously include painted backdrops.

Play up the Sanders' knavish role. Circularize film appreciation groups, French language and literature study classes, art and music students. Max Ernst's widely-publicized painting, "The Temptation of St. Anthony," and noted composer Darius Milhaud's score, both featured in the film, indicate tieups with galleries, art and music schools; de Maupassant's name should assure cooperation from libraries and book dealers.

Penniless, but ambitious, George Sanders obtains a newspaper job through the efforts of his friend, John Carradine, and when the latter dies, marries his widow, Ann Dvorak. With her aid, he attains success. Later, hungry for more power, he divorces her, clandestively woos Katherine Emery, wife of his publisher, Hugo Haas. He then casts aside both Katherine and Angela Lansbury, his devoted mistress, in order to wed Katherine and Hugo's teen-age daughter, Susan Douglas, for her dowry. At end he is killed in a duel, motivated by Katherine and Warren William, whose political career he has ruined.

'MY FAVORITE BRUNETTE' PLENTY OF LAUGHS IN BOB HOPE COMEDY

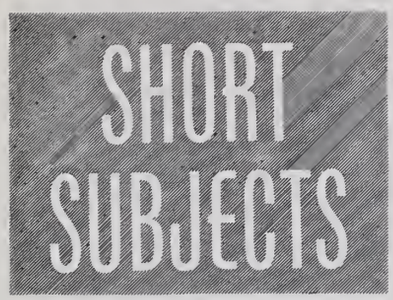
Rates ● ● ● except in action houses

Paramount
87 minutes
Bob Hope, Dorothy Lamour, Peter Lorre, Lon Chaney, John Hoyt, Charles Dingle, Reginald Denny, Frank Puglia, Ann Doran, Willard Robinson, Jack LaRue.
Directed by Elliott Nugent

This Bob Hope comedy should give box-offices a heavy workout in all but the action houses. And even in those situations business should be above par, because this comedy has more action and suspence than many a melodrama. Hope is in sharp form in his impersonation of a tough private "eye", extracting every possible laugh from the many amusing situations. He is abetted no end by a first-rate cast which Alan Ladd and Bing Crosby join for spot appearances. Dorothy Lamour is an eyeful as the harassed brunette for whom Hope gets into a scriptful of trouble, while Peter Lorre, as the menace, gives the picture added value for many theatres.

Paramount's exploiteers have worked out a contest co-op with Pepsodent, handsome prizes being offered for the best jingles on the title. The idea of Hope playing a tough guy lends itself to amusing copy comparing him with other screen toughies like Bogart, Ladd et al. Action houses should give Peter Lorre prominent billing and play up the mystery.

As the picture opens, Hope sits in his death cell awaiting execution in the gas chamber for murder. He tells his story to some reporters. A baby photographer, Hope always yearned to be a detective. He gets his chance when Alan Ladd, the dick next door, asks him to keep an eye on his office while he is out of town. Almost immediately, Dorothy Lamour enters the office and, mistaking Hope for the real detective, persuades him to help find her wealthy uncle, a baron who had been kidnapped shortly after he arrived in this country on a secret mission. Hope is soon enmeshed in a series of escapades as he runs afoul of conspirators Peter Lorre, Frank Puglia, Jack LaRue and Lon Chaney, who are after the map which Dorothy has entrusted to the bewildered embryo sleuth. Framed with a murder rap, Hope finally succeeds in getting a record of Lorre's confession that he did the killing, only to lose the record at the crucial moment. Just as he is to pay the supreme penalty, Hope is saved for the arms of his lovely brunette client.



You Gotta Sow to Reap

BLUE CHIPS: Steve Edwards, Republic's upanadam ad chief, was relating thuther day about how a 364-seat theatre in Fargo, N. D., played "I've Always Loved You" for 19 days! There is a picture that featured the classical music of pianist Artur Rubinstein and would normally be rated a real dud for the hinterlands. Yet, mind you, some guy out in Fargo went to work on the show and got it the town's longest run since "Gone With the Wind"! As Steve makes the point, showmanship is still a game that pays off in blue chips.

☆ ☆

MAMMY!: Wonder if Ben Grimm remembers? One of our boys was chewing the fat recently with a couple of chaps from the old Universal of Uncle Carl Laemmle's time when one of them came up with this from his memory book. At a staff meeting one day a discussion was on about U's westerns when Grimm popped up with the revolutionary suggestion that they ought to make a western in which the heroine has a mother! Come to think of it, this old hoss opry fan can't recall one with that odd twist. She always has a daddy — a kindly old sot or a wicked one — but never a mother.

☆ ☆

OCCASIONS: That popular dean of New England showmen, Edward M. Fay, will be honored May 5 at a Golden Testimonial Dinner staged by the Independent Exhibitors of Rhode Island, affiliated with the Allied unit of New England. The shindig, chairmanned by Meyer Stanzler, will be held at the Sheraton-Biltmore in Providence...Lita Warner, daughter of the late Sam Warner and adopted daughter of the Harry M. Warners, was wedded recently to Dr. Nathan Hiatt...First Lieutenant Marjorie M. Sweigert, of the U. S. Army Nurses Corps and daughter of the Earle Sweigerts (he's the Para. sales exec), was married Saturday to Capt. Howard D. Reinert, Jr. in the chapel of Fort Myer, Va., where the couple are both stationed...Nyman Kessler, supervisor and ad mgr. of several Leo Brecher houses, is celebrating his 17th anniversary with the circuit...Columbia's Sey Roman is the proud pappy of a 7 lb. lad.

☆ ☆

RUMMY: Charles M. Sievert, who makes with words about Advertising in the N. Y. World-Telly, devoted a recent stick of type to the accusation that admen are notorious tipplers. He quoted this crack made by a mug whose friend opened his desk and pulled forth a fifth: "No, let's go out and get one. I want to drink like a gentleman, not an advertising man." That's a helluva note. All of the movie advertising men we know would rather bend an elbow at a bar any day — that is, those who haven't yet acquired their ulcers from overwork trying to make bad pictures look good and good ones look better.

UP AND ABOUT: Herman Gluckman has been named pres. of the recently formed NU-Screen Corp. He served on the War Activities Comm. throughout the war...Wolfe Cohen, v.p. of WB International, leaves Wed. (5th) for a five-week tour of S. America ...Henderson Richey is due back at his M-G-M desk Mon. (3rd) from a Southern sojourn...Harry Goldberg, WB Theatres ad chief, has gone to the West Coast for conferences with John McManus, Doug George.. Steve Edwards announced the appointments of Mary Stephens and Marvin Needleman to the press book dept. under ad mgr. Dennis Carlin...Bernard Lewis has been upped from ad director of Story Productions to exec asst. to production chief Hal Horne, according to announcement by prexy Armand S. Deutsch...Max E. Youngstein has been appointed consultant to the m.p. div. of the American Cancer Society...Charles M. Reagan promoted Edward Maloney to sales mgr. of Paramount's Boston branch...Eagle-Lion prexy Arthur B. Krim announced the appointments of Arthur B. Johnson as chief fiscal officer on the West Coast and A. E. Boilinger as controller of the company.

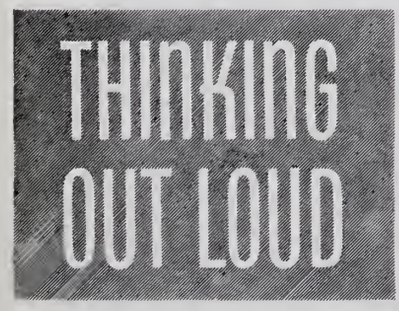
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16MM: The narrow gauge film field continues to expand. With U-I actively engaged in developing this market, other distributors are eyeing the activities closely. Pathe has named Lloyd Lind head of Pictorial Films, its 16mm subsidiary and will go after wider distribution of PRC and E-L pix in foreign countries .. Moviepix, Inc., prominent in the 16mm field for years, has acquired world rights to 10 Pathe reissues and 5 shorts, both in 35mm and 16mm. Ben Goldberg, prexy of this outfit, is arranging distribution deals with independents here and abroad.

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PLUGGING 'EM: Bill Ferguson's exploiteers are out to let the world know "This is the year of the YEARLING" with pavement and fence stencils mailed to every exhibitor. Meanwhile, John Joseph has announced that the staggering sum of $850,000 will be spent to advertise U-I's "The Egg and I"...Nora Prentiss might keep her mouth shut, but the Warner boys are talking plenty loud about the picture with that cute teaser campaign .. Those chums, Crosby and Hope, don't miss many bets to publicize themselves. Paramount News No. 53 has them doing an amusing take-off on their recently acquired baseball interests ..Wometco's Sonny Shepherd put on a sizzling campaign on behalf of "The Sin of Harold Diddlebock" at the Miami Beach Lincoln, according to word from Alec Moss.

NEAT TIMING: Al Rylander advises that the International Clockmakers Association wound up and selected Columbia Pictures actress Evelyn Keyes as their "Clock Girl," because of her beautiful "face," graceful "hands," terrific "stems," wonderful "timing." She is, the Clockmakers agree, a gal worth "watching" every "second."



A Heart That's Colossal

"Nothing compares with what was done by the film industry".

It was Dr. Everett Clinchy, president of the National Conference of Christians and Jews, speaking about the comparative contributions to the American Brotherhood Week drive by our industry and all the other agencies engaged in the campaign.

That's nice to hear and we would like to indulge in the immodesty of saying, "We know it, Dr. Clinchy."

Not for one moment does the heart of our great industry stop beating enthusiastically and tirelessly. Whether it be a drive for a creed, or for the sick, the crippled, or the hungry of every faith, the manpower of this industry gives willingly and cheerfully of its time, its energy, its money. Inevitably, behind the great charity drives like the Catholic Charities, the United Jewish Appeal, the Red Cross, the March of Dimes, you will find our people, our talents, our resources.

The men who perform the jobs come from all ranks of the industry. There are leaders like Spyros Skouras, Tom Connors, Barney Balaban, Jack Kirsch, Bob O'Donnell, John J. O'Connor, Ned Depinet, Bert Sanford, J. Robert Rubin, Jack Cohn, Charles Skouras and dozens of others. And they, in turn, give their right, and left, hand men to guide and inspire. Charles Schlaifer, Barret McCormick, Ben Serkowich, Maurice Bergman, Paul Lazarus, Jr. and all the others unstintingly add to their normal duties the tasks of publicizing the drives for contributions, for understanding, to all these worthy causes.

But the big heart of filmdom beats not alone in the breasts of those at the top. Down through every film organization, out into the branch offices, in every place where there is a theatre, film men and exhibitors alike can be counted on to pitch in and do their share for charity.

Yes, Dr. Clinchy, for all its squabbles within the ranks, this is a great industry with a heart that's really — forgive the word — colossal!

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Among the personalities who attended the news-making world premiere of M-G-M's "The Beginning Or The End" at the Palace Theatre, Washington, D. C. were (l. to r.): Senator Brien McMahon, David E. Lilienthal and actor Tom Drake.



Tom J. Connors, 20th-Fox v.p. in charge of distribution, closed company's first post-war national sales meeting with warning to his staff to observe the decree.



Seen above are the bigwigs of newly organized National Film Distributors, Inc., which will handle physical distribution of future Selznick product. In usual order: Clint Weyer, secretary; James P. Clark, president, and M. Gilboy, who will operate Los Angeles and San Francisco branches.

U. S. APPEAL SAYS BIDDING HITS INDIES; ASKS DIVORCEMENT; DEFENDANTS FILE APPEALS

In a strongly-worded appeal from the Statutory Court's opinion and decree, the Department of Justice told the U. S. Supreme Court that the competitive bidding system would "harm the independent producers, distributors and exhibitors more than it would the major defendants" and asked the nation's highest tribunal to grant the "traditional" remedy of divestiture of producer-controlled theatres.

The Government's appeal, filed on February 21, was followed by appeals last Wednesday (26) on behalf of the five theatre-operating defendants. The so-called "little three" had filed their appeals earlier.

Striking at the very basis of the special expediting court's ruling, the Government appeal declares: "If the district court is right in its assumption that the untried and unenforceable competitive bidding relief is an adequate substitute for the traditional divestiture relief, and complete prohibition of future agreement among the guilty defendants, then a proceeding under...the Sherman Act has become an instrument for protecting an established monopoly from either effective judicial or legislative correction."

Altogether, the D of J listed 25 errors in the Statutory Court's judgment, riddling the decree and the opinion on which it was based.

A joint statement of jurisdiction was filed by the Big Five, with RKO, Warners, Loew's and 20th Century-Fox joining in their appeal to the Supreme Court, while Paramount filed a separate appeal.

The joint statement by the five major defendants pointed to four "substantial questions" raised by the lower court's opinion: (1)—The court was wrong in holding that it lacked the power to continue the arbitration system; (2)—"There is nothing in the anti-trust laws which prohibits" admission price-fixing; (3)—there is no justification for the ban on co-ownership of theatres by defendants with independent exhibitors; (4)—the bar against further theatre expansion by the defendants "stands as a barrier to healthy growth on a competitive basis."

Paramount listed 47 errors in the district court's opinion, while the other four companies noted 39 errors.

Previously, Universal and United Artists asked the Supreme Court to dismiss all charges against them, and Columbia petitioned for reversal of the competitive bidding, single sales and arbitrary refusal provisions of the decree.

* * *

MYERS SEES BIDDING 'DISCREDITED'

Competitive bidding is "thoroughly discredited" by the "numerous pot shots" taken at the system by the Government's Supreme Court appeal, in the opinion of A. F. Myers, general counsel of Allied.

While refusing to speculate on how the Supreme Court will decide, Myers, in a bulletin to the organization's leaders, expresses the belief that its decision will "roll back the clouds of uncertainty and clear the way for a brighter era."

The issue of divorcement, he says, "is dished up in so many ways that the high court cannot fairly escape making a clean-cut decision, one way or the other."

The appeal papers filed by the Government vindicate Allied's long-standing principles, the bulletin declares.

* * *

ALLIED HITS U-I FREE TRAIN SHOWS

Charging that Universal is "putting motion pictures in the class of premiums and give-aways," a recent bulletin from Allied States Association attacked the free showing of "Swell Guy" on the Chesapeake & Ohio Railway's crack train, the George Washington.

Questioned by FILM BULLETIN, a spokesman for Universal termed Allied's concern unfounded and asserted that it was a publicity stunt that will "pay off in heavy box-office dividends to every exhibitor who plays the picture."

Terming the event "revolutionary," the Allied bulletin, with tongue obviously in cheek, went on: "Universal evidently feels that giving away movies is a virtue since it has made 'Swell Guy' available to the C & O before offering it to exhibitors."

"Not only is the C & O to have priority of run, but, also, apparently, it will be granted more favorable terms. Since it charges no admission fee, it probably does not have to play on percentage. And if it does not play on percentage, it presumably will be spared the attentions of Confidential Reports and its weird collection of checkers.

"It is not known whether the C & O will demand clearance over all the cities and towns along its route. If it plays on pre-release that may be unnecessary. Exhibitors in towns served only by the C & O will have no outlet for their feelings. Others probably will travel on the Baltimore & Ohio."

In a more serious vein, the bulletin expressed the belief that this Universal-C & O tie-up "may be regarded as an experiment" and voiced its confidence that "far-sighted film executives will not supply their productions on 16 mm. to be shown in competition with the established theatres — and in any event not for free shows."

(Continued on Page 19)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Interesting story on the upcoming "The Man From Colorado," Charles Vidor's next production, is that Glenn Ford didn't know until a week before shooting started whether he would be the heavy or the hero of the piece. Originally, he was given the hero role but at almost the last minute, Charles Vidor got William Holden from Paramount and after discussion, it was decided that Holden should have the hero spot while Ford was transferred to the villain's garb. Until the decision was made, Ford went on studying and working on both roles. Now, it's set and production rolls this week.

Martin Mooney, who recently left RKO, has been handed a "B" unit on the lot. He is scheduled for six films for the year with a profit participation clause in his contract.

Autry Sets First

Gene Autry has set his first film under his new Columbia deal. "Strawberry Roan" is scheduled for a May 1 start. It will be filmed in color and is the first of four scheduled to be made this year.

Don Hartman, newly signed to a producer's berth at Columbia, starts his first about the 20th of this month. It is almost certain that "I Found A Dream" will be his initialler. It is to be shot in Technicolor with the studio dickering with Ginger Rogers for the leading role.

Martin Gosch has asked for a release from his production contract to return East for a play production. The producer's stage effort will be "The Gentleman from Athens" for which he plans to enlist a Hollywood cast.

Helen Deutsch, who had the difficult task of winding up "The Guilt of Janet Ames," was rewarded by a story purchase in which the studio bought a yarn she wrote five years ago called "But Is It Love?" The story is being put on her production schedule.

Franchot Tone's first production effort with Raphael Hakim, "The Lady Knew How," started this week. Lucille Ball co-stars with Tone. "The Vigilantes," a 15-chapter serial with Sam Katzman as producer on an independent basis, is the second new one on the production schedule.

EAGLE - LION

With "Repeat Performance" heading towards wind-up, this studio put "Out of The Blue" into work last week. At the last moment, there was a switch in casting which took Richard Basehart out of the leading role and put George Brent in. Reason for the shift may well be that Basehart is still working in "Repeat Performance" with Louis Hayward and Joan Leslie. This actress, incidentally, has formed her own production set-up aided by money from James Allen, an Oklahoma oil man. "The Hands of Veronica," a Fannie Hurst novel soon to be published, will be the first for the unit. Miss Leslie will star.

The company has instituted a request in the Superior Court here to restrain the use of the name American Eagle Films from being used. Basis of the plea is that this company has spent $150,000 publicizing its name and that $1,000,000 has been spent in modernizing the PRC studios to house its production efforts in the future. Final claim was that the studio plans ten pictures for its first year at a budget of $10,000,000. All of this, claims the company, makes it unfair for another film producing company to use a title with the word "Eagle" in it.

METRO-GOLDWYN-MAYER

This studio has been the victim of the rumor mongers these past weeks with all gossip being proved completely untrue. Most persistent among the false talk was that Louis B. Mayer was about to resign as head of the studio. There is, of course, absolutely no truth to this story which seems to be a perennial one. It crops up every now and then, for no particular reason, and is each time proved untrue.

The studio last week set itself quite a precedent by paying $110,000 for an original story in screenplay form called "This Is Love." The vehicle was purchased for Robert Taylor and will be put on the production schedule shortly.

Arthur Hornblow, who is still on the hook with "Cass Timberlane," has been handed "The Day Before Spring," one of the studio's most expensive properties which will be made as an important musical. Latest dope on "Timberlane" is that Spencer Tracy, set for the title role, is greatly interested in the script of "If Winter Comes" and may decide to do this instead of, or at least, before the Timberlane story.

Pasternak Gets Another

Producer Joe Pasternak, always one of Metro's busiest men, has just added another script to his list. This one is "Brothers of the East Side" which will be prepared for Margaret O'Brien with Danny Thomas scheduled for a top spot.

Arthur Freed, who last week started "The Pirates," is preparing another musical for early starting. This one is called "Easter Parade" and will be based on the Irving Berlin song of that title. Tentative cast is Judy Garland, Frank Sinatra, Gene Kelly, Kathryn Grayson and Red Skelton. Mr. Berlin will work with Freed on this one, composing the entire score and several new numbers for the film.

The studio has nabbed the latest Louis Bromfield novel in close competition with several of the producing companies. Closest competitor on the book, "Colorado," was Michael Curtiz. No production plans have been announced as yet.

Fifteen Cutting

With fifteen pictures in the cutting room (five of which are in Technicolor) and three on the sound stages, things are looking up at Metro. Three films scheduled for starting this month: "Good News," a musical with Gloria de Haven, June Allyson and Peter Lawford; "If Winter Comes," and "Virtuous," neither of which have had casts set yet although Spencer Tracy seems likely for the former. Plans are being hastened to resume at least a semblance of the production schedule which kept six or seven films going on the lot constantly. No one expects the peak reached last year to be resumed (the announced schedule rules that out) but the studio cannot afford to function with only two or three films in work either.

Arthur Freed put his Technicolor production of "The Pirate" into work last week with Judy Garland and Gene Kelly starred. "The Hucksters" (Clark Gable-Deborah Kerr) and "Song of The Thin Man" (William Powell-Myrna Loy) continue towards wind-up.

MONOGRAM

Only new starter on the lot is "Louisiana," with Governor Jimmie Davis and Marguerite Lindsay in the leading roles. "The Gangster" (Barry Sullivan-Belita) continues in production. "Tragic Symphony," the Allied Artists production based on the life and music of Tschaikowsky, wound up with about a two week shooting schedule. Very little was reported off the set of this film, but it seems incredible that the film could have been completed so rapidly.

Prexy Steve Broidy last week approved the purchase of "Five Steps To Heaven" for a future Gail Storm starrer. Jeffrey Bernerd will produce.

PARAMOUNT

With only two films in production (one from the Pine-Thomas unit), the studio has set dates for starts on three pictures for some time this month. First to go will be "The Big Clock" with Ray Milland and Charles Laughton in starring roles. Mitchell Leisen is readying his production of "Sainted Sisters" with Betty Hutton, John Lund and Stirling Hayden. "Whispering Smith," an outdoor western with Alan Ladd starred, will be the third March starter. This film will be done in Technicolor with Leslie Fenton again directing.

STUDIO SIZE-UPS

Preview reaction to the first of the "Big Town" series produced by Pine-Thomas has been so good that the producers are planning to put into work immediately a third on the same theme. This one is called "Big Town After Midnight." Hillary Brooke, Phillip Reed and Robert Lowery will again be used in the key roles.

With Olivia de Havilland as one of the nominees for the Academy Awards this year, it might be interesting to note that the campaign just ended has been rife with unprecedented undercurrent of bad taste. Members of the Paramount publicity department received anonymous telephone calls from people setting themselves up as "private investigators" who proposed to investigate the alleged "pressure" being exerted to assure the de Havilland nomination. These people so approached refused to participate in any "private" interviews. It is only sensible to admit that studios will, whenever possible, work for their candidates in this competition.

The race has been close this year. Even now, two weeks before the announcement of the winners, it is hard to be positive about how the Oscars will go. But mud slinging, secret telephone calls and anonymous letters never helped any situation. If Miss de Havilland wins her award (and it is this column's judgment that she will) she need have no fear that anyone will doubt she won it fairly and with reason.

PRC

As reported in this column in the last issue, this studio is well ahead on its production schedue for the year thus far. Now comes the announcement that thirteen PRC films will be released between now and May 5. Of course, some of these will be reissues like "Kit Carson" and "Last of the Mohicans" which were acquired from Edward Small along with seven others. Nevertheless, it's a solid achievement for the company to have this much product ready for the market. Six are scheduled for March; five come in April and one, so far, in May.

The company has just closed a deal with Renown Pictures of England which will turn out to be one of the biggest made in the reissue field recently. By the terms of the contract, the English firm has taken over the entire 1940-41 PRC product for immediate distribution in Europe.

REPUBLIC

Vice-President Allen Wilson announced last week production plans for the next three months at this studio. Seven pictures, three in Trucolor, will be before the cameras by May 1. Gene Autry's "Saddle Pals," "Crime Passionelle" with Vera Ralston and John Carroll, "Along the Oregon Trail," a Monty Hale western, "Heaven For Jenny," an Allan Dwan Produetion, "Song of the Golden West," with Roy Rogers and company, and Mike Frankovich's production, "The Black Widow," complete the list.

Andy Devine, who is making his debut as a Republic player, in the currently shooting "Springtime in The Sierras," with Roy Rogers, has signed a five-year contract with the studio. He replaces Gabby Hayes in the Rogers films permanently and is scheduled for eight each year. Hayes, it was said, decided he didn't want to make more than two films a year so the studio obtained Devine to take over the spot.

New Western Series

First of a new series of action westerns with Phil Ford directing goes before the cameras next month. Allan Lane will be starred in the recently purchased yarn called "Wild Frontier." The studio states that this will be the only action-series of the year since Autry and Rogers films are classed as musicals.

Three title changes reported this week: "Gallant Man" has been converted to "That Man of Mine;" "Lightnin' Strikes Twice" goes to "Blackmail" and "The Finger Woman" (just completed) will be released as "The Trespasser."

RKO-RADIO

As reported here last issue, RKO nabbed "Mr. Blanding Builds His Dream Home" and it now beeomes the first production under the new Schary regime. Visiting the RKO lot these days, there is a sense of quiet excitement running through every one you meet. No one knows just exactly what the Schary plans will produce in actuality but everyone is expecting big things.

If "Farmer's Daughter," which Schary produced before he took over his executive spot here, is indicative of the future, the excitement is well-founded. This fast moving romantic-comedy which presents good entertainment as well as a sugar-coated but nonetheless important message is sure fire. Loretta Young, Joseph Cotten, Ethel Barrymore, Charles Bickford give performanees that are perfect. There is a brisk, clean and sharp tempo in the writing and the directing. All audiences will enjoy the film. The more intelligent audience will enjoy its honesty as well as its entertainment. This is product that Producer Schary can be proud of and that Exeeutive Schary ought to try to emulate in his plans for RKO production.

"Best Years" Oscar Bet

Samuel Goldwyn is basking in the earned glory falling to his "The Best Years of Our Lives." Every possible critic, professional and otherwise, is being quoted in the barrage of advertisements hitting local papers. At the moment, the film stands as the one with the best ehance to win the Oscar as the best picture of the year; it has produced a nominee in the Best Actor's division (Frederic March), one in the Best Supporting Player division (Harold Russell) and one in the Best Director's category (William Wyler); in three other divisions, the film has nominations, too. That's the record this year for one single picture and Mr. Goldwyn is to be congratulated.

James Stewart, a nominee in the Best Actor division, for his performance in "It's A Wonderful Life," has been offered $350,000 to star in and direct "Moonrise," which is about to be Marshall Grant's first independent production. Stewart's importance was greatly enhanced by his performanee in the Liberty film and at the moment he can have his choice of a long list of tempting offers. It is to be hoped that he will choose wisely career-wise. Chances are that while he may aecept an occasional outside deal, the major portion of his time and talent will be given to Liberty Films.

Peterson Rejoins Schary

Edgar Peterson, Dore Schary's assistant when he was at Vanguard, has been signed to a five-year contract which will put him in the same spot at RKO.

"Close-up," the first film to be made entirely in RKO's New York studio, goes into work shortly with Jack Gross assigned as executive producer.

Milton Bren has set "The Road to Carmichael's," as his next bi-lingual picture to be made in Mexico both in Spanish and English.

Adrian Scott, who recently returned from a picture making stint for RKO in England, has been signed to a new producer-director eontract by the studio.

SELZNICK - S. R. O.

"Portrait of Jenny" (Joseph Cotten-Jennifer Jones) is under way in New York with the company grabbing its snow scenes first while the weather holds.

The hub-bub over "Duel In The Sun" has subsided somewhat, although the picture has not as yet received the official approval of the Legion of Decency. Meanwhile, Jennifer Jones was nominated for her performance in the film, although it is the only nomination given this much-exploited film. The contrast between the reception accorded "Duel" and "Best Years of Our Lives" raises one question: Is it possible that the insistence by certain industry heads that pictures must have Sex to be successful is slightly over-accented?

Most recent story purchase by Mr. Selznick is "Rupert of Hentzau," once a great silent film, which the producer plans for his two newest discoveries, Louis Jourdan and Valli. Both players get their initial introduction to American films in "The Paradine Case."

SCREEN GUILD

This outfit continues to grind out its "quickies." One new one in work: William Berke's "Shoot To Kill" is being carried by an almost unknown cast headed by Russell Wade.

Newest recruit to Screen Guild is Fortune Films Corporation. This newest company is headed by Bert M. Stern and Harry Handel of Pittsburgh. They have contracted for three films a year.

20th CENTURY-FOX

This studio is topping its own record by setting sixteen films into Technicolor for 1947. In addition to those already completed and those in work ("Forever Amber" and "Captain From Castile"), the list so far includes "Scudda Hoo! Scudda Hay!," "Chicken Every Sunday," "The Black Rose," "Dancing in The Dark," "The Ballad of Furnace Creek," "Green Grass of Wyoming," "Wabash Avenue" and "Ramona."

Gregory Peck has been named for the leading male role in Darryl F. Zanuck's production for 1947, "Gentleman's Agreement." In the role, Peck will portray a gentile newspaper man assigned to do a series of stories on anti-semitism. To get "color," Peck poses as a Jew. It is through his experiences with people he knows slightly, with his friends and with the woman he loves that the story comes into focus. Mr. Zanuck is to be congratulated for approaching this controversial subject with the full force of his production capacity.

The 1946 Zanuck production fared not too well in the Academy nominations for which it was aimed. It was named as one of the five nominees in the "Best Picture" division. But Clifton Webb and Anne Baxter were the only performers who merited a nomination. He landed in the "Best Supporting Role by an Actor" division and Miss Baxter got the same spot among Supporting Actresses. At this writing, Miss Baxter has a good chance of coming out winner but Mr. Webb in company with Claude Rains, Charles Coburn and William Demarest will have only a slight chance of victory.

George Seaton, who just wound up a director chore on "Miracle On 34th Street," has been handed a new contract which will make him producer, writer and director all at once.

UNITED ARTISTS

The long and troubled suit between David O. Selznick and United Artists (Mary Pickford-Charles Chaplin) was settled with Selznick getting $2,000,000 for his share (Vanguard) of United Artists. His original counter-suit had been for $13,000,000 for alleged violation of a distributing agreement. This settlement should lay the ghost of the UA-Selznick wrangle for all time. At first glance, at least, it would seem that Mr. Selznick came out almost unscathed. He has his new SRO releasing company which is flourishing. UA will continue to release his pictures up to and including "Since You Went Away."

Samuel Bischoff's first move as a new independent producer was to set plans for the production of "The Pitfall" to star Dick Powell and to make arrangements for its release through UA. The producer has now purchased a second story, this one called "Intrigue" which will serve as a starring vehicle for George Raft. Sidney Lanfield has been signed to direct "The Pitfall" which is scheduled for an early production start.

Schaefer Distribution Chief

George Schaefer, formerly an executive with RKO, Paramount and United Artists, has been signed by Charles Einfeld as vice-president in charge of distribution. Schaefer will handle his duties for Enterprise from a New York office.

Enterprise pulled the first post-war premiere junket on its initial production, "Ramrod," with huge success. The chartered train which took most of Hollywood's press to Salt Lake City, Utah, for a four-day stay was only one of the minor expenses of the enterprise. The whole performance ran the company better than $20,000. United Artists is planning a concerted drive to follow through on this initial exploitation in the Enterprise program.

John Garfield and Lilli Palmer, currently at work in Enterprise's "Body and Soul," are planning a picture together in England next summer. It is not known whether Enterprise will participate in this venture or not.

Reinhardt Schedules Six

Wolfgang Reinhardt, now working on the current Garfield-Palmer starrer, has five other films on his schedule for Enterprise. Reinhardt is scheduled for the two Ginger Rogers films to be made for Enterprise, "Wild Calendar" and "Maggi July." His other three films are "The Black Hat," "Cattle Kate" and "Red and Black."

Hal Roach has set $1,000,000 for the budget on "Mr. Wilmer," his next production.

Seymour Nebenzal has his "Atlantis" under way with Maria Montez and Jean Pierre Aumont. The film is budgeted at $1,250,000. Next to come on the Nebenzal schedule will be: "Mayerling," "A Dream of Butterfly" and "International Love Affair." Nebenzal has plans afoot for a stock company to handle writers, directors and actors. He plans his program for 1947-48 to run from twelve to fifteen million dollars.

UNIVERSAL - INTERNATIONAL

The studio has set an advertising budget of $850,000 to cover the exploitation program on "The Egg and I" (Claudette Colbert-Fred MacMurray). The campaign will cover newspapers, magazines, radio and trade papers with a complete coverage of the picture which will be the first that U-I will be selling from its amalgamated unit.

Walter Wanger, who had recently formed another independent unit which will release through United Artists, has announced that he will make three more films at U-I and that there may be even more. Definitely set are: "Lost Love" which will star Susan Hayward with Martin Gabel directing; "Tap Roots" which George Marshall will direct; and a third property as yet unnamed. "Lost Love" is scheduled for a March start.

Activity Buzzing

The heightened activity on this lot continues as Mark Hellinger put his "Brute Force" into production last week. With thirty-five writers at work on twenty-nine scripts and two more films already set for March startings, this studio is going to hit stride by late Spring.

The company is planning a re-issue of eight Universal pictures within the next few months. Among the old ones which will go out through regular release channels are: "One Hundred Men and a Girl," "Magnificent Obsession," "I Stole a Million," "Destry Rides Again."

Bergman in "Joan"

According to an announcement from the East, Ingrid Bergman, Walter Wanger and Victor Fleming have concluded a deal whereby the actress will star in Wanger's production in Technicolor of "Joan of Lorraine." Fleming will direct. This will be Wanger's first in his new deal with Hal Roach. Wanger and Miss Bergman have an agreement to film "The Ballad and the Source," also. This announcement will undoubtedly set to stirring other producers' plans for filming of stories on the famed Joan of Arc. David O. Selznick has a script all prepared which he had been planning for Jennifer Jones. Gabriel Pascal has a script of George Bernard Shaw's "St. Joan" which it is reported will go to Deborah Kerr since Pascal has a share of her contract. It is doubtful if the Selznick piece will ever come off but the Pascal production may well go soon. The Bergman-Wanger filming is scheduled for June.

Irving Reis has signed a four-year contract with the company to direct two pictures a year. William Dozier is responsible for the deal and Reis will be working closely with him.

WARNER BROS.

Alex Gottleib has been handed his next two assignments at this studio. "Dancing with Tears" and "Land I Have Chosen" are both on his schedule. The latter is the Ellin Berlin story which the studio bought two years ago for $150,000.

Jerry Wald has had a trio set for his production schedule also. "Johnny Belinda," "Flamingo Road" which will star Ann Sheridan, and "Young Man With A Horn" for which Wald is trying to get James Stewart will fill the Wald schedule for the next six months.

Mike Curtiz's next will be "Serenade" and he has handed the leading role to Ann Sheridan.

The studio started two new films last week. "Voice of The Turtle" went with Ronald Reagan, Eleanor Parker and Eve Arden. "Wallflower" got the start from Producer Alex Gottleib with Joyce Reynolds and Robert Hutton. Miss Reynolds will be remembered as the girl who retired after her marriage about two years ago. No producer has been assigned as yet to "Voice of The Turtle." This unusual procedure was not explained but it is assumed that the difficulty of casting this film has had some effect on the uncertainty of who would guide the production. Up until practically the day before shooting was scheduled to start, Eleanor Parker, who had been handed the role when Jean Arthur turned it down, had insisted she did not want to do the part. Her reason for objecting was the watered-down script. It is questionable whether, after all the money spent on film rights and the months of conjecture about who would do the acting roles, Warners will really come up with the hit they anticipated on this one.

PRODUCTION & RELEASE RECORD

MARCH 3, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (32)	In Production (3)
Westerns	Completed (14)	In Production (0)
Serials	Completed (2)	In Production (1)
1945-46 Features	Completed (44)	In Production (0)
Westerns	Completed (15)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

THE LADY KNEW HOW
Romantic Comedy—Started February 17
Cast: Franchot Tone, Lucille Ball, Edward Everett Horton, Mikhail Rasumny, Gene Lockhart
Director: S. Sylvan Simon Producers: S. Simon, Raphael Hakim
Story: Advertising executive and his wife exploit a zany inventor for fast money.

THE VIGILANTES
Serial—(15)—Started February 17
Cast: Ralph Byrd, Ramsey Ames
Director: Wallace Fox Producer: Sam Katzman
Story: A gang out for 100 perfect pearls clash.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Assigned To Treasury	Powell-Maylia	12-9			
Lady from Shanghai, The	Hayworth-Welles	10-14			
COMPLETED — 1946-47 —					
Alias Mr. Twilight (69)	Deane-Marshall	9-16	12-20	828	
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-23
Blind Spot (74)	Morris-Dowling	9-30	2-6		2-3
Details under title: Inside Story					
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday	Lake-Singleton	11-25			
Boston Blackie and the Law (69)	Morrie-Marshall	8-19	12-12	822	11-25
Broadway Baby	Porter-Shelton	2-3			
Bulldog Drummond at Bay	Randell-Loslee	12-23			
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13		2-17
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Crime Doctor's Vacation	Baxter-Saunders	1-20			
Corpse Came C.O.D., The	Brent-Blondell	1-6			
Dead Reckoning (100)	Bogart-L. Scott	6-24	2-47		1-6
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Barnette	12-19		863	
For the Love of Rusty	Donaldson-Powers	12-23			
Framed	Ford-Carter	9-30			
Details under title: They Walk Alone					
Guilt of Janet Ames	Russell-Douglas	7-22			
Details under title: My Empty Heart					
Gunfighters, The (C)	Scott-Britton	9-30			
Details under title: Twin Sombreros					
King of Wild Horses	Foster-Patrick	12-9			
Jolson Story, The (T) (128)	Parks-Keyes	11-12	1-47		9-30
Johnny O'Clock (96)	Powell-Keys	7-8	3-47		1-6
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Landrush (53)	Starrett-Burnette	11-28	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16			
Law of The Canyon	Starrett-Burnette	10-28			
Lone Hand Texan	Starrett-Burnette	10-14	3-6		
Lone Star Moonlight (67)	Curtis-Barton	8-19	12-12	854	1-6
Lone Wolf in Mexico, The (69)	Mohr-Ryan	9-16	1-16		1-6
Details under title: Lone Wolf's Invitation to Murder					
Major Denning's Trust Estate	Henry-Campbell	2-17			
Millie's Daughter (72)	George-Nelson	10-28	3-20		2-17
Mr. District Attorney (81)	O'Keefe-Chapman	8-5	2-47		2-3
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13		2-17
Prairie Raiders	Starrett-Saunders	11-11			
Return of Monte Cristo, The (91)	Hayward-Britton	7-8	12-26		12-23
Riders of The Lone Star	Starrett-Hunter	12-23			
Singin' in the Corn (66)	Canova-Jenkins	12-26		804	12-9
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22	10-24		
South of the Chisholm Trail (59)	Starrett-Burnette	9-30	1-30		2-3
Swordsman, The (T)	Parks-Drew	12-9			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
So Dark the Night (70)	Gray-Chotrel	12-10	10-10	809	9-16
Stranger from Ponca City	Starrett-Burnette	11-25			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12-9
Thirteenth Hour, The (66)	Dix-Morley	10-14	3-6		2-17
Details under title: Hunter Is a Fugitive,					
Three Were Thoroughbreds	Young-Chapman	12-9			
West of Dodge City	Starrett-Barnette	3-27			

EAGLE-LION

1946-47 Features	Completed (4)	In Production (2)

NEW PRODUCTIONS

OUT OF THE BLUE
Comedy—Started February 24
Cast: George Brent, Virginia Mayo, Ann Dvorak, Carole Landis, Turhan Bey
Director: Leigh Jason Producer: Isadore Goldsmith
Story: Suspected murder involves artist and friends until murder turns out to be a false alarm.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Repeat Performance	Leslie-Hayward	1-6			
COMPLETED					
Adventuress					
Details under title: I See a Dark Stranger	Kerr-Howard	Foreign			
Bedelia (85)	Lockwood-Hunter	Foreign			2-3
It's A Joke, Son (63)	Delmar-Merkel	8-6			1-20
Lost Honeymoon	Tone-Richards	10-28			
Details under title: Alias the Bride					

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (35)	In Production (3)
1945-46 Features	Completed (27)	In Production (0)

NEW PRODUCTIONS

THE PIRATE
Musical (T)—Started February 17
Cast: Judy Garland, Gene Kelly, Walter Slezak, Gladys Cooper, Jerry Bergen, Ellen Ross
Director: Vincente Minnelli Producer: Arthur Freed
Story: An itinerant actor woos an island girl in the costume of a pirate to Cole Porter music.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Hucksters, The	Gable-Kerr	1-20			
Song of The Thin Man	Powell-Loy	2-3			
— 1946-47 —					
Arnelo Affair, The (87)	Hodiak-Gifford	8-6			2-17
Beginning Or The End	Barrymore-Donlevy	5-27			
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct.	703	7-22
Details under title: Bat Not Goodbye					
Cynthia's Secret	Barrymore-Bremer	10-28			
Fiesta (T)	Williams-Carroll	12-24			
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29	Jan.	702	9-30
Details under title: Star from Heaven					
Green Dolphin Street	Turner-Hedin	9-30			
Details under title: The Personal Touch					
High Barbaree	Johnson-Allyson	5-27			
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept.	701	8-5
It Happened In Brooklyn	Sinatra-Grayson	8-6			
Little Mr. Jim (92)	Jenkins-Gifford	10-29			6-10
Lady In The Lake (103)	Montgomery-Totter	5-27	Jan.	712	12-9
Living In a Big Way	Kelly-McDonald	8-6			
Details under title: To Kiss and To Keep					
Love Laughs at Andy Hardy (93)	Rooney-Granville	5-13	Feb.		
Merton of The Movies	Skelton-O'Brien	9-2			
Mighty McGurk, The (85)	Beery-MacMahon	5-13	Jan.	711	11-25
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb.		11-25
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct.	704	9-2
Rich Full Life, The	Taylor-Murphy	11-25			
Romance of Rosy Ridge	Johnson-Leigh	9-30			
Woman of My Own, A	Garson-Hart	4-1			
Secret Heart, The (97)	Colbert-Pidgeon	6-10	Dec.	709	12-9
Sea of Grass (123)	Tracy-Hepburn	7-8			2-17
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec.	708	8-19
Song of Love, A	Hepburn-Henreid	11-25			
Summer Holiday	Rooney-DeHaven	7-8			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
This Time for Keeps (T) (120)	Williams-Meichior	8-6			
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan.	710	11-25
Two Smart People (93)	Ball-Hodiak	10-1	Nov.	706	6-10
Undercurrent (111)	Taylor-Hepburn	3-4	Nov.	707	10-14
Details under title: You Were There					
Unfinished Dance, The	O'Brien-Charisse	7-22			
Details under title: Ballerina					
Undercover Maisie	Sothern-Nelson	11-11			
Yearling, The (T) (134)	Peck-Jarman	8-20			12-9
REPRINTS					
Boom Town (119)	Gable-Tracy	Feb.			
Captains Courageous (116)	Tracy-Bartholomew				9-2
Great Waltz (T) (106)	Rainer-Gravet				
Rage In Heaven (82)	Bergman-Montgomery	Oct.	705		9-2
COMPLETED — 1945-46 —					
BLOCK NO. SIXTEEN					
Mad Buscomb (112)	Beery-O'Brien	4-46	619		2-18
Hoodlum Saint (91)	Powell-Williams	7-9	4-46	618	2-18
Last Chance, The (105)	Foreign	4-46	621		12-10
Postman Always Rings Twice, The (113)	Turner-Garfield	6-25	4-46	620	3-18

Two Sisters From Boston (112)	Allyson-Lawford	7-9	4-46	622	3-18			

SPECIALS

Adventure (129)					
Details under title: This Strange Adventure	Gable-Garson	6-11	3-46	616	12-24
Easy To Wed (T) (117)	Ball-Johnson	2-19	7-46	624	4-19
Green Years, The (127)	Coburn-Drake	9-3	7-46	623	3-18
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-23
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46	617	1-21

MONOGRAM

1946-47 Features		Completed (19)	In Production (2)
Westerns		Completed (8)	In Production (0)
1945-46 Features	(34)	Completed (33)	In Production (0)
Westerns	(12)	Completed (12)	In Production (0)

NEW PRODUCTIONS

LOUISIANA

Romantic Drama—Started February 14

Cast: (Governor) Jimmie Davis, Margaret Lindsay, John Gallaudet, Ralph Fretto, Mary Field, Lee (Lasses) White, Dottye D. Brown, Andrew Tombes

Director: Phil Karlson Producer: Lindsley Parsons

Story: Life story of the Governor of Louisiana who started as a singing cowboy.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Gangster, The	Sullivan-Bellta	2-17			

COMPLETED —— 1946-47 ——

Black Gold (C)	Quinn-DeMille	12-23	5-31		
Bringing Up Father (68)	Yule-McManus	6-24	11-23	604	12-9
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	5-13	9-14	601	11-25
Drifting Through	Wakeley-Morley				
Fall Guy	Pierce-Loring	11-25	2-22		
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The	Granville-Castle	11-25	3-22		
Ginger (67)	Albertson-Reed	9-2	1-4	609	
Hard Boiled Mahoney	Gorcey-Loring	2-3	4-26		
Details under title: Panic					
High Conquest	Lee-Roland	12-23	4-19		
It Happened on Fifth Avenue (115)	DeFore-Ruggles			2-17	
Land of The Lawless	Brown-Hatton	1-20	5-3		
Mr. Hex (63)	Gorcey-Robbins	9-2	12-7	608	
Raiders of the South (58)	Brown-Hatton	9-2	1-18	664	
Details under title: Draw When You're Ready					
Rainbow Over The Rockies (54)	Wakely-Stirling	8-19	2-8	683	
Riding the California Trail (61)	Roland-Loring	10-14	1-11	610	
Details under title: Cisco and The Angel					
Silver Stallion (59)	Sharpe-Mason	Reissue	12-14	612	
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Bellta-Sullivan	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Teen-agers Go West	Stewart-Preisser	10-28			
Tragic Symphony	Hardwicke-Long	2-3			
Trailing Danger (58)	Brown-Hatton	3-15		676	
Trap, The (68)	Toler-Chandler	8-19	11-30	607	
Vacation Days (68)	Preisser-Stewart	10-28	1-25	611	
Violence	Coleman-O'Shea	12-23			
Valley of Fear (54)	Brown-Hatton	2-15		675	
Wife Wanted (73)	Francis-Shayne	6-24	11-2	605	

—— 1945-46 ——

Beauty and the Bandit	Roland-Ames	8-5	10-26	531	
Details under title: Cisco Kid No. 3					
Allotment Wives (88)	Francis-Kelly	6-25	12-24	505	12-10
Behind the Mask (67)	Richmond-Reed	10-29	5-11	526	
Details under title: The Shadow's Shadow					
Below The Deadline (65)	Douglas-Ames	4-29	8-3	520	
Details under title: Jampin' Joe					
Black Market Babies (71)	Richmond-Hayes	3-18	6-1	508	
Border Bandits (57)	Brown-Hatton	8-20	1-12	565	
Bowery Bombshell (65)	Gorcey-Hall	4-15	7-20	511	
Details under title: Hot Money					
Dark Alibi (65)	Toler-Lorring	12-24	5-25	519	
Don't Gamble With Strangers (68)	Richmond-Hayes	3-18	6-22	508	9-30
Details under title: Charlie Chan at Alcatraz					
Face of Marble, The (72)	Carradine-Drake	10-15	2-2	528	
Fear (68)	Cookson-William	7-23	3-2	507	
Details under title: Suspense					
Freddie Steps Out (75)	Stewart-Preisser	3-18	6-29	515	7-8
Details under title: High School Scandals					
Gentlemen from Texas, The (60)	Brown-Hatton	3-18	6-8	562	
Details under title: The Fighting Texans					
Gay Cavalier, The (65)	Roland-Ames	12-24	3-30	529	
Haunted Mine, The (52)	Brown-Hatton	10-29	3-2	566	
High School Hero (69)	Stewart-Preisser	6-10	9-7	517	
In Fast Company (63)	Gorcey-Hall	2-18	6-22	510	8-19
Details under title: In High Gear					
Joe Palooka, Champ (70)	Kirkwood-Knox	12-24	5-28	502	4-29
Junior Prom (69)	Stewart-Preisser	11-26	5-10	514	5-13
Details under title: High School Kids					
Live Wires (65)	Gorcey-Drake	10-1	1-12	509	
Details under title: Stepping Around					
Lonesome Trail (55)	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Missing Lady, The (60)	Richmond-Reed	4-29	8-17	525	
Details under title: Jade Lady					
Moon Over Montana (54)	Wakely-Holt	12-10	2-16	572	
Red Dragon, The (64)	Toler-Feng	9-17	2-9	513	4-13
Details under title: Charlie Chan in Mexico					
Shadows On The Range (57)	Brown-Hatton	5-13	8-3	567	
Details under title: Roaring Range					
Shadows Over Chinatown (64)	Toler-Young	4-1	7-27	518	10-28
Details under title: Corpus Delicti					
South of Monterey (63)	Roland-Riordan	4-15	7-13	530	
Details under title: Romance of the Rancho					
Shadow Returns, The (61)	Richmond-Reed	10-29	2-16	527	
Silver Range (55)	Brown-Hatton	7-22	11-2	563	
Details under title: The Silver Trail					
Spook Busters (68)	Gorcey-Hall	5-27	8-24	512	
Details under title: The Shadow					
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-2	516	3-18
Details under title: Gregory					
Sunbonnet Sue (90)	Regan-Storm	5-14	1-10	501	10-15
Strange Voyage (61)	Albert-Taylor	7-6		521	8-19
Swing Parade of 1946 (75)	Storm-Reagan	8-6	3-16	503	9-2
Trail to Mexico (56)	Wakely-White	4-29	6-29	574	
Trigger Finger (54)	Brown-Hatton	6-24	9-21	568	
Under Arizona Skies (60)	Brown-Hatton	2-4	4-27	561	
Details under title: Code of The Drifter					
West of The Alamo (57)	Wakely-White	2-4	4-20	573	

PARAMOUNT

1946-47 Features	Completed (33)	In Production (2)
1945-46 Features	Completed (25)	In Production (0)

NEW PRODUCTIONS

ALBUQUERQUE (Cinecolor)

Western—Started February 14

Cast: Randolph Scott, Barbara Britton, George (Gabby) Hayes, Russell Hayden, Catherine Craig and Lon Chaney

Director: Ray Enright Producer: Pine and Thomas

Story: Struggle for the control of freight delivery in 1880.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.

IN PRODUCTION

Road To Rio	Crosby-Hope	1-6			

—— 1946-47 ——

COMPLETED

NOT DESIGNATED

Adventure Island (C)	Calhoun-Fleming	9-30			
Albuquerque	Scott-Britton	2-3			
Blaze of Noon	Baxter-Holden	11-11			
Big Town (60)	Reed-Brooke	12-24		4622	
Blue Skies (T) (107)	Crosby-Astaire	8-6	12-27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9			
California (T) (97)	Stanwyck-Milland	12-10	2-21	4606	12-23
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers			4623	
Dear Ruth	Caulfield-Holden	9-2			
Desert Fury (T)	Scott-Hodiak	9-2			
Details under title: Desert Town					
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17
Details under title: Third Avenue					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Fear In The Night (72)	Kelly-York	4-29		4621	
Golden Earrings	Milland-Dietrich	8-19			
I Cover Big Town (63)	Reed-Brooke	6-10		4624	
I Walk Alone	Lancaster-Scott	12-23			
Details under title: Deadlock					
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	
Details under title: Take This Woman					
Jungle Flight (67)	Lowery-Savage	6-24		4625	
Ladies' Man (91)	Bracken-Welles	11-26	2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	4609	
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Perils of Pauline (T)	Hutton-Lund	3-18			
Saigon	Ladd-Lake	12-9			
Seven Were Saved (73)	Denning-Crain	4-1		4620	
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608	2-17
Trouble With Women, The	Milland-Wright	6-11			
Two Years Before the Mast (98)	Ladd-Donlevy	5-1	11-22	4601	9-2
Unconquered (T)	Cooper-Goddard	8-19			
Variety Girl	Hatcher-Kelley	11-11			
Welcome Stranger (107)	Crosby-Caulfield	3-18			
Where There's Life	Hope-Hasso	4-15			
Wild Harvest	Ladd-Lamour	9-16			
Details under title: The Big Harvest					

RE-ISSUES

Jungle Princess, The (84)	Lamour-Milland	9-1	R5	3620	
Plainsman, The (113)	Cooper-Arthur	9-1	R5	3624	

COMPLETED —— 1945-46 ——

BLOCK NO. SIX

O. S. S. (107)	Ladd-Fitzgerald	2-18	7-26	4526	5-13
Searching Wind, The (108)	Young-Sidney	1-21	8-9	4527	9-13
Strange Love of Martha Ivers (116)	Stanwyck-Heflin	10-15	9-13	4529	5-13
Details under title: Love Lies Bleeding					
Swamp Fire (70)	Weissmuller-Grey	11-12	9-6	4528	5-13

SPECIALS

Monsieur Beaucaire (T) (93)	Hope-Caulfield	9-17	8-30	4532	5-27
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10

PRC

1946-47 Features		Completed (14)	In Production (2)
Westerns		Completed (5)	In Production (0)
1945-46 Features		Completed (20)	In Production (0)
Westerns		Completed (16)	In Production (0)

NEW PRODUCTIONS

SILENT VOICE

Mystery—Started February 19

Cast: Sheila Ryan, Edward Norris, Chill Wills, Kenneth Felt

Director: Basil Wrangell Producer: Marvin Stahl

Story: Murder in a picture studio involves singing star and ghost voice.

GANGWAY FOR MURDER

Drama—Started February 24

Cast: Anabel Shaw, Robert Lowery

Director: William Beaudine Producer: Buck Gottlieb

Story: Maltreatment of veterans in the housing shortage.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
COMPLETED — 1946-47 —					
Border Feud	LaRue-Marlen	12-23			
Born To Speed (61)	Sands-Wall	8-19	1-12		2-3
Details under Eagle-Lion heading					
Brute Man, The (58)	Hatton-Adams	11-26	10-1		11-25
Details under Universal Release Chart					
Devil On Wheels, The (67)	Cardwell-Ford	9-30	2 15		2-3
Driftin' River (55)	Dean-Ales	7-22	10-1		11-11
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23		10-14
Outlandor, The	Pendleton-Whipper				
Pay-Off, The					
Details under title: It's All In the Game					
Philo Vance's Gamble	Curtis-Austin	11-25			
Details under title: Philo Vance's Secret Mission					
Philo Vance, Gentleman Sleuth	Wright-Austin	1-6			
Details under title: Philo Vance No. 3					
Philo Vance Returns					
Details under title: Philo Vance's Gamble	Curtis-Ryan	10-14	2-22		
Red Stallion (C)	Paige-Nash	10-14			
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16			
Stars Over Texas	Dean-Ates	9-16	11-18		
Step Child	Austin-Joyce	2-3			
Three On A Ticket	Beaumont-Walker	10-28			
Details under title: The Corpse Came Calling					
Too Many Winners	Beaumont-Marshall	2-17			
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28		12-23
Wild Country (C) (59)	Dean-Ates	1-17			2-3
Wild West (C) (73)	Dean-Ales	5-27	1-21		1-20
Details under title: Melody Round-Up					
— 1945-46 —					
Accomplice (68)	Arlen-Borg	9-29			10-28
Ambush Trail (58)	Steele-Saylor	2-17			
Avalanche (68)	Cabot-Borg	3-4	6-20		5-21
Blonde For A Day (67)	Beaumont-Walker	5-3	8-22		8-19
Details under title: Blondes On the Loose					
Caravan Trail, The (Cinecolor) (65)	Dean-Carlin	10-1	4-20		4-29
Club Havana (62)	Lindsay-Neal	5-28	10-23		11-26
Colorado Serenade (68)	Dean-Ates	6-30			
Danny Boy (66)	Henry-Johnson	8-6	1-8		
Detour (69)	Savage-Neal	6-25	11-30		12-24
Devil Bat's Daughter	LaPlanche-James	1-21	4-15		
Don Ricardo Returns	Colby-Isabelita	8-19	10-21		
Down Missouri Way (74)	O'Driscoll-Wright	4-29	8-15		11-11
Details under title: Missouri Hayride					
Enchanted Forest, The (Cinecolor) (80)	Lowe-Joyce	1-22	12-8		10-1
Flying Serpent, The (60)	Lewis-Kramer	9-3	2-20		2-18
Gas House Kids (68)	Halop-Lowery	8-19	10-14		12-9
Gentlemen with Guns	Crabbe-St. John	1-21	3-27		
Ghost of Hidden Valley	Crabbe-St. John	4-29	6-3		
How Do You Do? (83)	Gordon-Windsor	8-6	12-24		11-26
I Ring Doorbells (67)	Shayne-Gwynne	10-2	2-25		9-16
Lady Chaser	Lowery-Savage	9-2	10-21		
Details under title: Lady Killer					
Larceny in Her Heart (68)	Beaumont-Walker	3-18	7-10		6-10
Details under title: Crime in The Night					
Lighthouse	Litel-Lang	9-30	1-10		
Lightning Raiders (61)	Crabbe-St. John	10-15	1-7		
Mask of Dijon (73)	Von Stroheim-Bates	11-26	4-9		8-19
Murder Is My Business (65)	Beaumont-Walker	12-26	4-10		5-13
Navajo Kid (59)	Steele-Saylor	10-15	11-21		
Outlaws of the Plains (56)	Crabbe-St. John	9-22			12-9
Overland Riders (54)	Crabbe-St. John	6-24	8-21		10-14
Details under title: Buster Crabbe No. 8					
Prairie Badmen	Crabbe St. John	4-29	7-17		
Details under title: Dangerous Mea					
Prairie Rustlers (55)	Crabbe-St. John	9-17	11-7		
Details under title: Buster Crabbe No. 1					
Queen of Burlesque (67)	Ankers-Young	4-1	7-24		8-5
Romance of the West (60)	Dean-Barton	8-6	3-20		11-11
Secrets of A Sorority Girl	Ware-Vallin	8-1			9-16
Six Gun Man (60)	Steele-Carlin	10-29	2-1		
Details under title: Six-Gun For Hire					
Strange Holiday (61)	Rains-Holden	9-2			9-30
Strangler of The Swamp (60)	LaPlanche-Edwards	9-3	1-1		

REPUBLIC

1946-47 Features		Completed (20)	In Production (0)
Westerns		Completed (13)	In Production (1)
Serials		Completed (3)	In Production (0)
1945-46 Features	(40)	Completed (38)	In Production (0)
Westerns	(16)	Completed (23)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

SPRINGTIME IN THE SIERRAS (Trucolor)

Western—Started February 12

Cast: Roy Rogers, Andy Devine, Jane Frazee, Bob Nolan and the Sons of the Pioneers, Stephanie Bachelor, Roy Barcroft, Harry Cheshire

Director: William Witney Assoc. Producer: Edward J. White

Story: Rogers defeats men trying to sell false gold mine.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED — 1946-47 —					
Affairs of Geraldine (68)	Withers-Withers	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor)	Hale-Booth				
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-5	641	
Bells of San Angelo (Trucolor)	Rogers-Evans	12-23	4-15		
Blackmail	Marshall-Mara	1-6			
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)					
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	607	2-17
Crime Passionnelle	Carroll-Ralston				
Fabulous Suzanne, The (71)	Britton-Vallee	3-18	12-15	604	
Ghost Goes Wild	Ellison-Gwynne	3-8		605	
G-Men Never Forget (Serial)					
Hit Parade of 1947	Albert-Moore	9-16	3-22		
Homesteaders of Paradise Valley	Lane-Blake	4-1			
Jungle Girl (Serial)	Clifford-Neal	Reissue			
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601	9-30
Details under title: Concerto					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21		
End of the Rainbow	Eddy-Massey	11-25			
Details under: Untitled					
Oregon Trail Scouts	Lane-Blake	9-2			
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15	606	
Marshal of Crippled Creek	Lane-Blake	11-25			
Pilgrim Lady, The (67)	Mara-Douglas	3-18	1-22	682	2-3
Details under title: The Inner Circle					
Rustlers of Devil's Canyon	Lane-Blake	10-14			
Saddle Pals	Autry				
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	651	
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9
Song of the Golden West (Trucolor)	Rogers				
Son of Zorro (Serial)	Turner-Stewart		1-18	691	
Spoilers of The North (66)	Kelly-Booth	8-9	4-24		
Stagecoach to Denver (56)	Lane-Blake	12-23		662	
That Man of Mine	Ameche-McLeod	11-11			
Details under title: Gallant Man					
That's My Girl (Trucolor)	Barry-Roberts	8-6	3-15		
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682	2-3
Trespasser, The	Evans-Douglas	2-17			
Details under title: The Finger Woman					
Twilight of The Rio Grande	Autry-Mara	1-20	4-1		
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15	663	2 17
Winter Wonderland	Roberts-Drake	5-1			
Details under title: Snow Cinderella					
Wyoming	Elliott-Ralston	11-25			
Web of Danger	Mara-O'Flynn	10-28			
Yankee Fakir	Fowley-Woodbury	4-1			
— 1945-46 —					
Alias Billy The Kid (56)	Carson-Stewart	12-24	4-17	555	
California Gold Rush (56)	Elliott-Fleming	4-30	2-4	565	
Cat Man of Paris, The (65)	Esmond-Aubert	10-1	4-20	514	
Conquest of Cheyenne (56)	Elliott-Fleming	10-29	7-22	568	
Crime of the Century (56)	Bachelor-Browne	10-29	2-28	511	6-24
Crimson Ghost, The (Serial)	Stirling-Oglsby	4-15	10-26	584	
Daughter of Don Q (Serial)	Booth-Allen	1-21	7-27	583	
Days of Buffalo Bill (56)	Carson-Stewart	10-1	2-8	554	
Earl Carroll's Sketchbook (90)	Moore-Marshall	3-18	8-13	530	9-2
El Paso Kid (55)	Carson-Harmon	5-22		556	
French Key, The (67)	Dekker-Ankers	10-29	5-18	519	7-8
Gay Blades (67)	Ashley-Rogers	12-10	1-25	509	4-29
G. I. War Brides (69)	Ellison-Lee	4-29	8-12	528	10-14
Guy Could Change, A (65)	Lane-Frazee	6-25	1-27	508	2-4
Glass Alibi, The (68)	Wrixon-Fowley	12-24	4-27	516	5-27
Heldorado	Rogers-Evans	7-22	12-5		
Home In Oklahoma (72)	Rogers-Evans	6-24	11-8	5542	12-23
Home On the Range (55)	Hale-Booth	11-26	4-18	5501	4-29
Details under title: West of God's Country					
In Old Sacramento (89)	Moore-Elliott	12-10	5-31	517	5-13
Invisible Informer (57)	Stirling-Henry	2-18	8-19	529	10-14
Inner Circle, The (57)	Douglas-Roberts	2-18	8-7	526	
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15	4-27	582	
Last Crooked Mile, The (67)	Barry-Savage	12-10	8-9	527	9-30
Last Frontier Uprising (Trucolor) (67)	Hale-Booth		10-22	5504	
Madonna's Secret, The (79)	Lederer-Patrick	10-1	2-16	510	3-18
Man from Rainbow Valley (M) (57)	Hale-Booth	4-29	12-5	5503	1-20
Murder in the Music Hall (84)	Ralston-Marshall	10-29	4-10	512	3-4
My Pal Trigger (79)	Rogers-Evans	3-4	7-12	5541	7-22
Mysterious Mr. Valentine (56)	Stirling-Henry	6-10	9-3	531	
Night Train to Memphis (67)	Acoff-Mara	11-12	7-12	523	8-19
One Exciting Week (69)	Pearce-Harris	12-24	6-8	521	7-8
Out California Way (M) (67)	Hale-Booth	4-29	9-6	5503	
Passkey to Danger (58)	Bachelor-Mara	5-11		518	8-19
Phantom Rider, The (Serial)	Kent-Stewart	8-6	1-26	581	
Plainsman and The Lady (87)	Elliott-Ralston	4-29	11-15	532	11-25
Rainbow Over Texas (65)	Rogers-Evans	4-1	5-9	448	6-10
Red River Renegades (55)	Carson-Stewart	4-1	7-25	557	
Rendezvous With Annie (89)	Albert-Marlowe	3-18	7-19	525	9-2
Rio Grande Raiders (56)	Carson-Stewart	9-9		558	
Roll On, Texas Moon (68)	Rogers-Evans	5-13	9-12	542	11-11
Details under title: Shine On Texas Moon					
Rough Riders of Cheyenne (56)	Carson-Stewart	5-14	11-1	552	
Scotland Yard Investigator (68)	VonSt'helm-Bachelor	2-19	9-30	501	
Sheriff of Redwood Valley (56)	Elliott-Fleming	7-23	3-29	566	
Song of Arizona (68)	Rogers-Evans	12-24	3-9	447	4-15
Song of Mexico (57)	Mara-Barrier	12-28		506	5-27
Spectre of the Rose (90)	Kurov-Essen	11-26	7-5	524	6-10
Stranne Impersonation, A (68)	Marshall-Gargan	8-6	3-16	513	4-1
Sun Valley Cyclone (55)	Elliott-Fleming	9-17	5-10	567	
That Brennan Girl (95)	Donn-Freeman	5-13	12-23	533	12-9
Traffic In Crime (56)	Richmond-Mara	4-1	6-28	522	10-14
Undercover Woman (56)	Bachelor-Livingston	11-26	4-15	511	9-2
Details under title: Passkey to Danger					
Under Nevada Skies (69)	Rogers-Evans	4-15	8-26	541	9-16
Valley of the Zombie, The (56)	Booth-Livingston	9-17	5-24	520	7-8
Wagon Wheels Westward (56)	Elliott-Fleming	4-16	12-21	564	
Woman Who Came Back, The (68)	Kelly-Lader	4-30	12-13	507	1-21
Details under title: The Web					

RKO RADIO

1946-47 Features	Completed (42)	In Production (3)
1945-46 Features	Completed (39)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
If You Knew Susie	Cantor-Davis	1-20			
Indian Summer	Knox-Sothern	1-20			
Tycoon (T)	Wayne-Day	2-3			
COMPLETED — 1946-47 —					
BLOCK NO. ONE					
Great Day (69)	Robson-Portman	Foreign		703	7-2
Lady Luck (97)	Young-Hale	10-29		702	7-2
Sister Kenny (116)	Russell-Knox	11-12		701	7-2
Step By Step (62)	Tierney-Jeffreys	1-21		705	7-2
Sunset Pass (60)	Warren-Leslie	12-10		704	7-2
BLOCK NO. TWO					

Child of Divorce (62) Moffett-Toomey 3-4.....708..10-28
Criminal Court (62) Conway-O'Driscoll ..3-18. 709....9-2
Genius At Work (61) Carney-Brown 9-3.....710....8-1
Nocturne (88) Raft-Barl 5-13.....706..10-28

BLOCK NO. THREE

Dick Tracy vs. Cacball (62) Conway-Jeffreys 4-1.....714..11-25
Falcon's Adventure, The (61) Conway-Meredith ...4-29.....715..12-23
Locket, The (86) Day-Aherne 4-1.....711..12-23
Details under title: A Time to Kill
San Quentin (66) Tierney-Carr 8-19.....712..12-23
Vacation in Reno (60) Haley-Jeffreys 2-4.....11-11

BLOCK NO. FOUR

Beat the Band Langford-Kreps 6-24.....
Code of The West Warren-Aldan 7-22.....
Devil Thumbs A Ride, The Tierney-Leslie 7-3.....
Farmer's Daughter, The Young-Cotten 5-27.....
Details under title: Katie for Congress
Trail Street Scott-Jeffreys 8-19.....

NOT DESIGNATED

Amazing Mr. Hammer, The O'Brien-Slezak 6-24.....
Details under title: Riffraff
Bachelor and The Bobby-Soxer, The Grant-Loy 8-6.....
Banjo Moffett-White 9-16.....
Born To Kill Trevor-Tierney 5-27.....
Details under title: Deadlier Than the Male
Dick Tracy's Dilemma Byrd-Christopher ..11-11.....
Details under title: Dick Tracy vs. the Claw
Fascinating Nuisance Williams-Hale 2-4.....
Details under title: Master Minds
Flight Brodie-Long 12-9.....
Fugitive, The Fonda-Del Rio 1-6.....
Honeymoon Temple-Madison 4-1.....
Long Night, The Fonda-Bel Geddes ..9-16.....
Magic Town Stewart-Wyman ...11-25.....
Out of the Past Mitchum-Greer ...10-28.....
Details under title: Build My Gallows High
Seven Keys to Baldpate Terry-White 11-25.....
So Well Remembered Scott-Mills
Tarzan and the Huntress Weissmuller-Joyce .10-14.....
They Won't Believe Me Young-Hayward 8-19.....
Thunder Mountain Holt-Hyer 10-28.....
Under the Tonto Rim Holt-Leslie 1-20.....
Woman on The Beach Bennett-Ryan 2-4.....
Details under title: Desirable Woman

SPECIALS

Best Years of Our Lives, The (172) Loy-March 4-29.....12-9
It's A Wonderful Life (129) Stewart-Reed 4-29.....781..12-23
Notorious (101) Bergman-Grant ...10-29.....761....8-5
Secret Life of Walter Mitty (T) Kaye-Mayo 4-29.....
Song of the South (T) (94) Disney Cartoon Feature 791..11-11
Sinbad The Sailor (T) (117) Fairbanks-O'Hara 3-4.....1-20

—— 1945-46 ——

BLOCK NO. FOUR

Deadline at Dawn (83) Hayward-Williams ..5-28.....617....3-4
From This Day Forward Fontaine-Stevens ...9-3.....616....3-4
Details under title: All Brides are Beautiful
Game of Death (70) Loder-Long 2-19.....619..12-10
Details under title: The Most Dangerous
Riverboat Rhythm (64) Errol-Newton 7-9.....620....3-4
Tarzan and the Leopard Woman (72) Weismuller-Joyce ...8-10.....618...2-18

BLOCK NO. FIVE

Badman's Territory (98) Scott-Richards 10-1.....622...4-29
Ding Dong Williams (62) Vernon-McGuire ...5-14.....623...4-29
Partners In Time (76) Goff-Lauck 625...4-29
Truth About Murder, The (63) Granville-Conway ..7-23.....624...4-29
Details under title: The Lie Detector
Without Reservations (107) Colbert-Wayne ...10-29.....621...5-13
Details under title: Thanks God, I'll Take It From Here)

BLOCK NO. SIX

Bamboo Blonde (68) Langford-Wade 9-17.....630...6-24
Bedlam (79) Karloff-Lee 8-6.....628...5-13
Details under title: A Tale of Bedlam
Crack-Up (93) O'Brien-Trevor 1-21.....627...6-24
Falcon's Alibi, The (62) Conway-Corday 8-20.....629...5-13
Till the End of Time (105) McGuire-Madison .10-29.....626...6-24
Details under title: The Dream at Home

SPECIALS

Along Came Jones (90) Cooper-Young 11-27.....681...6-25
Belle of St. Mary's, The (125) Crosby-Bergman 3-5.....661..11-26
Heartbeat (102) Rogers-Aumont 8-20.....662...4-29
Kid From Brooklyn, The (T) (114) Kaye-Mayo 6-25.....652....4-1
Make Mine Music (75) Disney Cartoon Feature 692 ..4-29
Stranger, The (95) Robinson-Young ..10-29.....683...5-27
Tomorrow Is Forever (105) Colbert-Welles 4-2.....682...1-21
Wonder Man (T) (98) Kaye-Mayo 7-24.....651...4-30

REISSUE

Pinocchio (T) Disney Cartoon Feature 691.....

SCREEN GUILD

Features Completed (8) In Production (1)

NEW PRODUCTIONS

SHOOT TO KILL

Murder Mystery—Started February 11

Cast: Russell Wade, Susan Walters, Edmund MacDonald, Douglas Blackley, Vince Barnett, Gene Rodgers

Producer-Director: William Berke Assistant: Byron Roberts

Story: Crooked district attorney tries to take over town but a newspaper man stops him.

RELEASE CHART

COMPLETED —— 1946-47 ——

Belle of San Fernando Woods-Warren 11-25.....
Buffalo Bill Rides Again Arlen-Holt 11-25.....
Bush Pilot Hudson-LaRue Foreign.....
My Dog Shep Neil-Chapman 9-2.....
North Canadian Skies Hayden-Cooper
Queen of The Amazon Morison-Lowery 9-30.....
Renegade Girl Curtis-Savage 9-30.....
Rolling Home Parker-Hayden 7-8.....
Details under title: One More Chance

SELZNICK—S.R.O.

Features Completed (1) In Production (2)

NEW PRODUCTIONS

PORTRAIT OF JENNY

Drama—Started February 15

Cast: Joseph Cotten, Jennifer Jones

Director: William Dieterle Producer: David Hempstead

Story: An artist and his imagined love.

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev.

IN PRODUCTION

Paradine Case, The Todd-Peck 12-23.....SRO.....

COMPLETED

Duel In the Sun (T) Jones-Cotten 3-19.....SRO.....

20th CENTURY-FOX

1946-47 Features Completed (29) In Production (3)
1945-46 Features Completed (35) In Production (0)

RELEASE CHART

Title—Running Time Cast Details Rel. No. Rev.

IN PRODUCTION

Captain From Castile (T) Powers-Peters 12-9.....
Forever Amber Darnell-Wilde 11-11.....
Ghost and Mrs. Muir, The Harrison-Tierney ...12-9.....

—— 1946-47 ——

Backlash Travis-Rogers 9-30.....
Black Beauty (74) Freeman-Denning ..12-10...Sept....636...8-19
Bob, Son of Battle (T) Garner-McCallister ..7-22.....
Details under title: The High Window
Boomerang (88) Andrews-Wyatt 9-30...Feb....706....2-3
Bowery, The (84) Raft-Beery Reissue....Oct....642.....
Brasher Doubloon, The (72) Montgomery-Guild ...7-22...Feb....707...2-17
Carnival In Costa Rica (T) Haymes-Holm 4-29.....
Claudia and David (78) McGuire-Young 3-18...Sept....637....8-5
Dangerous Millions (69) Taylor-Drake 7-8...Dec....648...12-9
Homestretch (T) Wilde-O'Hara 7-22.....
Miracle on 34th Street Payne-O-Hara 12-9.....
Details under title: Big Heart
I Wonder Who's Kissing Her Now (T) Haver-Stevens 8-6.....
Jewels of Brandenburg Travis-Cheirel
Late George Apley, The (98) Colman-Cummins 7-8.....2-17
Home Sweet Homicide (70) Bari-Scott 3-18...Oct....640....8-5
If I'm Lucky (79) Blaine-James 4-29...Sept....638....9-2
Details under title: That's for Me
Margie (T) (94) Craine-Young 2-18...Nov....646..10-28
Mother Wore Tights Grable-Dailey 11-11.....
My Darling Clementine (T) (97) Fonda-Darnell 4-29...Nov....645..10-14
Razor's Edge, The (146) Power-Tierney 4-15...Jan....701..11-25
Shocking Miss Pilgrim, The (T) (86) Grable-Haymes 12-10...Jan....703....1-6
Strange Journey (65) Kelly-Massen 5-27...Feb....708...9-16
Details under title: Flight To Paradise
Sun Valley Serenade (86) Henie-Payne Reissue...Sept....641.....
13 Rue Madeleine (95) Cagney-Annabella 6-10...Jan....702....1-6
Three Little Girls In Blue (T) (90) Haver-Montgomery .11-26....Oct....639...9-16
Wake Up and Dream (T) (92) Payne-Haver 5-14...Dec....649.....
Wanted for Murder (91) Portman-Grey ...Foreign....Nov....644..11-11

REISSUES

Alexander's Ragtime Band (106) Power-Faye Feb....709.....
Les Miserables (105) March-Laughton Jan....704.....
Stanley and Livingstone (101) Tracy-Greene Jan....705.....

COMPLETED —— 1945-46 ——

NOT DESIGNATED

Anna and The King of Siam (128) Dunne-Harrison 12-10...Aug....634...6-10
Bell for Adano, A (103) Hodiak-Tierney 11-13...Aug.....601....7-9
Centennial Summer (T) (102) Crain-Wilde 9-17...Aug....633...6-10
Cluny Brown (100) Jones-Boyer 12-24...June....628...5-27
Crimson Key, The Taylor-Dowling 2-3.....
Dark Corner, The (99) Bail-Stevens 12-10...May....625....4-15
Deadline For Murder (65) Kelly-Ryan 3-18...Aug....635...6-24
Do You Love Me? (91) O'Hara-Haymes 4-30...May....626.. 4-29
Junior Miss (94) Garner-Joslyn 2-19...Aug....603...6-25
It Shouldn't Happen To A Dog (70) Landis-Joslyn 2-4...July....632...5-27
Moss Rose Mature-Cummins 12-9.....
Rendezvous 24 (70) Gargan-Palmer 1-21...May....627...5-13
Somewhere In the Night Hodiak-Guild 12-10...June....629...5-13
Smoky (T) (87) MacMurray-Baxter ..7-23...July....631...6-24
Strange Triangle (65) Hasso-Shepperd 1-7...June....630...5-27

UNITED ARTISTS

1945-46-47 Features Completed (48) In Production (4)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn).

NEW PRODUCTIONS

ATLANTIS

Adventure Drama—Started February 18

Cast: Maria Montez, Jean Pierre Aumont, Dennis O'Keefe, Milada Mladova

Director: Arthur Ripley Producer: Seymour Nebenzal

Story: A cruel and amorous queen of a lost continent lures wandering man.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Body and Soul	Garfield-Palmer	1-20			
Little Prince, The	Harman-Ising Cartoon				
Vendetta	DeGeorge-Brooke	8-19			
—— 1945-46-47 ——					
Abie's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Chy	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C)	Mart.n-Rafferty	8-19		R-C	
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20	Rgs	9-30
Details under title: Me and Mr. Satan					
Arch of Triumph	Bergman-Boyer	7-22		Ent	
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Caesar and Cleopatra (T) (126)	Olivier-Leigh	For	8-16	GFD	9-2
Carnegie Hall	Hunt-Prince			LeB-M	
Chaso, The (86)	Cummings-Morgan	6-24	11-22	Neb	11-11
Christmas Eve	Ratt-Blondell	12-9		Bgs	
Cobneabana	Miranda-Mark	12-9		Csl	
Curley	Rafferty-Olsen	5-27		Ro	
Dangerous Venture	Boyd-Alexander	8-5		Rach	
Dishonored Lady	Lamarr-O'Keete	5-27		Smg	
Devil's Playground, The (62)	Boyd-Clyde	5-27	11-15	B B	9-30
Fabulous Joe, The	Abel-Grahame	8-6		Ro	
Fabulous Dorseys, The	Dorsey-Blair	8-5	2-21	Rgs	
Fanny by Gaslight	Mason-Calvert	For		GFD	
Fool's Gold (63)	Cummings-Donlevy	12-23		B B	11-11
Heaven Only Knows	Boyd-Clyde	5-27	1-31		
Henry V (T) (134)	Olivier-Newton	For		GFD	4-29
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	5-24		Ro	
Happy Holiday	Boyd-Ware	9-30		Rehl	
Johnny in the Clouds (88)	Montgomery-Mills	For	3-15	GFD	12-11
Little Iodine (57)	Marlowe-Cramer	4-29	10-11	R.C.	9-16
Macomber Affair, The	Peck-Bennett	4-29	3-21	Rog	
Details under title: The Short, Happy Lit	All-Star	8-5		Bon-Mer	
Miracle Can Happen, A	Raft-Sidney	3-4	8-2	Rog	10-14
Mr. Ace (84)				Chn	
Details under title: Mr. Ace and the Queen	Chaplin-Rays	6-24		Lev	
Monsieur Verdeax					
Details under title: Comedy of Murders					
New Orleans	deCordova-Patrick	9-30	4-18	L.L	5-13
Night in Casablanca, A (89)	Marx Brothers	10-15	5-10		
Other Love, The	Stanwyck-Niven	10-28		Ent	
Outlaw, The (114)	Russell-Huston			Hug	4-1
Personal Column	Sanders-Ball	11-11			
Fun On A Week-end	Braeken-Lane	7-8	3-14	Stn	
Details under title: Strange Bedfellows				Low	
Private Affairs of Bel Ami	Sanders-Lansbury	5-13	3-7	Ent	
Ramrod	McCrea-Lake	6-20	5-2		
Rebecca (130)	Fontaine-Olivier	Rolssno	4-26	Szk	
Red House, The (100)	Rob'son-McCallister	5-13	2-7	Lsr	2-17
Red River	Wayne-O'Sheridan	9-30		Hks	
Scandal in Paris, A (100)	Sanders-Hasso	10-29	4-19	Psb	8-5
Sin of Harold Diddlebock, The	Lloyd-Walburn	10-1	4-4	Stg	
Stork Bites Man	Cooper-Roberts	2-3			
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg	11-25
Susie Steps Out (65)	Brace-Caldwell	5-27	12-13	R.C.	12-9
Details under title: Miss Television					
Unexpected Guest (67)	Boyd-Tate	9-2	3-28	Rel	1-20
Details under title: Whispering Walls					
Who Killed Doc Robin? (C)	Olson-Jannsen	9-30		Ro	
Details under Misc. Independents Chart					
Young Widow (93)	Russell-Hayward	3-5	3-1	Smg	3-4

UNIVERSAL-INTERNATIONAL

1946-47 Features		Completed (30)	In Production (2)
Serials		Completed (0)	In Production (0)
1945-46 Features	(48)	Completed (48)	In Production (0)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

BRUTE FORCE
Drama—Started February 17
Cast: Burt Lancaster, Hume Cronyn, Charles Bickford, Sam Levene, Jeff Corey, John Hoyt, Charles McGraw, Sir Lancelot, Vince Barnett, Whitner Bissell, Jack Overman, Ann Blyth, Ella Raines, Yvonne De Carlo
Director: Jules Dassin Producer: Mark Hellinger
Story: The tale of an ex-convict and his gang.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
—— 1946-47 ——					
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
Beck Privates Come Home	Abbott-Costello	12-9			
Captive Heart, The	Rodgrave-Johns	Foreign			
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Oct.	Jnsn	10-14
Egg and I, The	Colbert-MacMurray	12-9			
I Know Where I'm Going	Hiller-Livesy	Foreign			
I'll Be Yours (93)	Durbin-Drake	9-20	Jan		1-20
Ivy	Fontaine-Knowles	12-23			
Johnny Frenchman (104)	Rosay-Roo	Foreign			12-23
Lady Surrenders, A	Lockwood-Granger	Foreign			
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Doll (94)	Rogers-Niven	6-24	Nov		12-9
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar		
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov	603	11-11
Pirates of Monterey (T)	Montez-Cameron	5-13			
Slave Girl	DeCarlo-Brent	8-5			
Smash-Up (103)	Hayward-Bowman	6-10	Mar		2-17
Details under title: Love Takes a Holiday					
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar		2-3
Details under title: Scherezade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign			1-6
Secret Beyond the Door					
Swell Guy (87)	Tafts-Blyth	6-24	Jan		12-23
Temptation (98)	Oberon-Brent	4-29	Dec		1-6
Details under title: Bella Donna					
Time Out of Mind	Colbert-MacMurray	10-28			
They Were Sisters (108)	Mason-Calvert	Foreign	Sept	1065	9-16
This Happy Breed	Newton-Johnson	Foreign		GFD	
Vigilantes Retora, The (Cinecolar)	Hall-Lindsay	7-22			
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan	605	12-23
Years Between, The	Redgrave-Hobson	Foreign			
COMPLETED —— 1945-46 ——					
Blandie Ahhi (62)	Neal-O'Driscoll	1-21	4-12	527	4-19
Details under title: Design for Death					
Black Angel, The (81)	Deryea-Vincent	4-29	8-2	543	8-19
Details under title: Lesson in Love					
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532	6-10
Canyon Passage (T) (90)	Andrews-Hayward	9-3	7-26	541	8-5
Danger Woman (65)	Joyce-Porter	4-15	7-12	539	8-5
Details under title: Claudia's Wife	Arnaz-Smith	4-29	7-26	542	11-11
Cohan Pete (61)					
Dark Horse (59)	Terry-Savage	4-1	7-19	540	
Dead of the Night (79)	Redgrave-Withers	Foreign	8-23	547	7-22
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534	6-24
Details under title: Prelude to Murder					
Gentmen's Code (54)	Grant-Adams	8-5	8-30	1107	
Her Adventurous Night (65)	O'Keefe-Walker	4-29	7-5	538	7-22
Details under title: He Meant No Harm					
Inside Job (65)	Foster-Rutherford	3-18	6-28	537	7-8
Details under title: Kelly is My Name					
Killers, The (102)	Lancaster-Gardner	5-13	8-30	548	8-19
Lawless Breed, The (56)	Grant-Adams	7-22	8-16	1106	
Little Miss Big (61)	Holden-Simmons	3-4	8-30	549	11-25
Lover Come Back (90)	Brent-Hall	3-18	6-21	536	6-24
Lost City of the Jungle (Serial)	Adams-Haydn	2-18	4-23	1881	
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533	5-27
Slightly Scandalous (62)	Ryan-Brady	5-13	8-2	544	9-2
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530	5-13
Time of Their Lives, The (82)	Abbott-Costello	3-18	8-16	546	
White Tie and Tails (77)	Deryea-Raines	7-8	8-30	550	
Wild Beauty (61)	Porter-Collier	6-10	8-9	545	10-14

WARNER BROTHERS

1946-47 Features	Completed (29)	In Production (4)
1945-46 Features	Completed (22)	In Production (0)

NEW PRODUCTIONS

VOICE OF THE TURTLE
Comedy Drama—Started February 21
Cast: Eleanor Parker, Ronald Reagan, Eve Arden
Director: Irving Rapper Producer: Not named
Story: From the successful stage play about the boy and girl who fall in love too quickly.

WALLFLOWER
Comedy—Started February 14
Cast: Joyce Reynolds, Robert Hutton, Janis Paige, Edward Arnold, Barbara Brown, Don McGuire
Director: Frederick de Cordova Producer: Alex Gottlieb
Story: The ugly duckling sister takes her jitterbug sister's beau.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Unfaithful, The	Sheridan-Scott	12-9			
Unsuspected, The	Rains-Caulfield	2-3			
COMPLETED —— 1946-47 ——					
Beast with Five Fingers, The (88)	Alda-King	12-10	2-8	613	1-6
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16
Cry Wolf	Flynn-Stanwyck	5-27			
Dark Passage	Bogart-Bacall	11-25			
Deception (112)	Davis-Henreid	5-13	10-28	605	10-28
Deep Valley	Clark-Lupino	10-14			
Escape Me Never	Flynn-Lupino	11-26			
Humoresque (125)	Crawford-Garfield	12-24	1-25	612	1-6
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Life With Father (T)	Donne-Powell	4-15			
Love and Learn	Carson-Vickers	9-16			
Man I Love, The (96)	Lupino-Alda	1-11		611	1-6
Details under title: The Santence					
My Wild Irish Rose (T)	Morgan-King	10-14			
Never Say Goodbye (97)	Flynn-Parker	8-6	11-9	606	10-28
Night Unto Night	Garfield-Fitzgerald	9-18	10-12	604	9-30
Nobody Lives Forever (100)	Lindfors-Reagan	9-30			
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2-17
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Pursued	Wright-Mitchum	8-19	3-8	615	
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	9-
Stallion Road	Reagan-Smith	4-15	4-12	617	
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2-1
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T) 105	Morgan-Paige	4-2	12-28	610	12-2
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
Verdict, The (86)	Greenstreet-Lorre	11-23		607	11-1
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609	
Woman in White, The	Parker-Young	10-14			
COMPLETED —— 1945-46 ——					
Burma Victory (63)	Documentary	2-16		512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-1
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-1
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-1
Janie Gets Married (89)	Leslie-Hatton	4-16	6-22	520	6-1
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-1
Night and Day (T) (128)	Grant-Smith	6-25	8-3	523	7-1
Of Human Bondage (107)	Henreid-Parker	7-24	7-20	522	7
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	5-1
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	5-1
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2
Two Guys From Milwaukee (90)	Morgan-Leslie	12-24	8-17	524	8
REISSUES					
City for Conquest	Cagney-Sheridan	4-13		515	
No Time for Comedy	Russell-Stewart	4-13		516	



RKO's Leon Bamberger and Jack Kirsch, National Allied president, conversing at recent Allied of W. Penna. convention.



William A. Scully, U-I v.p. in charge of distribution, announced reissue of eight top Universal features hooked up in four dual bills.



Re-shuffled RKO sales cabinet consists of (l. to r.): Nat Levy, east. div. mgr.; Harry Michalson, shorts sales mgr.; Robert Mochrie, v.p. and gen. sales mgr.; Charles Boasberg, new div. mgr.; Walter Branson, west. div. mgr., and Leo S. Gruenberg, metropolitan dist. mgr.



Paramount short, "Radio Take It Away" pokes fun at radio quiz programs. Air quizzers retaliate by picketing Paramount Theatre on Broadway. Stunt drew mob, caused big stir.

NEWS DIGEST

(Continued from Page 10)

Al Horwits, Universal publicity manager, who is credited with promoting the "Swell Guy" tie-up with the Chesapeake & Ohio, told FILM BULLETIN that the showing on the trains was staged as a novel world premiere for purely publicity purposes. He said that the audience of some 50 people was invited. The stunt is regarded in industry advertising circles as one of the most effective ever staged.

Horwits declared that 16 mm. Universal pictures to be exhibited on the C & O in the future will be four or five months after general release.

* * *

NEW DISTRIBUTING CO. TO HANDLE SELZNICK

National Film Distributors, Inc., a new national company for the physical distribution of films, has been set up in 21 exchange centers and has consummated a deal with Selznick Releasing Organization to handle its product starting with "Duel In The Sun." SRO will do its own selling, president Neil Agnew stated, in announcing that the deal had been closed with NFD by general sales manager Milton S. Kusell.

The new distributing outfit is headed by president James P. Clark and secretary Clint Weyer, who head the National Film Carriers Association. SRO and other film companies who might use its service will be provided with vaults and inspection, as well as shipping facilities.

The 21 distributing centers will be located in the following cities: Atlanta, Boston, Buffalo, Cincinnati, Chicago, Cleveland, Dallas, Denver, Detroit, Des Moines, Kansas City, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, St. Louis, Salt Lake City, San Francisco, Seattle and Washington. More offices will be established, if required.

A meeting of the National Film Distributors will be held in Chicago March 7-8 to formalize the organization, according to Weyer.

* * *

CONNORS INSTRUCTS AIDES OBSERVE DECREE

20th Century-Fox division, district and branch managers were instructed by Tom J. Connors, vice-president in charge of distribution, to abide by all the rules and regulations set forth in the Statutory Court's decree on selling methods, as the closing note of the company's first post-war national sales meeting in New York. President Spyros P. Skouras previously had expressed the view that the sales staff must conform to the spirit as well as the letter of the decree.

Skouras told the meeting that the 1947 program of twenty features would require the heaviest budget in the company's history and that the product would follow the pattern of recent years, concentrating on best-sellers, outdoor pictures and musicals in color and the realistic type of feature on the order of "13 Rue Madeleine" and "Boomerang."

Charles Schlaifer, advertising and publicity director, outlined the advertising program for the year, stating that planned openings of pictures in key situations would be designed to have the maximum impact not only in the immediate area, but throughout the country.

Schlaifer said that he and members of his staff would take periodic tours into the field for conferences with exhibitors and advertising men. Zone exploitation men will be brought together from time to time in an effort to make the point of sale advertising as effective as possible.

* * *

PICKFORD AND CHAPLIN TAKE OVER U. A.

The long-disputed fight for control of United Artists has ended with settlement of all differences outstanding between Mary Pickford and Charles Chaplin, on one side, and David O. Selznick, on the other. With Selznick relinquishing the one-third stock interest held by his Vanguard Films, Miss Pickford and Chaplin now own the company completely.

The myriad suits and counter-suits pending between the parties were dropped and Selznick probably will now devote himself exclusively to his recently formed Selznick Releasing Organization.

* * *

RALPH CLARK NEW PRC SALES CHIEF

With PRC President Harry H. Thomas stepping out of his post as general sales manager to devote more of his time to the company's production activities, Ralph H. Clark has been named sales chief by Thomas, effective today (3).

Clark is a veteran of both the distribution and exhibition branches of the industry. After a period in theatre operation, he became sales manager of Warner Bros. for the Far East, Australia and New Zealand, returning to this country in 1942 to become a member of Ben Kalmenson's sales cabinet. Recently, he has been with International Pictures.

Declaring that production problems have been requiring more and more of his time at the studio, Thomas stated that "In the four months I have just spent there, I have been able to get properties, personnel and material into a form that is beginning to take shape."

(Continued on Page 27)

"Calendar Girl" Contest A Smash Ballyhoo



Republic has backed a sock title with a whopping exploitation promotion that will guarantee exhibitors a wide pre-sold audience for "Calendar Girl". Ripe box-office returns should be in the offing for showmen who follow through on this great stunt arranged by Steve Edwards and his Republic ad staff.

The high point of the campaign is the contest tie-up with Brown & Bigelow, whose calendars go into millions of homes and offices. Here is a ballyhoo that is hard to top, one of the best in years.



THE CONTEST

The full campaign is described in the honey of a press sheet prepared for the picture, but following is an outline of the facts about the contest to find America's Calendar Girl:

Republic and Brown & Bigelow are sponsoring it on a nation-wide basis.

Republic offers $1000 in twenty cash prizes. First prize $250; two seconds of $100 each; five of $50 each and twelve prizes of $25 each.

Brown & Bigelow offers the winner fame. Her portrait will be painted by one of America's top-ranking calendar girl artists and used on millions of calendars.

Cooperation should be sought from local newspapers and merchants.

The audience can participate in the selections.

800 Brown & Bigelow calendar salesmen are out plugging the campaign from coast to coast.

Theatres will select their local "Calendar Girl" through committees and/or audience participation. Photographs of local winners will be forwarded to Republic and the national contest winners will be selected by Brown & Bigelow. The deadline for local contests is August 1, 1947.

AUDIENCE PARTICIPATION

The sweetest part of the contest campaign, we believe, is the opportunity to ring in the audience. The press book tells you exactly how to go about it.

STAGE CONTEST FINALS



After your judging committee has selected the best five or ten photo entries, invite these girls to appear on your stage for a local "finals," and let your audience choose the winner.

☆ ☆

PICK AUDIENCE JUDGES

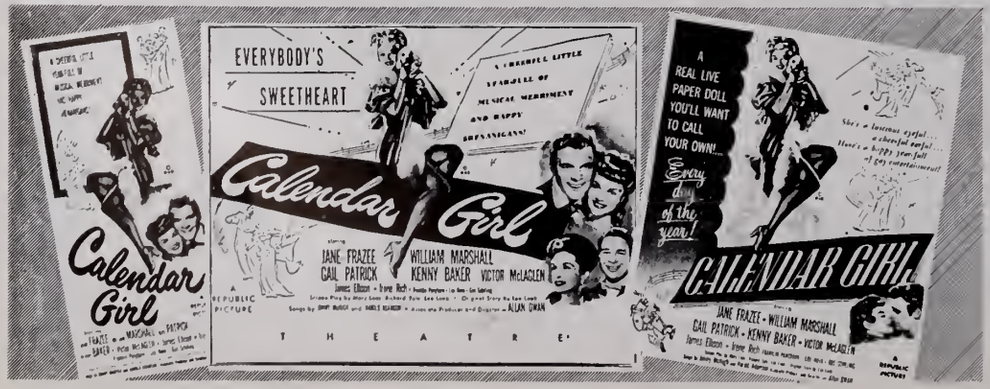


Here's a slant with a special twist to spur bigger grosses! Pick your local judging committee from your audience a week before the "Calendar Girl" is chosen. You can make a big night of it when you choose the judges, another when the winning girl is selected!

HAVE AUDIENCE BALLOTS



You can vary your slant, like this: Have the ten best photos picked by your committee prominently displayed in your lobby. Provide ballots for patrons so they can vote for the girl whose photo will represent your town in the national "Calendar Girl" judging.



Here are several striking newspaper ads from the press sheet.

TIE-UPS

Local newspapers should be a cinch to promote for a tie-up in publicizing this contest. Most editors will regard photos and stories on a stunt like this first rate copy.

Photographers will be interested in joining the campaign in return for billing on the screen or in the lobby.

Merchants have a chance to join this three-ring ballyhoo by having their office or factory or sales staffs choose their own "Calendar Girl".

The Kenny Baker show on ABC's 175-station hookup every Monday is available for tie-ups.

Decca Records is cooperating to promote tie-ups with their stores, since Kenny Baker is a Decca recording artist. Use your local music shops.



The Calendar Girl pictured here is the one painted by Zoe Mozert, charming Brown and Bigelow artist, of pert Jane Frazee, star of the film. Below, Miss Mozert is seen working on the portrait.



"CALENDAR GIRL"

She's An Exploitation Honey!

This nostalgic, song-laden musical is a novelty picture that lends itself to a real bounty of exploitation stunts, which Republic is capitalizing to the limit. The pressure that exhibitors put behind "Calendar Girl" will be rewarded, particularly in family audience theatres. For a full-scale ballyhoo campaign, take a gander at the opposite page.

← More

'PURSUED' GRIPPING OUTDOOR PSYCHOLOGICAL DRAMA

Rates ● ● ● — generally

Warner Bros.

101 minutes

Teresa Wright, Robert Mitchum, Judith Anderson, Dean Jagger, Alan Hale, John Rodney, Harry Carey Jr., Clifton Young, Ernest Severn, Charles Bates, Peggy Miller, Norman Jolley, Lane Chandler, Jack Montgomery, Ian MacDonald.

Directed by Raoul Walsh.

Mystery and suspence abound in this superbly photographed and capably acted drama, which will enjoy substantial box-office success generally. Telling performances are registered by Robert Mitchum as a man harassed by vague nightmares of his unknown past; by Teresa Wright as his sweetheart who marries him while plotting his murder, and by Dean Jagger as his vengeful nemesis. The story, narrated in retrospect, occasionally becomes slightly confusing, but for the most part maintains interest. Follows the current trend of psycho-neurotic overtones, it nevertheless contains plenty of the elements that hold the attention of action fans. Raoul Walsh's direction is up to his usual high standard, although one regrets he has not chosen a less personalized theme — a subject with more scope would have given the picture epic proportions. Music, sound effects and locales are especially noteworthy. Play up the psycho-analytical angle — Can Dreams Affect One's Future? — for adults; emphasize the bitter blood-feud angle for action fans. Much of the action hinges on a pre-1900 silver dollar and a pair of glistening western spurs — feature them in the advertising. Try also to attract the patronage of physicians, ministers and others possibly interested in psychic phenomena.

In a deserted New Mexico shack Robert Mitchum tells Teresa Wright why he expects to be killed at any moment. His story goes back to when he was three years old, hiding under a trapdoor as a gunfight wages overhead. He is rescued by Judith Anderson, taken to her home and reared as a brother of John Rodney and Teresa. When eight, Mitchum is shot at by Dean Jagger. In '98, Jagger persuades him to enlist, and while Mitchum's in Cuba he turns Rodney against him. Mitchum returns a wounded hero, has a bitter argument with Rodney, leaves, promising to return for Teresa. Rodney ambushes Mitchum, is himself killed. Teresa and Judith turn against Mitchum. Jagger needles Teresa's admirer to shoot Mitchum, but the latter kills the youth in self defense. Teresa weds Mitchum, determined to avenge Rodney's death by killing Mitchum. She cannot — she loves him. Jagger and his clan, intent on killing Mitchum surround his home. He flees to his boyhood ranch, is joined there later by Teresa. It is while waiting for Jagger's inevitable arrival, he tells her the story of his life as a pursued man. The clan arrives and Mitchum surrenders to save Teresa from possible injury. As Jagger is about to lynch Mitchum, Judith arrives. Teresa tells her mother she knows Jagger's hatred dates back to an illicit romance between Judith and Mitchum's father. As Jagger starts to hang Mitchum, Judith shoots her brother Jagger dead. Released, Mitchum rides off with Teresa.

'FARMER'S DAUGHTER' SPARKLING WITH HUMAN COMEDY-DRAMA

Rates ● ◕ ● generally

RKO RADIO

97 minutes.

Loretta Young, Joseph Cotten, Ethel Barrymore, Charles Bickford, Rose Hobart, Tom Powers, Rhys Williams, Harry Davenport, William Harrigan, Lex Barker, Harry Shannon, Keith Andes, Thurston Hall, Art Baker, Don Beddoe, James Aurness, Anna Q. Nilsson.

Directed by H. C. Potter.

Combining fine acting with an intelligent script, a brilliant production job by Dore Schary which emphasizes workmanlike photography and moving musical score, and inserting the ever-pertinent theme of Americanism and representative democracy, RKO has rung the bell with its "Farmer's Daughter." This delightfully human comedy-drama is sure to score with family and class audiences alike. Grosses will be well above average everywhere, strongest in family houses. Emphasis to the warm story of a farm girl who goes to Congress is ably lent by the capable talents of Loretta Young, Joseph Cotten, Ethel Barrymore, and an outstanding supporting cast.

For exploitation purposes the story of a simple young farm girl being elected to Congress offers limitless possibilities. In addition, the portrayal of crooked politicians and subversive elements lend themselves to strong copy. Americanization groups, Veterans' organizations, press and pulpit should co-operate in spreading the film's two-fold message. But even the poignant story and warm human appeal alone can be sold to make "The Farmer's Daughter" a clicker.

Loretta Young leaves her Scandinavian-American farming family to study nursing. En route to Capital City she's gypped of her savings by dissolute journeyman painter Rhys Williams. Penniless upon her arrival, she becomes maid at the mansion of politically powerful Ethel Barrymore and her son, able young Congressman Joseph Cotten. There, her candor and intelligence endear her to all but newspaper columnist Rose Hobart, eager to wed Cotten. Loretta causes a sensation at a rally for congressional nominee Art Baker by attacking that party hack's record. The opposition exultantly persuades Loretta to run against Baker. Her campaign is progressing favorably when Williams turns up and sells Baker a scandalous version of how he and Loretta spent the night when she was en route from the farm. Rose prints the story and Loretta, crushed, returns home. Ethel gets Baker drunk, learns he has hidden Williams in a lodge guarded by fellow members of his subversive organization. Cotten, Loretta and her three brothers go to the lodge and, after a terrific battle, drag Williams to a radio station where he recants. Loretta is elected, weds Cotten.

'THE SIN OF HAROLD DIDDLEBOCK' HAROLD LLOYD RETURNS IN SPOTTY COMEDY

Rates ◕ ● + generally as top dualler

United Artists

80 minutes

Harold Lloyd, Jimmy Conlin, Raymond Walburn, Rudy Vallee, Edgar Kennedy, Arline Judge, Franklin Pangborn, Lionel Stander, Frances Ramsden, Margaret Hamilton, Al Bridge, Frank Moran, Torben Meyer, Victor Potel, Jack Norton, Arthur Hoyt, Georgia Caine, Gladys Forrest, Max Wagner, Jackie the lion.

Directed by Preston Sturges.

Harold Lloyd, so long absent from the screen, will delight his former fans with this comedy, but it is spotty entertainment. Opening with footage from "The Freshman" and employing "Safety Last" technique in its two most hilarious sequences, the feature is unfortunately slow in spots, burdened with dialogue and in need of paring. Producer-director-writer Preston Sturges contributes excellent slapstick to the film, but it lacks pace and heart interest. In naborhoods and small towns, where Lloyd is remembered as a great comedian of yesteryear, "Diddlebock" should get good grosses. Elsewhere, this will do only slightly above average. Lloyd divides acting honors with a remarkably-trained lion, while a good cast is wasted in inconsequential bit parts. Although an inferior example of Sturges' talent, this film should amuse average theatregoers. Trick photography is of a high order.

The picture offers many exploitation angles. Plug Lloyd as one of the screen's greatest comics. Guarantee patrons the thrill of their lives when they see tne thrill and fright scenes. Appeal to oldsters by stressing the film's theme: Life Begins in the 40's; attract youngsters by advising them to see What Happens to Grid Stars After Graduation. Lobbies, fronts and ushers' garb should reflect the circus motif. Use cardboard "Harold Lloyd spectacles" as throw-aways.

Freshman water carrier Harold Lloyd wrests victory from defeat in his college's championship grid tilt, is promised a job by fanatic old grad Raymond Walburn. Upon graduating he contacts Walburn, is promised a great future and starts as a bookkeeper. Twenty-odd years later Harold, older, stouter, down-at-heel and still a bookkeeper receives a gold watch and his discharge from the firm. Crushed, he gives pretty employee Frances Ramsden, last of seven sisters loved by him, an engagement ring in case she ever meets the right man. Outside, sharpshooting horseplayer Jimmy Conlin touches Harold for a few bucks, leads him to a bar. A lifetime teetotaller, Harold gets higher than a kite, buys gaudy raiment, backs two winning long shots and, after a day of celebrating, finds himself broke and owner of a bankrupt circus. Forced for the first time to use his brains, Harold cleverly unloads his circus, earns a partnership with Walburn and wins Frances.

'IT HAPPENED IN BROOKLYN' DISAPPOINTING SINATRA MUSICAL

Rates ● ● + or slightly better on star's popularity

Metro-Goldwyn-Mayer

103 minutes

Frank Sinatra, Kathryn Grayson, Peter Lawford, Jimmy Durante, Gloria Grahame, Marcy McGuire, Aubrey Mather, Tamara Shayne, Billy Roy, Bobby Long, William Haade.

Directed by Richard Whorf.

After this overlong musical gets off to a lively, amusing start, it then bogs down in a mire of interminable, albeit well rendered and presented, song numbers. Sinatra's singing is pleasing, as is Miss Grayson's; their spoken dialogue, however, is delivered as though read directly from Isobel Lennart's uninspired script. Peter Lawford, drawing as many squeals as Sinatra from the bobby-soxers at the sneak preview, is well cast as a shy English youth, but goes completely out of character during the film. Durante does his best with a thankless role, giving the picture its few bright moments. Richard Whorf's direction lacks sparkle and must be blamed for the film's inadequacies. Production quality is satisfactory; songs, music and photography are up to M-G-M standard.

Play up popularity of the cast's principals. Arrange radio and music counter tie-ups featuring Sinatra, Grayson and Durante records and albums. The film has several themes suitable for exploitation: opportunity in the U. S. for youthful talent, GI unemployment, housing shortage, friendliness in American cities, international goodwill, etc. A talent contest for amateur musicians should prove effective. Don't overlook the classic music appeal to adult patrons, as well as that of jive to the juveniles; the film has more than its share of both.

Homesick GI Frank Sinatra returns to his beloved Brooklyn after four years overseas, finds it less friendly than he'd remembered it. He meets and falls in love with pretty Kathryn Grayson, music teacher at a public school janitored by Frank's friend, Jimmy Durante. Jimmy takes Frank in as a free boarder, helps him land a song-plugging job in a big store. There, Frank sends music sales soaring, persuades the owner to publish a song written by himself and his recently-arrived British friend, Peter Lawford, and to stage a concert for youthful and hitherto-unrecognized musical talent. The concert succeeds in giving many youngsters longed-for opportunity. Frank relinquishes Kathryn to Peter, her real love, and goes in search of a pretty Brooklyn nurse he'd met in England.

'RAMROD' IMPRESSIVE WESTERN FULL OF VIOLENCE, SUDDEN DEATH

Rates ● ● ● generally, more in western spots

United Artists

94 minutes

Veronica Lake, Joel McCrea, Charles Ruggles, Preston Foster, Don DeFore, Arleen Whelan, Donald Crisp, Ian McDonald, Lloyd Bridges, Rose Higgins, Chick York, Sarah Padden, Nestor Paiva, Cliff Parkinson, Trevor Bardettem, John Powers, Ward Wood, Hal Taliaferro, Wally Cassell, Ray Teal, Jeff Corey.

Directed by Andre de Toth.

This film pulls no punches. It is grim, realistic and moving. Although occasional scenes of brutality, characteristic of the frontier in the '70's, may shock the squeamish, their impact is softened by the romance running through the picture. An unusually well-balanced cast gives flawless performances. Especially good are Don DeFore as a drifting saddle tramp; Donald Crisp as a hard-bitten sheriff; Veronica Lake as a ruthless schemer; Preston Foster as a merciless cattle man, and Joel McCrea as a ramrod, or ranch foreman. The picture maintains an even pace, save toward the climax where a complicated man-hunt has induced director de Toth to sacrifice action for suspense. Dialog throughout is crisp and sparse.

Exhibitors should play up the name-laden cast. Let ads prepare patrons for scenes of violence and sudden death, balanced by others of self-sacrifice and romance. Feature it as a picture of thrills and chills, of men who lived and died as they loved — dangerously. The film's title, "Ramrod," lends itself to an effective teaser campaign.

Preston Foster, foreman for cattle baron Charles Ruggles, threatens to kill Ian McDonald if he brings sheep into the cow country. Defeated, he flees, leaving his ranch to his fiancee Veronica Lake, Ruggles' spirited daughter. Defiantly she tells Foster and Ruggles she'll operate her new ranch, move in on their free grazing land. She hires Joel McCrea as foreman. Foster has her ranch house burned down. McCrea and his pal Don De Fore seize Foster's line camp as a home for Veronica. During McCrea's absence, Foster's men administer a fatal beating to one of Veronica's cowhands. De Fore avenges his death by killing one of Foster's men. Sheriff Donald Crisp is killed trying to arrest Foster for stampeding Veronica's herd. McCrea avenges his old friend's death by killing two of Foster's men, is himself wounded. Pursued, he is hidden by his secret admirer, Arleen Whelan, and later spirited away by De Fore to an abandoned mine. Through Veronica, Foster's men learn of McCrea's whereabouts, set out after him. De Fore leads them off the trail, is shot in the back by Foster. At end, the wounded McCrea shoots it out with Foster, kills him and, renouncing Veronica, weds Arleen.

'ODD MAN OUT' BEST JAMES MASON THRILLER TO DATE

Rates ● ● ● where Mason has following; more in class and art spots

Universal-International

113 minutes

James Mason, Kathleen Ryan, Robert Newton, Robert Beatty, Cyril Cusack, Roy Irving, Dan O'Herlihy, Litty Kirwin, Maureen Delaney, Denni O'Dea, Fay Compton, Beryl Meason, Arthur Hambling, William Hartnell, F. J. McCormick, Elwyn Brook-Jones, W. G. Fay, Joseph Tomelty.

Directed by Carol Reed.

This latest J. Arthur Rank import, almost flawless technically, is a natural for class theatres, plus the many houses where James Mason's previous successes have scored. From a general box-office standpoint it has but two faults, both characteristic of British films: the pronounced accents (Irish, in this case) of its players, and (save for Mason) a cast virtually unknown to U. S. audiences. But Mason has become a strong marquee name and the picture should gross well above average in all locations, even action houses, since it depicts one of the grimmest and most relentless manhunts ever filmed. Performances from those of co-stars Mason and Robert Newton down to the most minor bit player, are excellent. Production quality is satisfactory; photography is of a high order, and music and sound are above par. Producer-director Carol Reed has packed the two-hour-long feature with considerable suspense, occasionally interpolating intelligent and unobtrusive comedy relief, and intermittently speeding the film's sometimes too-leisurely pace with scenes of tremendous action.

For the general patronage, play up Mason's role as the heroic fugitive in the tense and exciting manhunt. Capitalize on the many successes of both star and director; exhibitors may assure their patrons "Odd Man Out" tops all their previous respective efforts. Circularize theatre-appreciation groups and drama-study classes, informing them of this opportunity to see the splendid performances of the world-famous Abbey Playhouse and Ulster Group actors.

James Mason, escaped convict and leader of an underground group, is badly wounded when he and his colleagues hold up a mill to get funds for their organization. The escape car driver panics, and the bleeding Mason is left behind. The mill cashier, shot by Mason, dies. Rewards are posted and a citywide dragnet is spread by the police. Growing slowly weaker from loss of blood, Mason hides until night arrives. He's aided in turn by two housewives, a cab driver, a bird-dealer, a drunken medical student and a mad artist, Robert Newton. His accomplices, betrayed by an informer, are shot fleeing the police; his pal, Robert Beatty, is killed while decoying a detachment of constables off the scent. Hounded from haven to haven, Mason stumbles through the snow, hunted without mercy. At end, escape cut off at the last moment, in a powerful dramatic climax, he dies in the arms of his sweetheart, Kathleen Ryan.

'THE FABULOUS DORSEYS' ROUTINE NAME-BAND MUSICAL

Rates ● ● + as top dualler; better for bobby-sox spots

United Artists

88 minutes

Tommy Dorsey, Jimmy Dorsey, Janet Blair, Paul Whiteman, William Lundigan, Sara Allgood, Arthur Shields, Charlie Barnett, Henry Busse, Mike Pingatore, Ziggy Elman, Bob Eberly, Helen O'Connell, Art Tatum, Stuart Foster, Ray Bauduc, James Flavin, William Bakewell, Dave Willock, Bobby Warde, Buz Buckley, Ann Carter.

Directed by Alfred E. Green.

This one is made-to-order for jive-fans, but not much for other audiences. In addition to the Dorsey Brothers and Paul Whiteman, the cast boasts many top-flight swing musicians and vocalists as guest stars. No less than fifteen musical numbers, twelve of them proven hits, are effectively presented. However, their excellence contrasts sharply with the mawkish and sentimental plot whereon they're threaded. Business will depend largely on the exhibitor's ability to attract the youthful crowd. Many oldsters will be bored. The photography is so low-key, particularly in scenes of a jam session, it is difficult to identify the soloists.

United Artists' publicitecr's are giving the picture a strong send-off in its early runs. but it will need the best efforts of sub-run exhibitors if returns are to be good. Arrange co-op page ads with local merchants: Fabulous Values in Shoes, Kitchenware, Clothing, etc. The titles of the songs in the film lend themselves to tieups with florists, jewelers, confectioners, beauty parlors, milliners, decorators, paint dealers and others. Radio stations, particularly those on the networks presenting the Dorseys, should cooperate to the fullest in playing Tommy and Jimmy's discs in advance of the picture's run. Radio spot announcements are a cinch to boost patronage.

Arthur Shields, coal-miner and music-teacher insists his two teen-age sons, Tommy and Jimmy, practice faithfully in order that they may become successful musicians. One night he lets them play in his band at a local dance. Their unexpected hot licks astound Shields, delight the crowd. Later they start their own band, employ their childhood playmate, Janet Blair, as vocalist. Pianist and composer William Lundigan wants to wed her, but Janet is intent on keeping peace between Tommy and Jimmy who continually disagree on matters musical. Following a heated argument, the boys split, go their separate ways. They attain great success, but their bitter fued sorrows their mother, Sara Allgood. Aided by Paul Whiteman, Janet effects a reconciliation, gets a Carnegie Hall presentation of Lundigan's "Dorsey Concerto" and weds the pianist-composer.

'TRAIL STREET' ABOVE-PAR WESTERN HAS ADULT APPEAL

Rates ● ● + generally; more in action houses

RKO RADIO

84 minutes

Randolph Scott, Robert Ryan, Ann Jeffreys, George "Gabby" Hayes, Madge Meredith, Steve Brodie, Billy House, Virginia Sale, Harry Woods, Phil Warren, Harry Harvey, Jason Robards.

Directed by Ray Enwright.

This superior western should appeal to most audiences — young and old, male and female, high — and low brow. A popular and seasoned cast acquits itself creditably; Randolph Scott, Robert Ryan, Ann Jeffreys and Madge Meredith give exceptional performances, and "Gabby" Hayes excels himself. The film has speed, romance, suspense and action, is full of production quality. Settings, costumes, photography and sound leave nothing to be desired, and several songs by Miss Jeffreys are lilting and pleasant. Slick editing helps the picture to maintain an exciting pace throughout.

There are many exploitation angles. Exhibitors should designate their theatre's thoroughfare as "Trail Street" and put up signs on lamp posts to that effect. Circularize schools and historical societies to let them know the film portrays authentic incidents of the post-Civil War era. A display of frontier relics in store windows and theatre lobby should prove effective. Play up Scott's authentic portrayal of "Bat" Masterson, famed U.S. marshall of Dodge City.

In 1880, lawless drovers in Kansas, rushing to ship their cattle, devastate farmlands and ruin crops. Bitter clashes between farmers and cowmen ensue, many farmers leave the state. Land agent Robert Ryan, to get help in establishing law and order, has livery stable keeper "Gabby" Hayes send for his old pal, U.S. marshall Randolph Scott. Scott arrives, saves Ryan's life at the hands of cattle baron, Harry Woods, jails him and forces the cowmen to turn in their guns while in town. Scott rescues Ryan from being lynched for murdering a farmer, deputizes "Gabby" and sends him after the real killer, Woods. The cowmen leave, return fully armed and storm the jail, the attack becoming a full-scale battle. Woods' aide, Steve Brodie, kills saloon-keeper Billy House and Anne Jeffreys, dance hall entertainer, is himself slain by Scott. At end, the farmers return, help Kansas become a rich wheat state.

'THE DEVIL THUMBS A RIDE' GANGSTER YARN FOR ACTION HOUSES

Rates ● ● + for action spots; lower slot dualler elsewhere

RKO Radio

62 minutes

Lawrence Tierney, Ted North, Nan Leslie, Betty Lawford, Andrew Tombs, Harry Shannon, Glenn Vernon, Marlan Carr, William Gould, Josephine Whittell, Phil Warren, Robert Malcolm.

Directed by Felix Feist.

"The Devil Thumbs A Ride," which RKO turned out while nobody was looking, won't ride very far on the box-office gravy train. The gangster angle gives this added value for action houses, where it should draw a bit above average grosses. Elsewhere, it will serve only as a lower slot dualler. The story is tepid, the writing and direction just a notch above mediocre, and the acting convincing only in all too brief spots. Lawrence ("Dillinger") Tierney is the only useful name in the cast. He and the other players struggle to do a workmanlike job and succeed well enough to give the story some plausibility, if not conviction.

The gangster and "crime does not pay" angles should be exploited. Plug Tierney as the screen's new "tough guy." Warnings against hitch-hiking can be developed as a campaign directed to girls and to motorists.

Killer Tierney robs a theatre manager and kills him while doing so. A genial chap when he isn't working, Tierney gets a lift on the highway from traveling salesman Ted North. Picking up two feminine hitchers, they are inveigled by Tierney to go to the lake resort home owned by a friend of North's. Meanwhile, the killer has been identified by a gas station attendant who accompanies the police in the hunt. The policeman and the gas attendant finally catch up with Tierney at the cottage. The killer has added another victim, one of the two hitchhikers who had learned his identity. Shooting his way out of a trap, Tierney escapes in a police car, but meets his end soon after in a typical cops and robber auto chase.

'BLONDIE'S HOLIDAY' HAS PLENTY OF CHUCKLES

Rates ● ● + as dual-supporter in family houses

Columbia

67 minutes

Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent, Jerome Cowan, Grant Mitchell, Sid Tomack, Mary Young, Jeff York, Bobby Larson, Jody Gilbert, Jack Rice, Alyn Lockwood, Eddie Acuff, Tim Ryan, Anne Nagel, Rodney Bell.

Directed by Abby Berlin.

Rapid pace, humorous situations and creditable performances by the dependable "Blondie" cast, make this one of the better recent entries in this long-lived series. It is a good second feature for family houses. Although somewhat routine in that it follows the pattren of its predecessors, it contains more action and story twists than previous releases based on Chic Young's popular comic strip. Abby Berlin's direction is adequate, despite his use of too many "double-takes" by the players. Play up the lasting success enjoyed by the comic strip, one of the oldest and most widely-read of any distributed by King Features Syndicate.

When Arthur Lake helps his boss, Jerome Cowan ,land a contract to build Grant Mitchell's new bank, he's promised a weekly raise of $2.50. Penny Singleton, his wife, brags to Lake's former rival, Jeff York, of the raise without mentioning the amount. suddenly finds she's obligated her husband to pay for the forthcoming high school reunion dinner. The bank deal falls through when Cowan and Mitchell learn Lake contemplates playing the horses. Now jobless, Lake dazedly bets his wife's earning on a long shot. The horse wins, but the poolroom is raided and Lake goes to jail. At end he's released by Mitchell, whose wife Lake had helped escape during the raid. He lands the contract gets his job back, plus a bonus big enough to pay for the reunion dinner.

'BEAT THE BAND' PEPPY MUSICAL PROGRAMMER FULL OF RADIO TALENT

Rates ⊖ ● + as dualler; less in action houses

RKO RADIO

67 minutes

Frances Langford, Ralph Edwards, Phillip Terry, Gene Krupa, June Clayworth, Mabel Paige, Andrew Tombes, Donald McBride, Mira McKinney, Harry Harvey, Grady Sutton.

Directed by John H. Auer.

Based on George Abbot's Broadway musical comedy hit, this RKO programmer is sprightly, melodious and entertaining. Not strong on names, "Beat the Band" will probably be best suited as the lower half of dual bills, for which it is an above-average item. Its lack of marquee names is compensated for, however, by many excellent musical numbers, among them Frances Langford's three new songs, "I've Got My Fingers Crossed," "The Kissing Well" and "I'm in Love;" Gene Krupa's "Drum Boogie" and "Dr. Gillespie," and two spectacular production numbers, "Couldn't Sleep a Wink Last Night" and "Steam Is On the Beam."

Exhibitors should profit by exploiting Miss Langford's renown as a radio entertainer, the nationwide popularity of Ralph Edwards' "Truth or Consequences" air program, and Gene Krupa's success as a drum expert. Hold contests for amateur songstresses and drummers, respective winners to get a week's engagement on your stage or at local radio station.

Young band leader Phillip Terry, called into service, leaves sufficient money to keep his band together. His father, "Professor" Andrew Tombes, and band manager Ralph Edwards lose the money at the track. Edwards books the non-existent band into the swank Savoy-Perkins. Tombes, a former voice teacher, gets a letter and $3,000 from a former pupil to train her daughter for opera. Edwards persuades Terry to pose as Tombes and give the girl, Frances Langford, lessons in order to keep the band going. To provide a chaperone, Edwards persuades his own wife, June Clayworth, to pose as Terry's. Frances lands a job with the band, leaves on learning of Terry's deception. Barred from the swank Orchid Room, the band fulfills its part of the contract by playing in the steam-filled boiler room. The music and Frances' song float through the ventilators of the Orchid Room, create a sensation. Terry wins Frances.

'FEAR IN THE NIGHT' NOVEL APPROACH TO MURDER

Rates ⊖ ● + as dualler

Paramount

72 minutes

Paul Kelly, Kay Scott, DeForest Kelley, Ann Doran, Robert Emmett Keane, Jeff Yorke, Charles Victor.

Directed by Maxwell Shane.

Showing that a high budget is not an essential of good picture making, Paramount's team of Pine-Thomas have turned out a low-cost mystery thriller whose novel approach and sustained suspense puts many a higher priced feature to shame. Director-writer Maxwell Shane must be commended for a well-paced scenario which plays on the imagination with a theme that sometimes borders on the supernatural. This will be a good dualler in all locations, particularly in action houses. If exploited it might hold the top spot.

The fact that the murder was committed by a man in a hypnotic stupor can be exploited to create great interest. Dreams and nightmares lend themselves to attention-arresting catchlines: "CAN A MAN ACTUALLY KILL IN HIS DREAMS?" etc. Get a statement on the subject from a psychiatrist.

DeForest Kelley, a bank clerk with no criminal tendencies or background, dreams he has committed a murder, goes to his brother-in-law, Detective Paul Kelly, for assistance. Kelly, skeptical of DeForest's story, disposes of it lightly at first. However, when his brother-in-law leads him to the scene of a recently committed crime, the detective renews interest in the case. Kelly learns that Kelley's next door neighbor in his hotel was the husband of the man murdered in Kelley's dream. The sleuth also discovers that this wealthy businessman (the neighbor in the hotel) was jealous of his wife's lover and had him killed by Kelley while in a hypnotic state, after which the jealous husband ran over his wife with an automobile while in a mad frenzy. Because of the circumstances surrounding the murder, Kelley is deemed not responsible for his actions and is exonerated. The real murderer is killed in an auto crash while fleeing the police.

'DANGER STREET' HODGE-PODGE OF MELODRAMA AND COMEDY

Rates ⊖ ● as dualler for action and minor naborhood houses

Paramount

66 minutes

Jane Withers, Robert Lowery, Bill Edwards, Elaine Riley, Audrey Young, Lyle Talbot, Charles Quigley.

Directed by Lew Landers

This little Pine-Thomas programmer has plenty of pace, but it is never quite sure in which direction it is going. It wavers constantly between comedy that isn't so funny and melodrama that is moderately exciting. "Danger Street" will fit into the lower notch on dual bills in action and lesser naborhood houses. The performances are quite adequate for this calibre picture and the same can be said for the direction and production values. Jane Withers entitles this to a bit more marquee space than it otherwise would merit.

When publisher Paul Harvey advises editor Robert Lowery that he is going to sell Flick Magazine, Lowery offers a thousand dollars more and invites the staff to help him raise the money and join him in a cooperative enterprise. Lorin Raker, the bookkeeper, comes through with the last few thousand dollars and they soon learn that he took the money from Harvey's funds. Lowery and his side-kick, photographer Jane Withers, get an opportunity to save Raker from jail by obtaining pictures of wealthy young society queen Elaine Riley and selling them to a rival picture magazine. Disguised as maid and butler, they get into her home and obtain some pictures, one of them being of the society girl's fiance, Charles Quigley, kissing another girl. Lowery and Jane deliver the pictures to the rival publisher and he is murdered before he can publish them. Lowery and Jane return to Elaine's home and shortly thereafter Quigley is found murdered. By using a ruse, Jane traps the real killer just as it seems that Lowery will face the charge.

'BIG TOWN' NEAT PINE-THOMAS PROGRAMMER

Rates ⊖ ● + as dualler in action spots; OK as supporting dualler in naborhoods

Paramount

60 minutes

Philip Reed, Hillary Brooke, Robert Lowery, Byron Barr, Veda Ann Borg, Roy Gordon, Charles Arnt, Frank Fenton, Thomas Jackson, Eddie Parks, Nana Bryant.

Directed by William C. Thomas.

Pine-Thomas continue to turn out neat little action programmers, and this is one. Based on the radio program of the same name, "Big Town" follows the format of the air program and subordinates the love interest, an asset to a feature aimed at juvenile audiences and action houses. It maintains a satisfactory pace, has several novel situations, is adequately acted by a cast of competent, if relatively-unknown players, and contains moderate production quality. Action houses can give this top billing, while other naborhood spots will find it an adequate supporter.

Exhibitors should capitalize the success of "Big Town" as a radio program; spot announcements on local stations will prove beneficial. Press cooperation might be obtained by circularizing newspaper editors, most of whom will be interested in the film's protest against yellow journalism. Civic betterment groups, municipal officials, physicians and clergymen, should find the slum-clearance program outlined in the film of sufficient interest to merit their support.

Publisher Charles Arnt wires ace newsman Philip Reed to come to Big Town to pull his Illustrated Press out of the red. Enroute, Reed's train is wrecked, he takes pictures and sends them on a night plane and phones in the story. The Press buries the story and pictures; the opposition sheet, The Chronicle, front-pages the yarn. Undaunted, Reed rejuvenates The Press, puts new life in the staff. He and attractive reporter Hillary Brooke show up the police by capturing a feminine bandit, scoop the Chronicle. They prepare a sensational expose of the amusement park, but the advertising department kills the story. A murder suspect, Byron Barr, is cleared by Hillary; against her protests, Reed effects his rearrest and the youth, guiltless but psychopathic, kills himself. Conscience-stricken, Reed and Arnt resolve to use The Press only as a weapon to oppose greed and opposition in Big Town.

'I COVER BIG TOWN' ACTIONFUL NEWSPAPER MELLER

Rates ● ● + as bill topper in action houses; OK for supporting spot generally

Paramount
63 minutes

Philip Reed, Hillary Brooke, Robert Lowery, Robert Shayne, Louis Jean Heydt, Frank Wilcox, Mona Barrie, Vince Barnett, Leonard Penn.

Directed by William Thomas.

This Pine-Thomas programmer, a credible melodrama based on the popular radio program, "Big Town," should get a favorable reception in action houses. Naborhood theatres should find it a satisfactory supporting feature. Performances are smooth and convincing, with Robert Shayne, Vince Barnett and Frank Wilcox offering strong support to the attractive co-stars, Philip Reed and Hillary Brooke. Whitman Chambers' original screenplay and co-producer Thomas' direction are in the snappy tempo. The picture has plenty of plot incident, a minimum of dialogue and good production values.

Wherever possible, exhibitors should avail themselves of the current popularity of the radio program on which this is based. In addition to tie-ups with local radio stations, showmen might obtain press cooperation from editors, since the picture shows to what extent a newspaper may assist in stamping out crime in a community.

When Big Town's new police chief Robert Shayne and his men let murderer Louis Jean Heydt escape their dragnet, Illustrated Press managing editor Philip Reed campaigns to have him ousted Chronicle reporter Robert Lowery, by means of a stethoscope, listens in on police reporter Hillary Brooke's phone calls to Reed, scoring continual beats. Architect Frank Wilcox and his wife Mona Barrie are arrested for the murder of a blackmailer. Sharing Wilcox's cell is Heydt, apprehended when Lowery double-crosses Hillary by turning over eavesdropped information to the FBI. Heydt and Wilcox effect their escape, hide in the latter's office. Tipped off by comic bondsman Vince Barnett, Hillary takes Reed, Chief Shayne and an accountant to examine Wilcox's books. Wilcox's partner, Leonard Penn, has embezzled the firm's funds, murdered the blackmailer and planted evidence to throw suspicion on Wilcox. Penn is arrested and Heydt killed while trying to escape.

'JUNGLE FLIGHT' LUKEWARM ACTION DUALLER

Rates ● ● for action houses; supporting dualler in naborhoods

Paramount

60 minutes

Robert Lowery, Ann Savage, Barton McLane, Robert Kent, Douglas Fowley.

Directed by Peter Stewart.

This is a routine entry in the Pine-Thomas program series for Paramount. The well-worn yarn of the pilot who flies to make enough money to take care of his pal's widow is entwined with a Latin-American background, a murderer from the States who pursues his divorced wife, and some good flying shots to make "Jungle Flight" a lukewarm hour of entertainment. Action fans will find enough here to engross them, but for others it will be a rather dull hour before the main feature. High spots of the film are some excellent aerial photography shots and a lusty hand-to-hand encounter between the murderer and the pilot hero. The cast, led by Robert Lowery, does a creditable job with the stereotyped material at hand. Barton McLane as the boss of the mining camp lends spice to the proceedings and Ann Savage's blond charm is also a welcome asset.

Ex-Navy fliers Robert Lowery and Robert Kent run a commercial air line through the jungles of Central America hoping to save enough to return to Texas where Kent's family is waiting for him. Attempting to recoup a gambling loss suffered by his partner, Kent loads his ship too heavily, crashes and is killed. Lowery determines to help Kent's family and begins to work in earnest, sending the widow half the profits. Meanwhile, a blonde singer appears on the scene, and hitches a lift from Lowery as she attempts to run away from her divorced husband, wanted for murder. Working as a cook at the mining camp, she falls in love with Lowery. After he forces his policeman-captor to a crash landing in the jungle, the husband is finally brought to capitulation by Lowery.

'DANGEROUS VENTURE' BELOW AVERAGE 'HOPALONG CASSIDY' WESTERN

Rates ● ● + for action spots

United Artists
59 minutes

William Boyd, Andy Clyde, Rand Brooks, Fritz Leiber, Douglas Evans, Harry Cording, Betty Alexander, Francis McDonald, Neyle Morrow, Bob Faust, Patricia Tate.

Directed by George Archainbaud.

This is below par for the "Hopalong Cassidy" series. Although it has plenty of shooting and action, "Dangerous Venture" is handicapped by a complicated plot, stereotyped characterizations, feeble humor and adolescent dialogue. Portly star William Boyd and the supporting cast give little verisimilitude to their respective roles. Only Rand Brooks, as Boyd's youthful pal, is credible. Doris Schroeder's scenario is strictly a scissors-and-paste affair of unlikely situations and hackneyed twists. Photography and sound are average. Popularity of the series will draw above average grosses in action houses.

Exhibitors may benefit by exploiting the admitted popularity of Boyd and the theory embodied in the film that a tribe of Ghost Indians, descendants of the ancient Incas, still perform their mysterious age-old rites in a treasure-laden New Mexico mountain hideaway. Their human sacrifice ceremonies might also be played-up to advantage.

Bill Boyd, aided by his pals Andy Clyde and Rand Brooks, saves Indian youth Neyle Morrow from lynching, the lad having been accused by Harry Cording and Francis McDonald of aiding members of his Ghost Tribe in rustling cattle. Boyd suspects Cording's men, disguised as Indians, are the real culprits. Boyd, Clyde and Brooks go as guards with a scientific expedition headed by Douglas Evans and Betty Alexander. The expedition is waylaid by Cording's men, forced to give up its search. Evans, in cahoots with Cording, joins the gang and resumes the quest. At end, Boyd routs the heavies, saves Morrow and Clyde from the tribe's sacrificial pyre, and enables Betty to obtain the long-hidden treasure for display in a museum.

'THE LONE HAND TEXAN' PLEASING STARRETT-BURNETTE WESTERN

Rates ● ● + in western houses

Columbia

54 minutes

Charles Starrett, Smiley Burnette, Mary Newton, Mustard and Gravy, Maude Prickett, George Chesebro, Robert Stevens, Bob Cason, Jim Diehl, George Russell, Jasper Weldon.

Directed by Ray Nazarro.

Plenty of riding, shooting and fist fights, plus five songs by Smiley Burnette, accompanied by Mustard and Gravy, make this a certain pleaser for juveniles and western fans. Starrett does well in a dual role, Smiley handles his comedy and songs adequately, and Mary Newton is well cast as a feminine heavy. Production quality is commensurate with the film's moderate budget.

Elderly rancher Fred Sears, drilling for oil on his property, is attacked by masked marauders who wreck his unfinished well. Charles Starrett, cowboy and Texan Robin Hood sometimes known as the Durango Kid, comes to his aid, enlisting the services of two-fisted wildcatter Robert Stevens to gather a crew to work Sear's project. When masked road agents rob the stagecoach of Sears' much-needed equipment, Starrett persuades the townspeople in public meeting to help finance the well's completion. George Chesebro, foreman of wealthy and unscrupulous Mary Newton, disguises himself as The Durango Kid, seizes the money, shakes off his pursuers and escapes to the Newton ranch. Starrett arrives, shoots it out, exposes the plot and recovers the money, enabling Sears to bring in a gusher.



British director Carol Reed (he did "Odd Man Out", new Rank hit) is feted at New York reception. Group above, left to right: Gus Eyssell, pres. and director of Radio City Music Hall; Mr. Reed; Robert Benjamin, pres. of Rank Organization here, and Fred L. Lynch, ad chief of the Music Hall.

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NEWS DIGEST

(Continued from Page 19)

SCHAEFER HEADS ENTERPRISE DISTRIBUTION

George Schaefer, prominent industry executive, has been elected vice-president in charge of distribution for Enterprise Studios and will direct the company's sales activities in this country and abroad.

Schaefer, a former president of RKO and vice-president of Paramount and United Artists, was national chairman of the War Activities Committee.

Upon assuming his new position, Schaefer declared that "getting the ultimate 10 percent of a picture's potential gross means more than to a company's financial welfare than exceeding its production budget by that figure." Rising costs, he added, make it necessary to get "every possible box-office dollar."

* * *

KIRSCH RE-ELECTED ILL. ALLIED PRESIDENT

Jack Kirsch, recently re-elected president of National Allied, was again named president of the Illinois unit at its seventeenth annual meeting in Chicago last week. He was elected for a three-year term.

Also elected, for one-year terms, were Van Nomikos, vice-president, and Benjamin Banowitz, secretary-treasurer, in addition to the following directors: Lou H. Harrison, Arthur Davidson, James Gregory, Verne Langdon, Sinuel Roberts, Richard Salkin, John Semadales, Charles E. Nelson, Jack Rose, Harold Gollos, B. Charuhas, Joseph Stern, Howard Lubliner, Albert Bartelstein, Ludwig Sussman.

Harry Nepo was again appointed to the post of Sergeant-at-Arms.

* * *

INDUSTRY FIGHTS N. Y. AD BILL

Advertising and distribution executives are vigorously opposing the Condon-Wilson advertising bill recently passed by both houses of the New York State Legislature and awaiting Governor Dewey's signature. The measure, advocated by the State Board of Regents, would empower the censor unit to revoke the license for any film because indecent or immoral advertising copy or display is used.

Howard Dietz, vice-president and advertising-publicity director of Loew's; Mort Blumenstock, Warner vice-president and advertising chief; Glendon Allvine, Gordon White and Sidney Schreiber, representing the MPA, and Stanleigh Friedman, Warner counsel, comprised a delegation that called on Charles Breitel, Governor Dewey's counsel, to ask a veto of the measure.

* * *

MAJORS DISTRIBUTE RED CROSS SUBJECT

The eight major distributors are cooperating to service the Red Cross short, "Call To Action!", to some 15,000 theatres throughout the country during Red Cross Month, March 1-31, it was announced by Tom J. Connors, chairman of the Distributors Committee. Independent and circuit theatres are joining in promoting the campaign by showing the 7-minute subject, which reviews the peacetime responsibilities of the Red Cross. However, there will be no audience collections as in previous years.

According to Peter G. Levathes, assistant to Mr. Connors, close to 3000 prints have been made available to the 31 exchanges handling the reel in order to complete the national showing within this month. First-run houses started running "Call To Action!" the latter part of last week.

* * *

UNIVERSAL TO REISSUE FOUR TWIN BILLS

Universal Pictures will reissue eight of its top pictures of recent years during the next few months in the form of four double feature programs, William A. Scully, vice-president and general sales manager, announced.

The four dual bills will be "Destry Rides Again," starring Jimmy Stewart and Marlene Dietrich, and "When the Daltons Rode," featuring Randolph Scott and Brian Donlevy; "Magnificent Obsession," starring Irene Dunne and Robert Taylor, and "100 Men and A Girl," one of Deanna Durbin's earlier hits featuring Leopold Stokowski; "You Can't Cheat An Honest Man," starring the late W. C. Fields and Edgar Bergen and Charlie McCarthy, and "I Stole A Million," with George Raft and Claire Trevor; a double feature bill of "Frankenstein," with Boris Karloff, and "Dracula," with Bela Lugosi.

PARA. TO SELL 6 ON ONE CONTRACT

Paramount will use a single contract form to cover all six of the current Pine-Thomas features being offered, it was announced by Charles M. Reagan, v.p. in charge of distribution. However, Reagan, pointed out, the decree requiring pictures to be sold individually and theatre-by-theatre will be observed in handling all transactions. The purpose is merely to simplify sales procedure and the terms for each picture will be negotiated separately.

The six features involved are "Big Town," "Seven Were Saved," "Fear In the Night," "Danger Street," "I Cover Big Town" and "Jungle Flight."



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(*SALES APPEAL)

The PRIZE BABY'S *got* it... and your theatre can *get* it... by building up that S. A.... the SALES APPEAL that brings entertainment-seeking patrons to your Box Office!

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PRIZE BABY OF THE INDUSTRY

Film BULLETIN

America's Independent Motion Picture Journal

MARCH 17, 1947

ECONOMY

"...Down through the years, production costs have increased in direct ratio to Hollywood's prosperity. The more revenue returned there, the higher go the cost of pictures; extravagance and waste increase, the unions want more for their share, and so the cry comes back to the sales department — 'get more!' This is a vicious circle that gives sales managers high blood pressure and exhibitors higher film rentals . . . A little economy certainly won't harm the studios; the big question is what form it will assume."

From Editorial by MO WAX, Page 5

Reviews of the New Films

'HIGH BARBAREE' WEAK STORY BOLSTERED BY STRONG CAST
'THE IMPERFECT LADY' FAIRLY SATISFYING PERIOD MELODRAMA
'BUCK PRIVATES COME HOME' FUNNIEST ABBOTT-COSTELLO YET
'THE ADVENTURESS' BRITISH SPY MELODRAMA HAS SUSPENSE, HUMOR
'BLAZE OF NOON' AIRMAIL SAGA ONLY MILDLY ENTERTAINING
'THE GUILT OF JANET AMES' CONFUSED PSYCHOLOGICAL DRAMA
And Others Pages 8 9 10 14

Vol. 15 — No. 6
Price 25 Cents



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The "ANGEL" flies high
In San Francisco, 3 weeks
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In Baltimore, 3 weeks
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PAUL WEBSTER & JACK SOBELL • MUSIC BY FRANZ WA

DIRECTED BY VINCENT SHERMAN

PRODUCED BY WILLIAM JAC

EDITORIAL

Vol. 15, No. 6 March 17, 1947

America's Independent Motion Picture Journal

Film BULLETIN

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ECONOMY

There is no more dread word in the lexicon of Hollywood than "economy", yet it is being bandied about quite freely these days out on the gold coast. There have been straws in the wind to worry the film moguls — the drop in first-run grosses and the lowering of admission prices by the Paramount on Broadway. A little economy certainly won't harm the studios; the big question is what form it will assume.

Hollywood is a bottomless pit that can absorb untold wealth. We have heard distribution men say that producers are seldom, if ever, satisfied with the revenue obtained for their pictures, and the pressure is forever being applied to the salesmen to get more and more and more.

Down through the years, production costs have increased in direct ratio to Hollywood's prosperity. The more revenue returned there, the higher go the cost of pictures; extravagance and waste increase, the unions want more for their share, and so the cry comes back to the sales department — "get more". This is a vicious circle that gives sales managers high blood pressure and exhibitors higher film rentals.

Sara Salzer, who sizes up the production scene for FILM BULLETIN, has something to say about the economy move in this issue and expresses the hope that any slashing to be done will not be performed on the throats of the "little people" in production. The distribution branch, too, might be spared, since it has really never obtained its proper share of the revenue it extracts from exhibitors and pours back into the film makers' coffers. Certainly, there is plenty of latitude in which to effect savings in the operations of the studios.

Let's start by paring down the abundant deadwood that clutters every major film plant and runs that money-consuming ogre, "overhead", up to 35 to 50 percent of the cost of each picture. Couldn't much of the waste be eliminated by more careful preparation of scripts, and by dropping directors and producers who accomplish nothing more valuable than to provide additional proof of their incompetence with every film they handle? The studios also might profit considerably by discontinuing the practice of paying fabulous prices for novels and plays, then completely altering them beyond recognition at further cost.

There has been an appalling amount of evidence in the past few years that two or three million dollars do not a good picture make. And, while no one can deny that costs have risen, it has become increasingly apparent of late that the reputedly higher outlays are nowhere to be seen in the finished product.

Whatever economies Hollywood may adopt, let them be calculated to cut where the cutting will do the most good. And, what about passing on some of the savings to exhibitors? Theatremen will be facing problems, too. Their operating costs are way up and more conservative times will require them to spend more on showmanship to bring in a tougher-to-sell public. Advertising is one item that must be favored on every exhibitor's budget in the months to come. The entire industry, as a matter of fact, should redouble its efforts in the field of showmanship to ward off any box-office lull.

MO WAX

SHORT SUBJECTS

No More Nagging For L. B. Mayer

GEE-GEE: There has been a lot of speculation out in Hollywood about the reason for Louis B. Mayer's sale of his fahulously valuable stable of racing horses. Mayer had become one of the country's leading hreeders and racers of thoroughbreds and he was quite wrapped up in the sport, so his decision to retire from the game surprised turfdom. However, movie people think that the answer lies in some recent M-G-M productions being completely off the heam and requiring extensive re-shooting. They point to the Greer Garson picture, "A Woman of My Own," "The Show-Off" and "Merton of the Movies," all of which had to be put back into production for the re-shoot treatment within recent months.

☆ ☆

DON'T LOOK NOW, BUT...: One of the major distrib outfits appears destined to get a thorough overhauling in the sales and adv'g depts. before many moons have passed. The blame is being placed in the wrong quarter, however. In our opinion, the fault rests squarely on the shoulders of top management that let production policies drift in a rut throughout the lush past five years...From here on in, you can look for an increase in the flow of product from all major studios, and we mean all. Dropping off of first-run grosses and, consequently, shortening of runs, means very definitely that more product will be required. Hollywood's shrewd operators figure to spend less on new pictures, produce more and give them strong advertising campaigns...An indie film outfit is headed for an uphcaval, too...Legalites outside the industry are almost unanimous in agreement that the Statutory Court's decree will be tossed out — lock, stock and competitive hidding — hy the Supreme Court. So don't rush in to bid against your competitor, buddy.

☆ ☆

HERE, PRINCE!: Seems as if Barbara Hutton, the million dollar baby from the five-and-ten cent stores, can't get away from actor-husbands. The ex-Mrs. Cary Grant's current spouse, Igor Troubetzkoy, a real, live prince, has been offered one of the leading roles opposite Ginger Rogers in Enterprise's "Wild Calendar." He will make up his noble mind when producer David Lewis comes to London this week to discuss the offer. Practically everyone in the industry hopes he says no. ADD ROYAL NOTE: Producer Lewis made the voyage ahoard — you guessed it — the Queen Elizabeth.

☆ ☆

OPERATION COLOSSAL: The curtain will open on just ahout the biggest flesh show in entertainment history when seventeen — count 'em — topflight screen and radio stars face the footlights Wednesday (19th) in Hollywood's Downtown Paramount Theatre for benefit of the Damon Runyon Memorial Fund for Cancer Research. Emceed and organized by Bob Hope, whose "My Favorite Brunette" premieres as part of the show, the shindig lists Al Jolson, Danny Kaye, Van Johnson, Red Skelton, Jimmy Durante, Gene Kelly, Edgar Bergen, Burns and Allen, Dorothy Lamour, Eddie Cantor, Betty Hutton, Jack Benny, Dinah Shore, Cary Grant, Benny Goodman's Sextette and the Victor Young Orchestra. What, no Mickey Mouse?

☆ ☆

NO MORE HEIL: It must have been thrilling to have been at the Varosi Szinhaz theatre in Budapest when Warners' "Casablanca" premiered there recently. Doubts about the pro-Allied sentiment of the Hungarian people, whose government cast its lot with the Nazis in the recent holocaust, were shattered by the spontaneous outburst of applause in a particularly stirring scene. The sequence, as we all remember, is in a cafe in which some German officers stand up and sing the "Horst Wessel" song; their voices are overpowered hy first scattered, then the surging overwhelming chant of the "Marseillaise" as loyal Frenchmen unveil their hearts. Sparked by the emotional impact of the scene, the report tells us that the audience broke out into deafening applause and refused to be quieted until the projectionist had stopped the picture, and re-ran the sequence.

☆ ☆

UP AND ABOUT: Arthur W. Kelly, who returned to this country after a European trip that took him to England, Italy and France to survey production facilities, returns to his old company, United Artists, as a vice-president and in an executive capacity ...Milton A. Kramer heads the hoard of directors and has been named executive vice-president of the Selznick Releasing Organization, it was disclosed by SRO prexy Neil Agnew. Kramer resigned from the UA board to join SRO...Milton S. Kusell, SRO sales chief, planed to Hollywood last week to set up new sales offices in L. A., 'Frisco, Denver and Salt Lake City...Leonard H. Goldenson, v.p. in charge of Paramount theatre operations, and Edward L. Hyman, Para Theatres Serv. Corp., flew to the Coast to finalize dissolution of the only Paramount theatre pooling agreement left, that with Fox West Coast.

☆ ☆

PLUGGING 'EM: Warner exploiteers are going to see that "Pursued" gets plenty of advance publicity, where it counts — right in the theatre. No less than four trailers have been prepared, three of them as "teasers" leading up to the regular two-minute production trailer. In addition, two radio transcriptions are ready for air plugs. And it's all free to wide-awake showmen ...Doin' what comes naturally, M-G-M world premiered its "It Happened in Brooklyn" at Loew's Metropolitan in the Beloved Borough. A gigantic stage show featured Brooklyn's first world preem — M-G-M stars Lauritz Melchior, Kathryn Grayson, Tom Drake in the flesh and lots more. The sponsor: First Families of Brooklyn...That cross-country journey of three Fifth Avenue busses for the premiere of Allied Artists' "It Happened on Fifth Avenue" in Hollywood, was delayed in El Paso just long enough to kill two birds with one stone. Responding to a plea for aid in a charity rodeo sponsored hy the city's C. of C., the trio of double deckers supplied free top deck rides for ticket buyers around the downtown area. Of course, people just couldn't help seeing the gigantic banners plugging "Fifth Avenue."

☆ ☆

MEDAL FOR JACK L.: Friday, March 14, was a big day for Jack L. Warner. With full milltary fireworks, the film executive received the Government's highest award to a civllian, the Medal for Merit, presented by General of the Army H. H. Arnold in behalf of the President of the United States, at March Field in a ceremony loaded with dignity and dignitaries. The distinguished award covered the industry leader's services to the War Dept. in the recruiting and organization of movie personnel for the armed forces, for the production of training and recruiting films and for his part in providing entertainment films for the guys over there. Warner heard himself cited as few men in our industry can boast, a glowing tribute from the highest executive in the land to one of the highest executives in the motion picture industry.

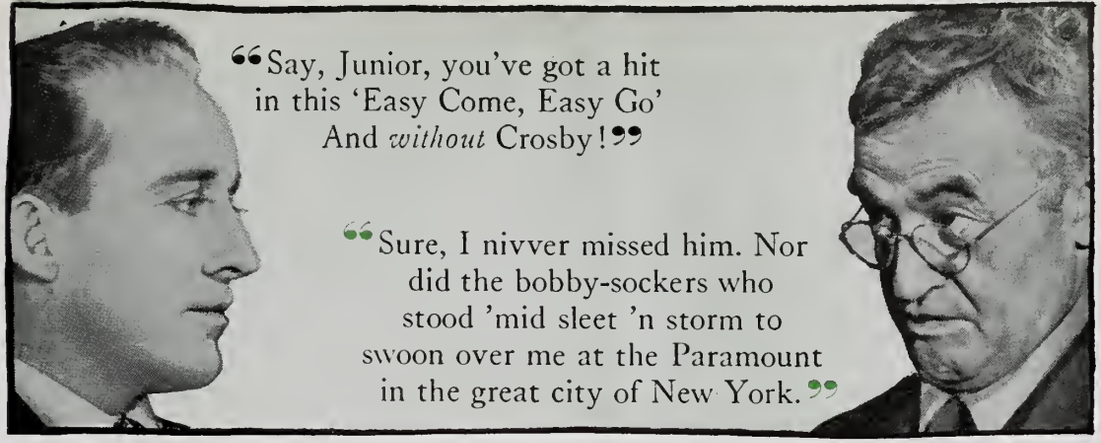
☆ ☆

THUMBNAIL FEATURE SELLING: Eagle-Lion's ad-puh-exploit staff captained by Max E. Youngstein has evolved a novel selling technique to sell exhibitors who are from Missouri. Termed "Tradeview," the selling approach backs up the salesman's persuasion with a five-minute argument on film featuring the most sensational scenes from the film. Each E-L salesman will carry a print of the Tradeview in his briefcase when he arrives to see a prospect, so that he can take the exhibitor up to his projection room and run off the thumbnail feature. First of films to use Tradeview is "The Adventuress," which incidentally, will get its national release on March 14, despite unsolicited general trade advice received by sales chief A. W. Schwalberg to withhold release of the Dehorah Kerr starrer until after the M-G-M release of "The Hucksters" in which Miss Kerr stars with Clark Gable.

☆ ☆

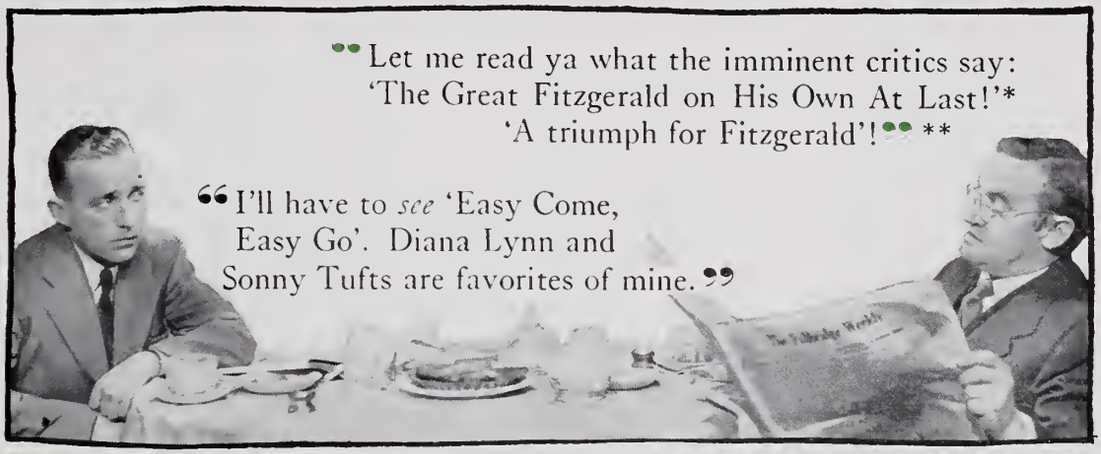
COMING AND GOING: E-L execs Alfred W. Schwalberg, Max E. Youngstein and Arthur Jeffrey entrained for Boston for the big premiere of "The Adventuress" last Friday (14th)...Bernard Lewis arrived in Movietown Thursday (6th) to take up his new charge as executive assistant to Hal Horne, v.p. in charge of production for Story Productions...Jerry Zigmond, Joseph Deitch and Eugene Street, Para home office theatre execs, made the East-West trip to attend dissolution finals of the company's theatre pooling agreement with FWC in 'Frisco...20th-Fox ad-pub director Charles Schlaifer and Rodney Bush, exploitation mgr., leave New York today (17th) for a swing through the Southern territory to get a line from exhibs on local conditions...Ben Kalmenson, WB sales topper, is on a trip to St. Louis and points mid- and southwest.

OCCASIONS: Last Tuesday's gala Washington Premiere of Sam Goldwyn's Academy Award winner, "The Best Years of Our Lives" boasted probably the most distinguished audience in history. Headed by President and Mrs. Truman (seeing the picture for the third time), the list included Senators Tydings, Connally, Vandenberg, McCarren, Chief Justice Vinson, Assoc. Justices Frankfurter and Burton, Attorney General Clark and right on through the cream of official Washington. The preem, a benefit sponsored by the Washington Committee for National Civilian Rehabilitation, was termed by Chief Justice Vinson "still another evidence of the heart of show business in assisting this venture in behalf of civilian rehabilitation".



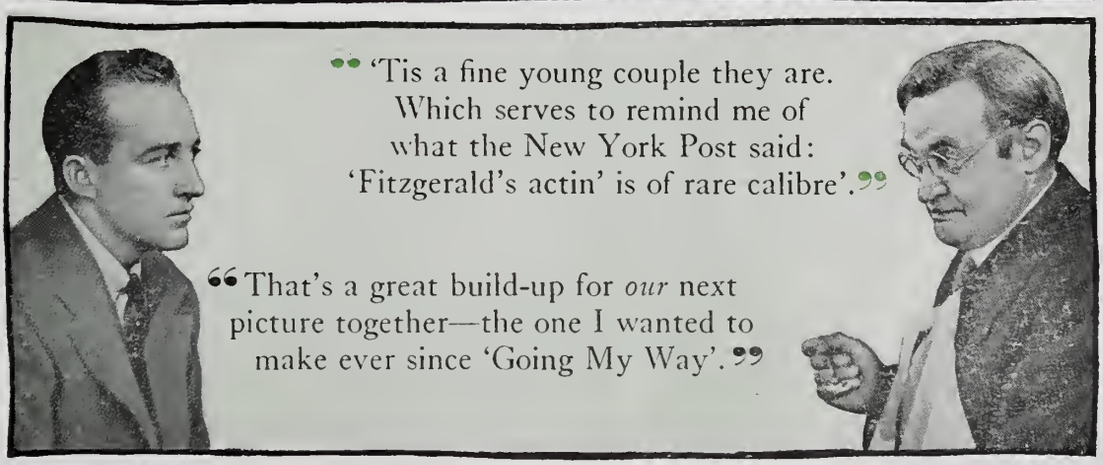
"Say, Junior, you've got a hit in this 'Easy Come, Easy Go' And *without* Crosby!"

"Sure, I nivver missed him. Nor did the bobby-sockers who stood 'mid sleet 'n storm to swoon over me at the Paramount in the great city of New York."



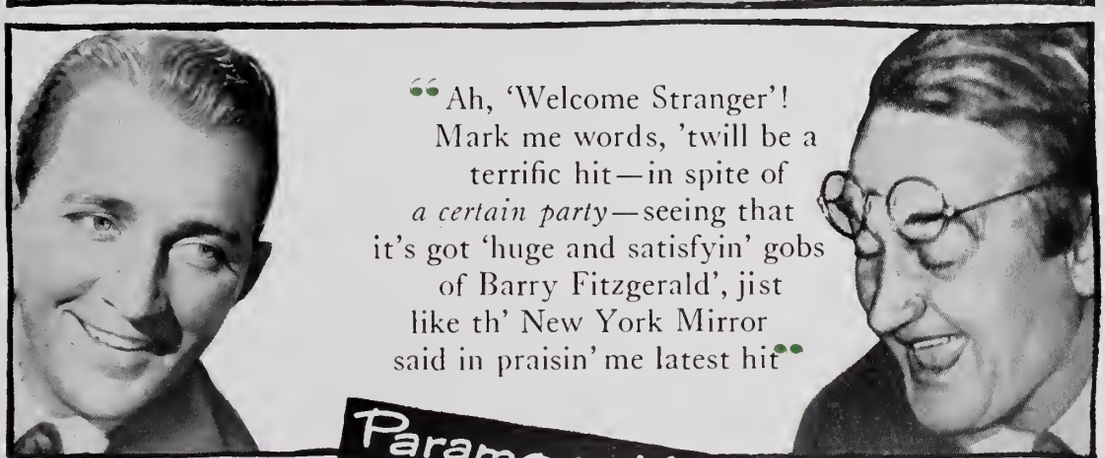
"Let me read ya what the imminent critics say: 'The Great Fitzgerald on His Own At Last!'* 'A triumph for Fitzgerald'!" **

"I'll have to *see* 'Easy Come, Easy Go'. Diana Lynn and Sonny Tufts are favorites of mine."



"'Tis a fine young couple they are. Which serves to remind me of what the New York Post said: 'Fitzgerald's actin' is of rare calibre'."

"That's a great build-up for *our* next picture together—the one I wanted to make ever since 'Going My Way'."



"Ah, 'Welcome Stranger'! Mark me words, 'twill be a terrific hit—in spite of *a certain party*—seeing that it's got 'huge and satisfyin' gobs of Barry Fitzgerald', jist like th' New York Mirror said in praisin' me latest hit"

*NEW YORK PM
**DAILY VARIETY

Paramount's

"EASY COME, EASY GO"

starring Barry Fitzgerald ☘ Sonny Tufts ☘ Diana Lynn

with DICK FORAN · FRANK McHUGH · ALLEN JENKINS · JOHN LITEL · ARTHUR SHIELDS · FRANK FAYLEN

Produced by Kenneth MacGowan • Directed by JOHN FARROW

Screen Play by Francis Edward Faragoh, John McNulty and Anne Froelick • Based on sketches by John McNulty

'THE MACOMBER AFFAIR' GRIPPING, ADULT TRIANGLE DRAMA

Rates ● ● ● generally

United Artists

89 minutes

Gregory Peck, Joan Bennett, Robert Preston, Reginald Denny, Carl Harbord, Jean Gillie, Earl Smith.

Directed by Zoltan Korda.

Many ingredients stack up to make this a potential money maker. A powerful story of elemental passions; telling performances by a strong cast headed by three stars of proven drawing power; thrilling scenes of big game hunting actually photographed in Africa; a tight, suspense laden script based on Ernest Hemingway's Cosmopolitan magazine short story, and the deft direction of Zoltan Korda. Gregory Peck, in the role of a professional big-game hunter, gives the picture one of today's foremost marquee names. Robert Preston's character study of a weakling-turned-hero is outstanding as is Joan Bennett's portrayal of his hate-hardened wife. The weakness of the ending, which is anti-climactic and indecisive, is a fault which will not detract too much from the film's appeal to all classes of patrons.

Play up the eternal triangle angle, the popularity of the stars, and the novel and authentic locale — the Dark Continent's big-game country. Stress the tense situations, the dynamic drama of hidden passions that drive a beautiful woman to murder her husband.

Society sportsman Robert Preston and his beautiful wife, Joan Bennett, arrive in Nairobi, engage professional big-game hunter Gregory Peck to guide them on a lion hunt. Contemptuous when her husband bolts in panic before his first lion, she taunts him unmercifully and throws herself at Peck. Her scorn mounts when Preston, aware of her infidelity, gives vent to his rage by attacking two native servants. Next day Preston redeems himself in Peck's esteem by his marksmanship. Later, the no-longer craven Preston courageously brings down two charging water-buffalo, most dangerous of beasts when aroused. His wife, filled with hatred because she now knows she can never again dominate her no-longer spineless spouse, kills him by a shot in the back. Peck, in love with the woman, reports the death as accidental. Feeling Preston will always stand between them until she faces judgment, she tells Peck she wanted her husband dead. Their love fortified by her confession, she goes into the courtroom to stand trial.

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'HIGH BARBAREE' WEAK STORY BOLSTERED BY STRONG CAST

Rates ● ● ● — generally; less in action houses

Metro-Goldwyn-Mayer

91 minutes

Van Johnson, June Allyson, Thomas Mitchell, Marilyn Maxwell, Cameron Mitchell, Claude Jarman Jr., Henry Hull, Geraldine Wall, Barbara Brown, Paul Harvey, Charles Evans.

Directed by Jack Conway.

The tremendous popularity of Van Johnson and June Allyson insures a large turnout of their countless admirers, but even those audiences will find little to rave about in this pedestrian boy-and-girl romance, told in tedious retrospect. Unfavorable word-of-mouth will rundown grosses in sub-run houses. Based on a novel by Charles Nordhoff and James Norman Hall, "High Barbaree" is episodic, its dialog adolescent, its climax contrived and incredible. Under Jack Conway's direction, both stars and supporting players give stereotyped performances. As in most M-G-M releases, production value is above average, settings and photography of a high order.

Exploit the drawing power of Van Johnson, June Allyson and, to a lesser degree, Thomas Mitchell, Marilyn Maxwell, Claude Jarman, Jr. and Henry Hull. Take advantage of the popularity of Nordhoff and Hall, co-authors of many sensationally successful novels and films. Stress the romantic angle — the story of a girl's undying love for her childhood sweetheart. The film's pivotal theme — Faith — suggests helpful cooperation from clergymen and editors. Arrange tieups with libraries and bookshops handling the several best-sellers by Nordhoff and Hall.

The USN flying boat High Barbaree sinks a Jap sub, is itself mortally disabled — transmitter gone, crew dead, engines useless, food and water low — its sole survivors Lt. Van Johnson, pilot, and Lt. Cameron Mitchell, navigator. As days pass, Van recounts his life story. In flashbacks his seafaring Uncle Thomas Mitchell has seen the beautiful South Pacific island, High Barbaree, unmarked on any chart. Johnson believes in the island. Uncle Thomas takes him and June Allyson, his childhood sweetheart, on a canoe trip, lands in jail. Van and June take a circus job to bail him out. Later she and her family moved away, but not until the two kids swear to reach High Barbaree together some day. Shelving his ambitions to become a doctor, he gains an executive post in an aircraft firm, is engaged to the boss' daughter, Marilyn Maxwell. June returns, a USN nurse. He realizes he loves her, leaves job and fiancee to study medicine. The war arrives, he enlists, becomes a Navy pilot. He meets June serving aboard Uncle Thomas' transport, both swear eternal love, he takes off on his ill-fated patrol. Now, in a semi-coma, he sees High Barbaree in all its legendary beauty. He comes out of his coma, finds himself in June's arms — Uncle Thomas' ship has rescued him.

'BUCK PRIVATES COME HOME' FUNNIEST ABBOTT-COSTELLO YET

Rates ● ● ● or better generally

Universal-International

77 minutes

Bud Abbott, Lou Costello, Tom Brown, Joan Fulton, Nat Pendleton, Beverly Simmons, Don Beddoe, Don Porter, Donald MacBride, Lane Watson, William Ching, Peter Thompson, George Beban Jr., Jimmy Dodd, Lennie Dremen, Al Murphy, Bob Wilke, William Haade, Jana deLoos, Buddy Roosevelt, Chuck Hamilton.

Directed by Charles T. Barton.

By far the most hilarious comedy ever made by Abbott and Costello, this side-splitting mirthquake should bring in unprecedented returns. It has jet-propulsion pace, uproarious slapstick, time-proven gags and sure-fire heart appeal. At the press screening, an audience of hard-boiled newspaper critics was nearly in hysterics at this 77-minute answer to a showman's prayer. Credit director Barton with milking every titter, guffaw and belly-laugh embodied in the workmanlike script by Messrs. Grant, Rinaldo and Lees. What if the situations are ludicrous, the characterizations broad, many of the gags familiar to Abbott-Costello film and radio audiences — patrons will be too busy laughing to care.

Get behind this one with all you've got. Play it up as the best Abbott-Costello comedy to-date—funnier even than "Buck Privates." Give ticket prizes for the best impersonation of Lou Costello or Bud Abbott. Stress comedy side of the topical angle — the problems awaiting returned GI's.

GI's Bud and Lou try to smuggle 6-year-old French waif Beverly Simmons into the U. S. Their plan fails and nurse Joan Fulton reluctantly hands her over to the immigration officials for deportation. Beverly manages to escape, meets the now-discharged Bud and Lou, helps them flee from former sergeant Nat Pendleton, now a cop about to arrest them for peddling without a license. She takes the pair to Joan. Joan's boy friend, Tom Brown, midget auto racer's hopped-up car is in hock for an $8,000 repair bill. To enable Tom to race in $20,000 Gold Cup Stakes, Bud and Lou enlist financial aid from their former buddies. Fired from the force for failure to catch the pair, Pendleton tries to stop them from retrieving the now debt-free car. Outwitted, he follows them to the race track, arrests Bud and Tom. Lou, who's never driven in his life, finds himself at the wheel of the speeding racer, pursued by a bevy of police. Ensues a hilarious chase through city traffic, a horse track, a busy flying field and into a theatre. Lou loses the race, but an auto magnate, impressed by the car's performance, orders 20 cars and 200 engines, and arranges a haven for Beverly.

'THE IMPERFECT LADY' FAIRLY SATISFYING MELODRAMA

Rates ● ● + generally

Paramount

97 minutes

Ray Milland, Teresa Wright, Sir Cedric Hardwicke, Virginia Field, Anthony Quinn, Reginald Owen, Melville Cooper, Rhys Williams, George Zucco, Charles Coleman, Miles Mander, Gordon Richards, Edmond Breon, Frederic Worlock, Michael Dyne, Joan Winfield, Lillian Fontaine.

Directed by Lewis Allen.

This is a fairly convincing melodrama set against a British background of the late 19th Century. The pace set by Director Lewis Allen is proper and steady, but never fast or exciting enough to be more than moderately engrossing. Ray Milland, far afield from his "Lost Week-end" role, seems rather stiff in the part of a liberal candidate for Parliament who tosses aside the traditional policies of his rich and pompous family. However, his unsteadiness is compensated for by Teresa Wright and Sir Cedric Hardwicke, who lend more than mere support to their portrayals of Milland's wife and brother. Class audiences particularly will enjoy the clash of backgrounds and social forces, while family and action houses should find interest in the unsolved murder case and the attempts to convict an innocent man.

Exploitation potentialities reside in the question "which is dearer, a reputation or a man's life," and the attempts of a girl of humble origin to overcome social barriers. Point up the fact that Milland is an Academy Award winner and give strong billing to the fine supporting cast.

Rich Ray Milland, liberal candidate for Parliament falls in love with young dancer Teresa Wright. Influenced by Milland's stuffy older brother, Hardwicke, she decides that she would jeopardize Milland's career and runs away from him. Meanwhile, through a series of peculiar circumstances she is forced to flee from a policeman one night and takes refuge in the rooms of Spanish pianist Anthony Quinn. She resists Quinn's amorous desires and spends an innocent evening listening to his playing. Milland, in love with Teresa, pursues her and they marry. Later, Teresa learns that Quinn was involved in a murder the night of her escapade and that only she can prove him innocent. Realizing the inevitable scandal when she appears in court to testify, she leaves her husband again. Teresa's last minute testimony clears Quinn, and absolves her of any immorality. Milland, mindful of her sterling qualities in the face of widespread public and private gossip, takes her back as his wife.

'BLAZE OF NOON' AIRMAIL SAGA ONLY MILDLY ENTERTAINING

Rates ● ● + generally as dual-topper for family and action trade

Paramount

90 minutes

Anne Baxter, William Holden, Sonny Tufts, William Bendix, Sterling Hayden, Howard DaSilva, Johnny Sands, Jean Wallace, Edith King, Lloyd Corrigan, Dick Hogan, James Burke, Will Wright.

Directed by John Farrow.

What might have been an epic of the airmail lines is, unfortunately, just another flying feature. The film, thanks to stunt flying by Paul Mantz and excellent photography effects, has some suspense, a pleasing romance, considerable humor and a novel background. However, it is slow-moving, lacks action, is old-fashioned in treatment and is additionally handicapped — at the trade screening, at least — by occasionally inaudible dialog. A strong cast acquits itself creditably, particularly outstanding performances being turned in by Howard DaSilva and the always-dependable William Bendix. "Blaze of Noon" is a fair-plus dualler for family and action houses, where it rates top billing.

Play up the leading players, most of them of star calibre. Stress the film's historical importance, its authentic portrayal of airmail flying in the early, dangerous days; local postoffice authorities should prove cooperative along this line. Advertise the romantic angle of the film, its story of a youth torn between two loves — for his wife and for aviation.

Four brothers — William Holden, Sonny Tufts, Sterling Hayden and Johhny Sands — fly for a new commercial airmail line operated on a shoestring by Howard DaSilva. Holden falls in love with nurse Anne Baxter, object of Hayden's unspoken affection. Sands is killed and, in a later flight, Hayden permanently crippled. Bendix gives up flying to sell autos, takes as his partner William Bendix, DaSilva's other pilot, grounded for aerial antics. Subsequently, however, both rejoin DaSilva. Holden is killed in a flight intended to demonstrate the reliability of airmail service. Anne Baxter, told of his death, names their newly-born son after Holden and his late brother Sands.

'UNDERCOVER MAISIE' LAUGH-LADEN CROWD-PLEASER

Rates ● ● + as dualler generally

Metro-Goldwyn-Mayer

90 minutes

Ann Sothern, Barry Nelson, Mark Daniels, Leon Ames, Clinton Sundberg, Dick Simmons, Charles D. Brown, Gloria Holden, Douglas Fowley, Nella Walker, Gene Roberts, Celia Travers, Morris Ankrum.

Directed by Harry Beaumont.

One of the best of the "Maisie" series to-date, this hilarious comedy-melodrama will prove a welcome addition to any double bill. Patterned after the old cycle of FBI thrillers, it lets the audience see rookie cops in training, then shows how this instruction may be used to advantage by a lady cop in getting out of tight spots. Thanks to Thelma Robinson's fast-moving and humorous script, plus Harry Beaumont's expert direction, Ann Sothern's talents are displayed to their fullest. The rest of the capable, moderately well-known cast gives her commendable support. Production quality is satisfactory, photography excellent.

Play up this as the best "Maisie" to date, and capitalize on the star's role as a cop. The film exposes two rackets: fake spiritualists and crooked contractors aiming to fleece GI home-seekers. Police and press should be glad to cooperate on these two counts, plus the rookie cop training angle.

Gypped of her savings and jewelry by a novel hitch-hike racketeer, Ann Sothern goes to the police, is persuaded by detective lieutenant Barry Nelson to join the cops. Following an intensive, wearying course of instruction, she passes her exams, is assigned to Nelson's bunko detail. Detailed to uncover a group of phoney spiritualists, she lets herself be hood-winked by fast-thinking Dick Simmons, one of the mob. Disgraced but not disheartened, she goes out single-handed to trail Simmons, uncovers a GI housing swindle operated by mob-leader Leon Ames. Bound and imprisoned in a cellar, she manages to let the police know of her plight, but is spirited away before she can be rescued. Following an exciting chase, she outwits and, thanks to her knowledge of jiu-jitsu, overpowers her would-be killers.

'FRAMED' STRONG MELODRAMA IN REALISTIC VEIN

Rates ● ● ● — generally

Columbia

83 minutes

Glenn Ford, Janis Carter, Barry Sullivan, Edgar Buchanan, Karen Morley, Jim Bannon, Sid Tomack, Barbara Wooddell, Paul E. Burns.

Directed by Richard Wallace.

Richard Wallace's deft direction of this powerful story, dealing with a murder plotted by a married man and his mistress, has resulted in an engrossing and suspenseful melodrama. Despite its grim realism and sordid characters, "Framed" is not offensive and will have wide appeal, although it is strictly adult entertainment. In locations where strong film fare is preferred, this should be a strong grosser, abetted, as it is, by the popularity of Glenn Ford since his "Gilda" performance. There is no other marquee strength, but Janis Carter, Barry Sullivan and Edgar Buchanan offer competent support. Production values are good.

Exploitation angles abound in the title and theme. Stress the strong dramatic elements of the plot and feature the characters involved. Go to town on Glenn Ford, comparing this role to the one he played in "Gilda" — he's found a dame even worse than "Gilda"!

Down-and-out mining engineer Glenn Ford arrives in town, a total stranger, and is befriended by pretty Janis Carter, cafe waitress, who stakes him to a hotel room and pays a $50 fine imposed on him for a traffic accident. He falls in love with her, unaware she's the mistress of Karen Morley's banker-husband Barry Sullivan, to whom Ford bears a marked resemblance. Janis and Sullivan plan to murder Ford, making it look like an accident, and then decamp with $250,000 of the bank's funds. Realizing she loves Ford. Janis kills Sullivan instead, and convinces Ford that, drunk at the time, he had slain him To save Edgar Buchanan, his benefactor, charged with the slaying, Ford finally pins the crime on Janis, turns her over to the police.

'THE GUILT OF JANET AMES' CONFUSED PSYCHOLOGICAL DRAMA

Rates ● ● + as dual-topper generally

Columbia

82 minutes

Rosalind Russell, Melvyn Douglas, Sid Caesar, Betsy Blair, Nina Foch, Charles Cane, Harry Von Zell, Bruce Harper, Arthur Space, Richard Benedict, Frank Orth, Ray Walker, Doreen McCann, Hugh Beaumont, Thomas Jackson, Edwin Cooper, Emory Parnell.

Directed by Henry Levin.

Confused and confusing, this disjointed and occasionally-ridiculous entry in the Psychological Drama Sweepstakes is definitely an also-ran. Save for the drawing power of its co-stars, Rosalind Russell and Melvyn Douglas, it has little to recommend it to most filmgoers. For exhibitors, it offers the stars and fair exploitation angles which might be capitalized to attract slightly above average grosses. However, its reception generally will be lukewarm, at best, and grosses will suffer as the result of unfavorable word-of-mouth. Production quality is good, settings reflecting the story's neurotic overtones, while eerie photographic and sound effects will help hold the interest of some spectators. It should be coupled with a comedy or musical feature.

Stress the popularity of co-stars Rosalind Russell and Melvyn Douglas, the timeliness of its theme — the use of dreams in curing psychoneurotics — and the film's problem angle: Do Wives Really Love Their Husbands? Offer ticket prizes to the patron narrating his or her most interesting dream, and to the writer of the best 50-word letter on My Most Guilty Moment. If possible, obtain the cooperation of psychiatrists, physicians, editors and clergymen in publicizing the growing need of finding a cure for persons suffering from postwar maladjustments.

War widow Rosalind Russell, hospitalized after a street accident, is unable to walk; in her purse are a Congressional Medal and a list of the five men whom her husband's heroic sacrifice had saved. Last on the list is Melvyn Douglas, former topflight journalist, now a drunkard He visits her and, keeping his identity secret, paints a word picture enabling the drug-dazed Rosalind to visit the five men and convince her all of them had more of a right to survive than did her husband. Her hysteria-paralysis cured when proven to be induced by fear of meeting the five men, she quarrels with Douglas when he insists her husband had sacrificed his life because her selfishness had made it a useless thing. Later she learns Douglas, her husband's commanding officer, had ordered him to sacrifice his life; because of this he has turned to drink. At end, she and Douglas find happiness in each other's arms.

'THE YEARS BETWEEN' BRITISH ENOCH ARDEN DRAMA

Rates ● ● + as dualler generally; more in class spots

Universal-International

88 minutes

Michael Redgrave, Valerie Hobson, Flora Robson, James McKechnie, Felix Aylmer, Dulcie Graye, John Gilpin, Edward Rigby, Yvonne Owen, Wylie Watson, Esma Cannon, Muriel George, Lyn Evans, Joss Ambler, Ernest Butcher, Katie Johnson.

Directed by Compton Bennett.

Latest of U-I's J. Arthur Rank imports, this Prestige Pictures drama should appeal to feminine patronage here. In class and arty theatres, "The Years Between" should attract good grosses; elsewhere it will serve as a strong dualler. Based on a play by noted novelist Daphne Du Maurier, it depicts the crisis resulting when a woman's husband, reported "killed in action," returns — a modern Enoch Arden — to find her in love with another man. Under Compton Bennett's direction a capable cast, its stars moderately well known to U.S. filmgoers, acts with characteristic British restraint. English accents are not marked. Production quality is good; photography and music, by the London Philharmonic Orchestra, of a high order.

Capitalize on the renown of novelist-playwright Daphne Du Maurier. Angle campaigns at feminine patronage: How Long Should a Woman Prove Faithful to a Dead Husband?

One week after going to war, Capt. Michael Redgrave, M.P., is reported killed in action. For three years his widow Valerie Hobson treasures his memory fanatically. Her faithful servitor Flora Robson, aided by neighboring gentleman-farmer James McKechnie, persuades her to occupy her mind by taking her husband's seat in Parliament. She does so, achieves success politically, falls in love with McKechnie. On the eve of their wedding, Redgrave returns, sick and maladjusted, his "death" planned by Intelligence so he could land in Europe and organize the underground movement. He demands his wife relinquish her seat in Parliament to him, like most returned veterans, he wants his job back. Torn between her love for McKechnie and her duty toward Redgrave, she returns to her husband.

'CARNEGIE HALL' TREAT FOR CLASSIC MUSIC LOVERS; POISON FOR OTHERS

Rates ● ● ● for class houses; weak elsewhere

United Artists

134 minutes

Marsha Hunt, William Prince, Frank McHugh, Martha O'Driscoll, Hans Yaray, Olin Downes, Joseph Buloff, Walter Damrosch, Philharmonic Quintet, Bruno Walter, Philharmonic-Symphony Orchestra of N. Y., Lily Pons, Gregor Piatigorsky, Rise Stevens, Artur Rodzinski, Artur Rubinstein, Jan Peerce, Ezio Pinza, Vaughn Monroe & His Orchestra, Jascha Heifetz, Leopold Stokowski, Harry James.

Directed by Edgar G. Ulmer.

"Carnegie Hall" is strictly for the lorgnette trade and classical music lovers, and it will be shunned like the plague by the filmgoers, particularly by action fans. It contains nearly twenty orchestral and vocal selections by Tschaikowsky, Beethoven, Schumann, Mendelsohn, Hayden, Delibes, Chopin, and Mozart, with a couple of Tin Pan Alley numbers thrown in for leavening. Supporting the moderately well-known film players are a dozen renowned conductors, singers and musicians, for the most part unkown to picture-goers. The story is full of holes, the acting unimspired, photography mediocre and makeup inferior. Except in highbrow communities, exhibitors will do well to give this a wide berth.

Play up the roster of world-famous concert lights, the presentation of music, written py master composers and played by the country's greatest orchestras, and the authentic showing of one of the nation's best-known landmarks, Carnegie Hall. Circularize music-appreciation groups, schools, colleges and music teachers, vocal and instrumental.

Marsha Hunt, youthful charwoman in Carnegie Hall, weds temperamental pianist Hans Yaray, an alcoholic. Following Yaray's death, she brings up her son, William Prince, to be a concert pianist — their sole diversion, listening to the many great artists playing Carnegie Hall. He falls in love with Martha O'Driscoll, vocalist with Vaughn Monroe, and joins the latter's dance band, despite the tearful protests of his domineering mother. Years later, following a quarrel with his wife, he effects a reconciliation with her and his long-estranged mother by conducting and playing his own concerto at Carnegie Hall.

'LAW OF THE LASH' POOR LaRUE-ST. JOHN WESTERN

Rates ● ● — in western houses

PRC Pictures

53 minutes

Al "Lash" La Rue, Al St. John, Lee Roberts, Mary Scott, Jack O'Shea, Charles King, Carl Mathews, Matty Roubert, John Elliott, Ted French, Charles Whitaker, Richard Cramer, Brad Slavin.

Directed by Ray Taylor.

This low-budget, below-par western has little to recommend it, save Al La Rue's feats with a cattle whip. Al St. John strives to force some humor into his role, but the rest of the performances are sub-standard. The plot has neither situations, twists nor suspense, and the sparse action is poorly motivated.

Prospector Al La Rue learns from the victims of a stagecoach hold-up that one of the robbers, a left-hander, has pocketed three rings. Later, in the general store of John Elliott and his daughter Mary Scott, he rescues her from "Lefty" Lee Roberts' unwelcome attentions, deduces him to be one of the bandit gang headed by Jack O'Shea. Roberts trails La Rue to his prospector's shack, tries to kill him but is captured. Set free, he leads La Rue's pal, Al St. John, to the gang headquarters. La Rue follows and the timely arrival of the sheriff's posse enables La Rue, a federal marshal in disguise, to round up the renegades.

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and **CHARLES KULLMAN**
STAR OF THE METROPOLITAN OPERA CO.

WRITTEN AND DIRECTED BY WALTER REISCH
DIRECTOR OF PHOTOGRAPHY: HAL MOHR, A.S.C.
ASSOCIATE PRODUCER: EDWARD DOODS
PRODUCED BY
EDWARD KAUFMAN

Universal International



Eric Johnston, president of the Motion Picture Association, was a star witness at the House Education and Labor Committee hearings recently, where his testimony was termed by one Congressman, "a breath of fresh air."



Col. H. A. Cole, president of Texas Allied, wants explanation from the major companies of the shortage of prints which is forcing play dates back for subsequent run exhibitors, according to the Allied exec's correspondence.



Leaders of the Amusement Industry Division at a report meeting of American Brotherhood Week Drive held recently at N. Y.'s Hotel Astor, under the guidance of Spyros P. Skouras, national chairman and J. Robert Rubin, vice-chairman, are: Seated, Gilbert Miller, Skouras, Rubin, David Weinstock and Sam Shain; standing, William White, Emil Friedlander, Tom Connors, Brock Pemberton, Sam Rosen, Leon Bamberger, William German, Robert Coyne, Harry Greenman and Ned Shugrue.

COLUMBIA, UNIVERSAL FILE STAY FOR COMPETITIVE BIDDING; PARA POOLS END

The competitive bidding bogey loomed larger as two of the companies who are parties to the decree handed down in the industry anti-trust case, Columbia and Universal, filed last-ditch applications for a stay of the controversial procedure set by the statutory court for selling after July 1.

Columbia's plea also requested a reversal of single sales and contended that in view of the eight years consumed since the suit was filed, originally, the time gained in effecting the "drastic" provisions before a U. S. Supreme Court ruling, would be insignificant. Columbia attorney Louis Frohlich noted that should the Supreme Court reverse the District Court on bidding and single sales, the company would suffer "great additional costs" in reverting to its policy of selling a year's product in advance, after setting up the new selling machinery.

U Asks Temporary Exemption

Universal's application, in addition to a stay in competitive bidding, asked temporary exemption from those injunctions of the N. Y. court "which forbid the performance of existing contracts or invalidate certain provisions thereof." U attorneys pointed out to the Supreme Court the opposition to the bidding system by exhibitor organizations and the Government's objection that it is "unenforceable."

CSA Supreme Court Appeal

Two other companies, Paramount and United Artists, have appealed the competitive bidding procedure, but have not asked for a stay.

The final appeal to the Supreme Court from the decree was made last fortnight by the Confederacy of Southern Associations, asking a reversal of the statutory court's denial of the CSA's right to intervene in the suit.

Paramount's final pooling arrangements will be terminated by the end of this month, it was announced by Leonard H. Goldenson, vice-president in charge of theatre operations. These include the agreement with Fox West Coast, affecting three San Francisco houses, which will be acquired by Paramount, and one with Fabian Theatres, involving three Middletown (N. Y.) theatres, one going to Paramount and the other two to Fabian.

* * *

GOLDWYN'S "BEST YEARS" COPS OSCAR

Samuel Goldwyn's "The Best Years of Our Lives" was the star performer at the annual Academy Awards dinner last Thursday (13th), figuring in six major awards. Chosen the best picture of the year, the RKO Radio release also boasted best actor, Fredric March; best supporting actor, Harold Russell; best written screenplay (Robert Sherwood) and best musical scoring of a dramatic film. In addition, Goldwyn received the Irving Thalberg for the greatest contribution of the year to the motion picture industry.

Olivia De Havilland was chosen best actress for her work in Paramount's "To Each His Own," while Anne Baxter received the gold Oscar as best supporting actress in 20th-Fox' "The Razor's Edge." Harold Russell, armless veteran who made his first and possibly only appearance in a film, also received a special award for his work in "Best Years."

A special statuette was presented to Laurence Olivier for producing, directing and starring in "Henry V." Two other awards went to British films: best original motion picture story to London Films' "Vacation from Marriage" and best original screenplay to J. Arthur Rank's "The Seventh Veil."

Warner Bros. took top honors for both two-reel and one-reel short subjects, the former, "A Boy and His Dog," and the one-reeler, "Facing Your Danger." Best cartoon award went to M-G-M's "Cat Concerto."

Black-and-white photography award went to Arthur Miller for 20th-Fox' "Anna and the King of Siam," while Metro's "The Yearling" copped the color Oscar, photographers Charles Rosher, Leonard Smith and Arthur Arling sharing the honors. Morris Stoloff's scoring of Columbia's "The Jolson Story" was chosen as best for a musical film.

* * *

JOHNSTON BLAMES AFL FOR LONG STRIKE

Eric Johnston, president of the Motion Picture Association, had his day in Congress and emerged unscathed last fortnight as he testified before the House Education and Labor committee on forthcoming labor legislation.

Most of his testimony was related to the current Hollywood strike, in which he scored the American Federation of Labor executive council for failure to settle the long-standing jurisdictional dispute. He recalled the near-solution last summer which was dissipated by AFL reluctance to enforce the principles agreed upon at that time.

Little Red Influence

There is little evidence that the strike is Communist-inspired, Johnston told the committee, although there are bound to be Communists in Hollywood, just as elsewhere, he added. As to the extent of Red influence in the dispute, he indicated that there must be very little, since Communists have not asserted any apparent power in the industry itself. He pointed to the fact that Communists, here and abroad, are constantly criticizing the motion picture industry, with foreign Communists fighting importation of Hollywood product into their countries.

The MPA prexy emphasized that this strike is a prime example of the jurisdictional dispute which sorely needs Congressional action.

(Continued on Page 18)

'THE ADVENTURESS' BRITISH SPY MELODRAMA HAS SUSPENSE, HUMOR

Rates ● ● + as dualler generally; better in class spots

Eagle-Lion
98 minutes
Deborah Kerr, Trevor Howard, Raymond Huntley, Michael Howard, Norman Shelley, Brefni O'Rourke, James Harcourt, Liam Redmond, W. O'Gorman, Garry Marsh, Tom Macaulay, David Ward, Olga Lindo, John Salew, Harry Hutchinson, Tony Quinn, George Woodbridge, Humphrey Heathcote, Katie Johnson, Gerald K. Case, Everley Gregg, Kathleen Boutall.

Directed by Frank Launder.

This Eagle-Lion importation from J. Arthur Rank's British studios has plenty of suspense, action and laughs. Save for much-publicized Deborah Kerr, none of the cast is known to U. S. audiences, but will give superior performances and their easily-intelligible Irish brogues are pleasant to hear. Almost the entire action takes place in Eire and exterior locales are exceptionally beautiful, interiors picturesque and convincing. Photography is superior; musical score, played by the London Symphony Orchestra, is good. As British films go, this one should garner fairly good grosses generally It has elements of popular entertainment.

Sell Deborah Kerr, now in Hollywood for M-G-M's "The Hucksters," who was given a big play in a recent issue of Time. Let Irish-Americans in your community know the film was shot for the most part in Eire, and shows that country's natural beauty in all its loveliness. Send to your mailing list cards reading: "Meet me at the Blank Theatre tonight. (Signed) 'The Adventuress.'" Feature the music by the London Symphony.

Deborah Kerr, English-hating daughter of an Irish patriot, unable to enlist in the Irish Republican Army, joins forces with Raymond Huntley, Nazi agent. Fatally wounded while trying to effect the escape of a fellow spy, the dying Huntley tells her to dispose of his body, then give certain information to an agent she's to contact aboard a train. The plan miscarries and Deborah, pursued by police and enemy agents, goes to the Isle of Man and locates a coded message revealing Allied D-Day plans. Suddenly realizing its possession by the Nazis will lead to slaughter of countless Irish soldiers, she burns the message. Captured by the spy ring, she and her sweetheart, Trevor Howard, are tortured, smuggled back to Ireland. There, Howard effects her escape, later weds her.

'LOST HONEYMOON' MARITAL-MIXUP COMEDY IS A 'SLEEPER'

Rates ● ● + or better, except for action houses

Eagle-Lion
71 minutes
Franchot Tone, Ann Richards, Tom Conway, Frances Rafferty, Clarence Kolb, Una O'Connor, Winston Severn, Adele Davenport, Sandra Roger, John Wald.
Directed by Leigh Jason.

Here's a potential sleeper, second of Eagle-Lion's productions. "Lost Honeymoon" is crammed with amusing situations, sparkling dialog and maintains an unflagging pace. Sparked by Leigh Jason's deft direction and Joe Field's hilarious screenplay, Franchot Tone gives one of the best comedy performances of his career. Tom Conway proves an admirable foil for Tone, and Ann Richards is adequate as the latter's heart interest. While production values are modest, the film's general good humor and clever playing will delight audiences and send them out talking. This might very well build up to a strong grosser, especially in family houses.

Exhibitors can exploit to a fare-thee-well the idea of a man losing his memory and forgetting his wife and their twins, and editors may cooperate in publicizing the film's springboard — amnesia, temporary loss of memory. Hold a GI Foreign Brides Night, offering free admission to couples married overseas. Cooperative newspaper ads may be based on the idea: It's a Lost Honeymoon if the Bride Doesn't Buy her Trousseau at Blank's.

In Rochester, N.Y., ex-GI and successful architect Franchot Tone is being given a bachelor dinner on the eve of his marriage to Frances Rafferty, his boss' daughter, when Ann Richards arrives with 3-year-old twins and insists they're his. Tone has no recollection of having married while abroad, but admits he'd had amnesia overseas. His pal, Dr. Tom Conway, says it's possible he got married during his spell. Tone gets drunk, tries to reinduce amnesia by running head-on into a lampost. He wakes in a cell; the dailies' headlines read: British Bride and GI Reunited in Jail. Charles Kolb, Frances' father irately cancels the wedding, fires Tone. Charged with traveling under a false passport, Ann is ordered deported. Kolb relents, re-sets a wedding day. By now Tone, fond of the twins and recognizing their resemblance to him ,doesn't want to wed Frances. When a photo from England proves he's the twin's father, he feigns another amnesia attack, is picked up by the police. Dr. Conway takes Tone to Frances' home for the wedding, but Tone says he doesn't know Frances. The wedding definitely off, Tone frantically races to reach Ann before she leaves. En route, he's knocked unconscious in an auto accident, again lands in hospital. He comes to, a twin in each arm, proudly tells the smiling Ann: "I just got twins."

'UNTAMED FURY' UNUSUAL FEATURE WITH PLENTY OF THRILLS

Rates ● ● + as dualler support; better if exploited in action spots

PRC PICTURES
58 minutes
Gaylord Pendleton, Leigh Whipper, Mikel Conrad, Mary Conwell, Althea Murphy, Jack Rutherford, Rodman Bruce, E. G. Marshall, Charles Keane, Paul Savage, Norman MacKay.
Directed by Ewing Scott.

This interesting and frequently exciting feature has enough novelty and entertainment to make it a welcome addition to any double bill. Action and ballyhoo houses can exploit it to bring surprising grosses. Produced in its entirety apparently in Florida's treacherous swamplands, it depicts the brutal passions of the half-savage native whites, creatures so primitive they use their own children as bait in hunting and killing alligators. Against this startling and authentic background, producer-director Ewing Scott has portrayed a tense and thrilling triangle drama full of conflict and action. The cast bears no names well known to filmgoers, but the players acquit themselves creditably. Photography and locales are of a high order.

Play up the film's many exciting moments; the use of a live boy as alligator bait; the tensely thrilling 'gator hunts; the several fights between rival lovers in 'gator-infested swamps, and the death grapple between two lifelong enemies in a treacherous quicksand. Warn patrons to be prepared for shocks — follow through by having an usher dressed in nurse's uniform stationed in your lobby; if possible, an ambulance suitably placarded might wait for potential passengers at the entrance. The film is a sensational one, the exploitation campaign should be likewise.

Gaylord Pendleton, returns as a civil engineer to the Okefenokee swamplands, determined to build roads, drain the swamps, get rid of the alligators, erect clean new houses, a school, a church and a hospital. The natives resent his desire for a change in their way of life and, headed by Pendleton's lifelong, untutored and half-savage enemy, Mikel Conrad, make their hostility felt. Pendleton saves Conrad's sister, Mary Conwell, from being killed by an alligator, but he is run out of the village and his equipment thrown into the swamp. Pendleton returns, beats Conrad in a fight and forgivingly hires him as a guide. Conrad treacherously tries to drown Pendleton, is himself rescued from a 'gator by the engineer. Later, the villagers shoot at Pendleton's crew. Pendleton dismisses the crew, continues his survey single-handed. Conrad follows the unarmed Pendleton, shoots at him. Pendleton falls from his boat, grapples with a lashing alligator and swims to safety, using the overpowered 'gator as a shield. Pursuing, Conrad slips into quicksand, is rescued by Pendleton. At end, peace is declared.

WHERE CAN YOU DO SO MUCH FOR SO MANY FOR SO LITTLE!



The Motion Picture Industry AGREES and WILL ADOPT

15,000 GREEK WAR ORPHANS

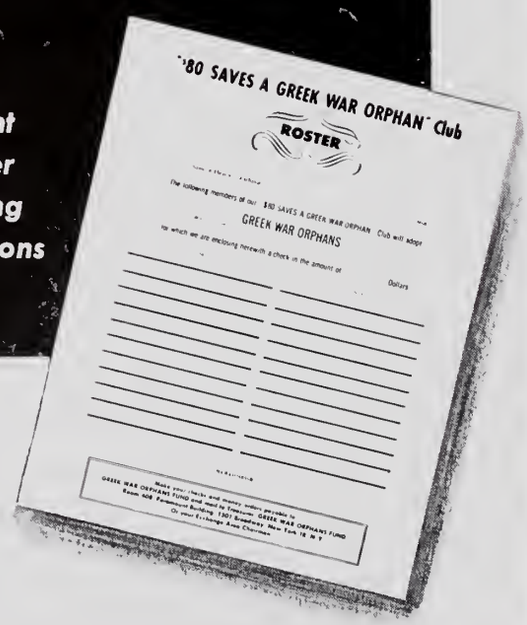
$80 WILL SAVE THE LIFE OF ONE GREEK WAR ORPHAN FOR 1 YEAR!

ALL INDUSTRY WORKERS ARE URGED TO ADOPT OR HELP ADOPT A GREEK WAR ORPHAN BY JOINING AN "$80 SAVES A GREEK WAR ORPHAN" Club!

All personnel in theatres, Home Offices, Branch Film Distribution Offices and Hollywood Studios are NEEDED to join a club!

START A CLUB TODAY!— START COLLECTING TODAY!

Use the convenient club roster for mailing contributions



Make Checks and Money Orders Payable To. GREEK WAR ORPHANS FUND and mail to. Treasurer, Greek War Orphans Fund, Room 408, Paramount Building, 1501 Broadway, New York 18, N. Y Or Your Exchange Area Chairman

MOTION PICTURE INDUSTRY'S APPEAL FOR THE WAR ORPHANS OF GREECE

in honor of SPYROS P. SKOURAS—March 8th to April 8th

EXPLOITATION PICTURE

of the issue





"The Farmer's Daughter"

RKO's new production chief Dore Schary has come up with one of the season's film delights in this amusing, yet significant, comedy drama of a simple young girl—a farmer's daughter —who stumbles into politics, beats a smear campaign and wins a seat in Congress, as well as the heart of the Congressman she loves. "The Farmer's Daughter" is going to set hearts aglow wherever she goes.

In the scene above, Loretta Young, fresh from the country, has taken a maid's job in the home of Congressman Joseph Cotten and his aristocratic, autocratic mother, Ethel Barrymore. Serving them is Charles Bickford, the butler, who is like a member of the family. To the left, Congressman Cotten carries his bride, Congresswoman Loretta, across the threshhold of the House of Representatives.

MORE

RKO Making "The Farmer's Daughter" a By-word Again!

With a title as well known as Mickey Mouse, backed by a carefully planned advertising, publicity and advertising campaign, this sparkling film from the RKO Radio studio is sure-fire to make boxoffices sing a merry tune. "The Farmer's Daughter" has nothing to do with the famous, or infamous, stories that have made the rounds since the first traveling salesman hit the road. It is a scintillating tale of a wonderful young lady who wins the heart of a whole city, and one man in particular, through her inspiring adventure in true Americanism.

The press, the clergy and veterans organizations can be relied upon to give this a sock break, wherever enterprising exhibitors will reach out for this kind of cooperation. Women's groups, a strong point in family trade, should be solicited to go all out for the picture, which has a serious theme added to which there are plenty of laughs, ample action and three topnotch names to make it ideal entertainment for every element of moviegoers.

PRE-SOLD BY MAG ADVERTISING

S. Barret McCormick, together with his advertising, publicity and exploitation boxofficers, have paved the way for an excellent public reception with a heavy array of clever



Above is one of the series of quarter-page advertisements that ran in successive issues of the Saturday Evening Post.

ads in national magazines — LIFE, LOOK, SATEVEPOST, WOMAN'S HOME COMPANION and fan magazines — which have pre-sold millions on the title, cast and a sampling of the unusual story.

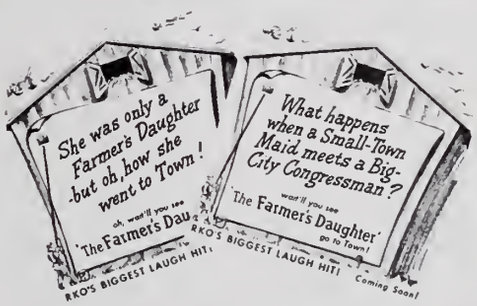
In addition, "The Farmer's Daughter" has come in for telling radio plugs over ABC stations coast-to-coast tied in with the Boscul Tea programs. This meant that not only have countless radio listeners heard the plugs, but that tie-ups with merchants handling Boscul Tea is a certainty and a "must." These merchants will display photos and accompanying copy, including your playdates.

Sales promotion through every medium, newspapers and billboards included, has been consistent for several months and it is a foregone conclusion at this reading that RKO's "Farmer's Daughter" is as well-known as the drummer's stories about the lass used to be.

SOLICIT SUPPORT

In the FILM BULLETIN review of the picture, attention was called to the opportunity to enlist the cooperation of all civic-minded and patriotic organizations, the clergy and the press. We repeat that one of the strongest groups to get behind "The Farmer's Daughter" is the women's group that has the most influence in your community. Start off by sending them material to acquaint them with the story line, then arrange for a screening. The theme of a woman fighting a political machine in the cause of democracy should have tremendous appeal to the clubwomen. The same applies to all the veteran groups.

By all means, get plenty of copy into the foreign language newspapers in your city. Editorial support should be forthcoming wherever the vital nature of this story is brought to the attention of newspapermen.



A group of teaser ads are offered in the press book. They stress the title and the comedy angle.



A bus stop roadside shelter figures in the story. Cut out still KFC 29 (as shown above) with billing lettered on suitcase. Place it in lobby or in a bus or train station.

PRESS BOOK

The press book is a goldmine of information and the showman who intends to give this picture his effort should go through it thoroughly.

There are numerous ideas for contests and tie-ups, for stunts like the photograph of patrons with a cutout of "The Farmer's Daughter," for a ballyhoo front.

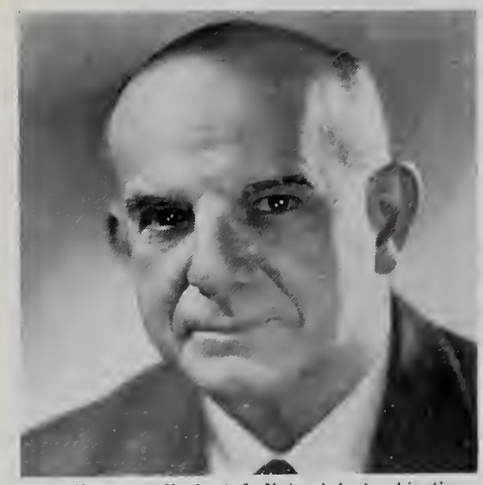
One of the best of the eye-arresting exploitation stunts is the unique Teaser Cut-Out pictured above. If this is used with a real girl placed in the busy railroad or bus station in town, it will have everybody talking.

There are suggestions for tie-ups with the 4-H Clubs and a popularity contest.

If none of these appear to suit your purpose or your budget, just stick to the delightful humor and the inspiring message of the story.



Here are several of the newspaper ads illustrated in the press book.



Republic prexy Herbert J. Yates inked a big-time deal with Charles K. Feldman Group Productions. First pic is Lewis Milestone's production of John Steinbeck's "The Red Pony."



Harry H. Thomas (right) PRC president, congratulating Ralph H. Clark (left), recently appointed general sales manager, and Harold S. Dunn, new assistant to Clark.



Eagle-Lion prexy Arthur B. Krim left for London Mar. 7 for a series of conferences with J. Arthur Rank and the latter's top sales, distribution and production heads.



Murray Silverstone, 20th-Fox International president, as he discussed the European situation with trade press following his return after a month's trip abroad.

NEWS DIGEST

(Continued from Page 13)

EXHIBS ON WARPATH AGAINST TAXES

Taxes on theatre admissions harried exhibitors in every part of the nation and exhibitor organizations girded for a battle to overcome discriminatory local taxation. The only glimmer of optimism in the tax situation was the indication that the Treasury would review the 20 per cent Federal Admissions Tax, along with other emergency taxes, on March 14, when hearings on the Treasury appropriation for the next fiscal year come before the House Appropriations Committee. The purpose of the review is to correct any inequities that may be found. The Senate has approved indefinite extension of the wartime excise taxes.

Exhibitors in New York state, facing a maximum 5% admissions tax levy, as outlined in Governor Dewey's program which would give cities and counties of over 100,000 population the power to assess motion picture theatres up to 5 per cent, were actively battling the measure as "discriminatory." With indications that passage of the bill in the State Senate and Assembly was highly probable when it comes to a vote, possibly early this week, theatremen prepared to carry the fight to county and city governments to stave off the proposed levy.

Tax "Unfair"

Expressing their willingness to carry a "fair share" of the tax burden, the Metropolitan Motion Picture Theatres Association, questioned the "fairness" of a tax on "millions of patrons in the lower income brackets to whom the movies are the chief and almost only means of necessary, healthful relaxation and recreation, at a higher rate than the wealthy purchasers of mink coats and numerous other purely luxury items would pay" under the Albany proposals.

Jesse Stern, president of Unaffiliated Independent Exhibitors, called a city amusement tax "the final nail in the exhibitor's coffin, especially since it comes at a time when grosses are sharply off from the average of the past few years. Faced with the necessity of reducing admission prices, Stern said, exhibitors could not afford to absorb an extra admissions tax.

N. J. Allied Fights On Screens

Allied Theatre Owners of New Jersey will take to their screens the fight against a bill in the State Legislature to permit imposition of sales or luxury taxes, including that on theatre tickets. Prexy Edward Lachman warned members of the Legislature that theatremen will use their screens to "urge every theatregoer in New Jersey to call on his representative in the State Legislature to stop this latest outburst of the big spenders in government."

In St. Louis, a five per cent amusement tax was one of four tax measures proposed by the Citizens' Tax Commission. First proposed last spring and blocked through the opposition of theatre interests, the proposal comes before the Mayor with the Commission's comment that after defeat of the former admission measure on the grounds that the public could not absorb a five per cent increase, admission prices were increased by an amount exceeding the proposed tax.

* * *

NO PRINTS — LATE PLAY DATES — COLE

Lack of prints is being used as an excuse to push play dates back, according to a "large number" of complaints received by Col. H. A. Cole, president of Allied Theatre Owners of Texas, who, in turn, has written to each of the "Big Five" distributors asking for an explanation.

Cole expressed his understanding of the difficult Technicolor situation, but doubted that black and white prints are hard to get. Pointing to the companies' "skyrocketing" profits statements, Cole suggested investing in more prints, pointing out that "quicker play dates would mean better money for the exhibitor and better film rentals for you," thus more than paying for themselves.

* * *

ZORN BLASTS JOHNSTON OFFICE

The Johnston Office has "failed utterly in its main task and purpose.. better public relations," according to president Edward G. Zorn, in an address before the Central Illinois meeting of United Theatre Owners of Illinois. Charging that the Johnston Office did not "furnish the leadership in the distribution ranks that would have removed the friction in distributor-exhibitor relations," which has resulted in the anti-trust case, Zorn cited several grievances which have not been cleared up by the Johnston Office and in certain cases, have actually been aggravated, he said.

Zorn noted that Confidential Reports was the result of producer-distributors "ignoring the anti-trust case and banding together in a mutually owned checking company with the questionable name." He blasted the MPA's failure to curb publicity that establishes "Hollywood as the Picture Business, and that it consists of nothing but glamour, fabulous riches and loose morals."

Attacks Crime Pix, Over-Advertising

He further blasted the succession of crime, horror and sex pictures; over-advertising and extravagance in copy which make ads worthless; and the resulting taxes, boycotts, censorship and higher film rentals as the exhibitor's share of Hollywood's "folly, braggadocio and immorality." And, declared Zorn, the Johnston Office has permitted these conditions to develop.

Zorn, who owns the Crescent Theatre in Pontiac, also cited the case of a speaker sent by MPA to Pontiac, ostensibly for public relations, who "slanted everything in favor of the producers" and then quoted him as saying "...but the exhibitors are not doing too badly, as they all manage to go to Florida every winter."

Zorn concluded with a plea for a strong National Exhibitors Organization which can speak for the exhibitor.

(Continued on Page 28)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Virginia Van Upp, the producer who left "The Guilt of Janet Ames" in mid-production because of poor health (which might be the answer to the muddled picture that resulted), is back on the lot again after six months in Mexico and Latin America. She has already put into work a story with a South American setting, starring Rita Hayworth, which is pencilled in for a late Spring start. No comment was made on the details of Miss Van Upp returning to the lot, but it is assumed that all problems have been satisfactorily settled.

Columbia has won in the suit with Andre de Toth and it looks as though the director will have to fulfill his seven-year exclusive contract with the studio unless an outside settlement is made. de Toth, who signed with Columbia in 1943, made one film ("None Shall Escape") and then, according to the studio, refused to make any further films. The studio brought suit and the situation has been in the courts all this time. Now, it looks like Mr. de Toth will have to work for Columbia, after all.

The Franchot Tone-Sylvan Simon production unit has set "Double Take" for its next production, with Janet Blair and Janis Carter, assigned the feminine roles. The unit is now winding up its first picture, "Her Husband's Affair," formerly known as "The Lady Knew How."

Three new films started on this lot: "The Man From Colorado" (Glenn Ford-William Holden-Ellen Drew), in Technicolor; "Swing The Western Way" (Jack Leonard-Mary Dugan) and "Keeper of The Bees" (Gloria Henry-Michael Duane). With three others already in production, this trio boosts the working total to six, an upswing from recent months.

EAGLE - LION

Studio chief Bryan Foy has taken over as his personal chore —the nearly-completed "The Red Stallion." $300,000 has been added to the budget and the film now is reported to cost $1,500,000. Some re-cutting and some additional shooting has been authorized by Foy. Guy Kibbee is being added to the cast which already includes Noreen Nash, Robert Paige, Jane Darwell, Ted Donaldson and Willie Best. A fight scene between a horse and a bear is being expanded with additional footage. With this revision, the film should be ready for release by June 1.

Chuck Reisner, veteran of MGM's directorial department, has signed a term contract with Eagle-Lion. Reisner wound up a seven-year termer with Metro last week and moved right over with Mr. Foy. His first assignment is "Corkscrew Alley" which will star Richard Basehart, E-L's nominee for 1947 stardom. Production goes May 1.

With the news that the advertising and publicity departments of Eagle-Lion and PRC have been combined in New York, the rumor rash breaks out again. Now it is being said that PRC will be maintained only until such time as Eagle-Lion is on firm footing and that the absorption process will then be effected. In Hollywood, Ben Stoloff, right hand man to Foy, has been assigned to produce PRC's high budget films, which is also regarded as a significant move. Studio heads continue to deny any merger plans, so the rumors remain just rumors.

Meanwhile, the studio started one of its most important pictures this week with Richard Whorf directing Sylvia Sidney, John Hodiak and Ann Richards in "Love From A Stranger." This is a re-make of the murder-mystery yarn of 1936 in which Ann Harding and Basil Rathbone were starred.

METRO-GOLDWYN-MAYER

Despite this studio's earlier announcement of a curtailment of its production schedule for 1947, the release is being upped to thirty films instead of the twenty-four sold last year. Twenty-two features will go between April 1 and November 30. All of these will be Hollywood made films, but the studio is planning to continue its policy of handling one or two foreign releases, as it did last year, as well as two reprints.

Despite firm agreement a few months back that there would be no more huge figures paid for Broadway plays or musicals, MGM has dug into its sock and come up with the tidy sum of $650,000 for "Annie Get Your Gun," the Irving Berlin smash hit musical. This, of course, is a percentage deal, as most such deals are, but it is still a lot of money for one investment. Naturally, it will get the full MGM super-deluxe musical treatment. Judy Garland has been named for the Ethel Merman role, but with production at least a year off, much can happen in casting plans between now and the starting date.

Irving Berlin has completed his initial job on "Easter Parade" for Producer Arthur Freed and has headed east again. He will return shortly to take up residence here until the film is completed. "Parade" is another of Arthur Freed's all-star musicals with Garland, Sinatra, Gene Kelly, Kathryn Grayson and Red Skelton already set.

Some time back this column reported that Mervyn LeRoy's first job upon his return to Metro was the re-cutting and partial re-filming of "A Woman of My Own," the Greer Garson starrer. LeRoy has completed his job. It is said that the picture in its original form was headed either for the shelf or for Miss Garson's personal files (she offered to buy it from the studio). At this writing, however, the executive office has approved the LeRoy revision and the picture will be released shortly.

"Merton of the Movies," the other recent victim of bad direction, is back in for almost complete re-shooting. It is reported that only about 1,000 feet of the original film will be saved. That indicates another 7,000 feet to be made. The film thus far has cost approximately $2,000,000.

Gloria DeHaven has been dropped from the cast of "Good News," the musical scheduled for starting last week. The role has been handed to Pat Marshall, whom L. B. Mayer signed from the New York cast of "Day Before Spring." June Allyson is starred.

MONOGRAM

President Steve Broidy, whose fortright letter in the last issue of FILM BULLETIN clarified the Monogram-Allied Artists situation perfectly, reported this week on the backlog which the two companies now have in completed films. Allied Artists has three ready to go: "It Happened On Fifth Avenue," "Tragic Symphony" and The Gangster," produced by the King Bros. Monogram has Jeffrey Bernerd's "Black Gold" (according to Mr. Broidy's report, this may have to go through Allied Artists because it so far exceeded its original budget), Walter Mirisch's "The Fall Guy," Jack Wrather's "The Guilty," "Violence," High Conquest," "Hard Boiled Mahoney," "Trailing Danger" and "Six-Gun Serenade" and two untitled westerns, one with Johnny Mack Brown, the other with Jimmy Wakeley. "Louisiana," the picture starring Governor Jimmie Davis, is also wound up.

Meanwhile, production plans for both companies are being stepped up, President Broidy says. "Scareheads" (formerly "The Big Scoop"), a Jan Grippo Bowery Boys production; "A Guy Named Joe Palooka," a Hal Chester production; Jack Wrather's "High Tide" and Dick Irving-Sid Luft's "Kilroy Was Here" are all scheduled for start before April 15.

Scott R. Dunlap has been named to handle production on "The Hunted" which has been moved up on the production schedule. The company bought the story from The King Brothers. Belita will be starred. It is rumored that the difference of opinion between Belita and the King Brothers in the current "The Gangster" caused the change in production plans. Dunlap, of course, will continue as executive assistant to Mr. Broidy, this chore being just an additional task in his work schedule. Jack Bernhard will direct. Production starts next month.

Roddy McDowall has been signed by Lindsley Parsons for two features over a 3-year period. The former Metro juvenile star will also act as associate producer on the pictures in which he will appear.

STUDIO SIZE-UPS

PARAMOUNT

This studio is quite excited about having nabbed Jean Arthur, the elusive actress, for a role in "Foreign Affairs" which will be a Brackett-Wilder venture. Miss Arthur, who has not made a picture in two years, established herself as a star at Paramount, but has not made a picture on this lot since 1937. Regardless of the fact that Miss Arthur has never been ranked as one of the top money makers of the business, she has always been in demand by all the major studios. Warners recently tried to get her for "Voice of the Trutle," without success. So, Paramount feels it has plucked a plum.

Sterling Hayden, spotted here some time ago as one of Paramount's "boys to watch," has been signed to a new term contract as a result of preview audience enthusiasm for him in "Blaze of Noon." He goes into a starring role in "The Sainted Sisters" with Betty Hutton.

Claude Binyon, a producer-writer at the studio since 1931, asked for and received his release from his contract. He has one more film to do, "Restless Angel," with Paulette Goddard starred. No reason was given for the termination of this long and successful alliance.

Hal Wallis will start "For Her to See" in the Denham studios in England on May 12. This project, which has been in the planning stage for months, is now all set to go with Ray Milland and English actress Ann Todd co-starred. Wallis, Joseph Hazen and their staff leave for England early next month to get the picture rolling.

Lone new starter on the Paramount lot is "The Big Clock" starring Ray Milland, Charles Laughton and Maureen O'Sullivan. John Farrow is directing and it was his effort that is bringing Miss O'Sullivan (his wife) back to the screen after years of retirement. Milland will leave for England as soon as this film is completed for the Wallis picture.

PRC

As mentioned earlier in this column (see Eagle-Lion) Ben Stoloff has taken over as supervisor of all the top-bracket PRC product from here on in. All pictures running from $300,000 up will have the Stoloff guidance. Four of these higher budget films have already been completed and Stoloff made no immediate announcement for future plans for his unit.

Stoloff will have no participation in the PRC regular budget product, which, it is assumed, will continue to be produced as it has been up to now.

With "Silent Voice" and "Gangway for Murder" wound up, the studio has no production starting for the next week or so.

REPUBLIC

Big news from this outfit is the deal H. J. Yates closed with Charles K. Feldman. Involved are several valuable story and personnel properties. Lewis Milestone, who recently completed "Arch of Triumph" for Enterprise, will produce and direct John Steinbeck's "The Red Pony," in Technicolor, starting May 15. This may be followed by a Technicolor production of Ben Hecht's "The Shadow" and there is a possibility of the long-run Broadway hit, "The Glass Menagerie" (1945 Pulitzer Prize play), being produced by the Republic-Feldman alliance.

RKO-RADIO

Six months ago there were fifteen producers under contract to this studio. Today there are 28. This is indicative of what can be called "The Schary Plan." It means, of course, that company plans expansion in quality and quantity with Mr. Schary keeping a sharp personal eye on the former.

Richard Goldstone, of MGM, is the most recent producer to be added to the list which now includes Dudley Nichols, Edward Dmytryk, Adrian Scott, Irving Asher, Phil Ryan, J. Robert Bren, John Larkin and John Paxton (former studio writers), Stephen Ames, Jack Gross and Sid Rogell.

Dmytryk's pact making him a producer-director goes into effect immediately and his first assignment under the new deal will be "The White Tower" which he will make in the Swiss Alps. He recently returned from England whre he made "So Well Remembered" for RKO. He leaves again next month to begin his new assignment.

Dudley Nichol's next chore will be "Mourning Becomes Electra," the Eugene O'Neil play. Rosalind Russell will star with Michael Redgrave set to do the lead (as reported here weeks ago) and Raymond Massey and Katina Paxinou in important character spots. Picture is scheduled to start next week.

Cary Grant has been set in "Weep No More" as his next RKO stint. The studio is trying to get Alfred Hitchcock to direct. This one will not go for some time since Grant is now at work in Goldwyn's "The Bishop's Wife" and has "Mr. Blanding Builds A Dreom House" to do for RKO before he can go on to "Weep."

An important deal of Schary derivation is the package deal just set between the studio and Hal Wallis. The studio took over film rights to "The White Swamp" and also contracted for the services of Lizabeth Scott and Burt Lancaster as co-stars, as well as director Byron Haskin and cameraman Leo Tovar. This is the entire unit of the "I Walk Alone" filming which Wallis recently completed.

"The Amazing Mr. Hammer" (Pat O'Brien-Anne Jeffreys) which was filmed under the working title of "Riff-Raff."

Henry Fonda has two films ready to go. "The Long Night" is the Hakim-Litvak film completed some time back and now "The Fugitive," a Merian C. Cooper production is also ready. Cooper is working with President Rathvon to try to avoid conflicting openings on these two Fonda films.

George Stevens has postponed his initial chore for Liberty Films to work with RKO producer Harriet Parsons on "I Remember Mama." Irene Dunne and Barbara Bel Geddes will be co-starred in this film, which is based on one of the biggest Broadway hits in recent years. Oscar Homolka has been signed to re-create his stage role for the picture. Stevens was to have started "War Knight," Ethel Hill's sketch of her long-shot horse which won the Santa Anita handicap last year. Miss Hill is an MGM writer, but the film rights to this story were sold to Liberty Films. This one will come next on the Steven's schedule.

"Crossfire," which went into production last week here, is perhaps the most courageous attempt yet to fight racial hatred by means of commercial entertainment. It is a story of a detective who ferrets out the killer of a Jewish man and finds him to be an ex-service man working in an organization of ex-service men whose purpose is fomenting of racial discord. Adrian Scott is producing and Edward Dmytryk directs. Robert Young plays the detective and Robert Mitchum and Robert Ryan portray two of the suspects.

Samuel Goldwyn's company went back to work last week with the start of "The Bishop's Wife." Goldwyn has assembled a strong cast for this comedy in the persons of Cary Grant, David Niven and Loretta Young. William Seiter directs.

SELZNICK - S. R. O.

With the new SRO set-up functioning at full force and lining up playing spots for "Duel In The Sun," the Selznick organization is also thinking in terms of future releases for the commitments they make now. Eleven pictures are planned to follow "The Paradine Case" and "Portrait of Jennie" as quickly as they can be turned out.

"So In Love," with Shirley Temple as the star, is already set. "Rupert of Hentzau" will star Joseph Cotten. Others to come include: "Tender Is The Night," "Tess of the D'Ubervilles," "Dark Medallion," "The Scarlet Woman," "Little Women" (which was dropped from the schedule last Fall), "Trent's Last Case," "Sarah Bernhardt" (for which Selznick would like to get Greta Garbo), "Conspiracy," "Intimate Notes," and "Benedict Arnold."

No word is given as to how long a period this production schedule covers, but it is certain that unless the Selznick tempo is speeded up considerably, these pictures, if they are all made, will take at least three years.

The "Portrait For Jenny" company, having wound up its exterior scenes in New York, heads for Cape Cod for more shooting and then, in all probability, will return to Hollywood to wind up on a sound stage at the studio. Selznick, now in New York, will decide on the wind-up of the film this week.

20th CENTURY-FOX

With "Forever Amber" winding into its last few days of production, according to studio reports, it stands as one of the most expensive productions ever completed on the lot. Costs are reported to range in the realm of $5,000,000, at least $1,000,000 over "Wilson," which has held the high-cost record until now. "Amber" has been in production for five months, besides the months of preparations which preceded actual shooting time. More than a month of filming was abandoned when Linda Darnell took over the leading role from Peggy Cummins. That casting change cost the studio $500,000. It is planned to release the picture in the early Fall. There seems to be a moral sticking right into the faces of all concerned. Producers should realize that a book like "Forever Amber" is not worth bothering with in the first place. As it stands now, there is little in the finished version that is actually a part of the novel. The whole thing had to be re-written to escape the blue pencil of the Johnston Office. It is true that the exploitation value in the name itself is not to be belittled. But for $5,000,000 it should be possible to get a topnotch and worthwhile screen-play out of the industry's own writers. It is not time yet to predict what box-office reaction to this film will be. It is safe to wager that a tremendous publicity campaign will have to be invoked to spark the "sensation-seekers" in the movie-going public to come and see. Then there is this problem to be faced: if the picture is off-color, it will run afoul of the censors; if not, the book-readers will be disappointed.

Close on the heels of the story of "Amber" and its costs, comes word that the new watchword at the studio is "Economy," with a capital E. Executives are en route here for sessions and rumor has it that studio personnel will be sliced. Let us hope that the slicing will be done where it will show in the books, not among small job-holders whose combined salaries can make very little difference in the over-all of studio expenses. The slicing of little people is the usual routine in studio retrenchments and seems so ridiculous in the face of larger extravagances.

"Scudda Hoo, Scudda Hay," a Technicolor drama got under way last week, but was quickly in for a delay in shooting when June Haver was taken ill, then was married. The picture, however, is now back on the production schedule.

UNITED ARTISTS

Charles Einfeld has set a budget of $2,500,000 for "Wild Calendar" which will be a Ginger Rogers starring film. Picture is scheduled to start shooting April 22. This comes close to the initial budget set by the Enterprise company on "Arch of Triumph," which finally ran close to a gaudy $4,000,000.

Speaking of Enterprise, their recent premiere-trek to Utah to exploit "Ramrod" stood up as a strong example of picture public relations, regardless of the picture's value. The company spent a small fortune on exploiting and executing this "star-trek" and while it was obviously to spark the picture, it did a lot of good for the box-office generally. The value derived from such a stunt can be estimated by the reaction of people as carrying motion picture stars passed through small towns in the early hours of the morning. A crowd of people gathered at 5:30 a. m. at a station of one town of 3,000 people, making one realize how hungry movie-goers are for glimpses of anyone associated with Hollywood.

A campaign like this doesn't make "Ramrod" a solid entertainment piece, but it does do a credible job of public relations for picture makers and sellers, as well as for the State of Utah. That is why the remarks of some members of the Utah Legislature after the premiere were in such bad taste. These men obviously knew that if they talked about Hollywood they could break the wire services. If they had chosen to talk on anything from atomic energy to rent controls, on which they are supposed to be informed, no one would have given them an inch of space in any paper. But because they harangued Hollywood, they broke into print.

Ben Bogeaus has borrowed Dorothy Lamour from Paramount for the starring role in his next film, "Lulu Belle." The picture will be made as a "dramatic musical." It was a successful dramatic play of some years back written by Edward Sheldon and Charles MacArthur.

Pleased with sneak preview reaction to "The Macomber Affair," the company and producer Bogeaus have upped their original advertising campaign to $250,000. The original campaign, now running in magazines nationally, sparked the star names. The follow-up campaign goes after attention with emphasis on the dramatic power of the yarn. Bogeaus is also preparing his plans for pre-release exploitation on "Christmas Eve" (Robert Cummings-Michele Morgan) and "A Miracle Can Happen" (all-star) both of which are ready for release.

Walter Lantz, veteran cartoon producer, will release future product through UA on a five-year pact. He is slated to deliver 11 cartoons per year and more when the Technicolor situation eases up.

UNIVERSAL - INTERNATIONAL

Walter Wanger was the subject of rumors recently, with talk of his joining United Artists offset by rumors that he wanted to renew his Universal-International contract, if possible. The producer has three to go on his U-I pact and one more to come from Diana Productions, in which his wife, Joan Bennett, participates.

Meanwhile, Wanger has incorporated EN productions for the making of "Joan of Lorraine," which will star Ingrid Bergman. Miss Bergman, her husband, Victor Fleming and Wanger are participants in the corporation. The unit is setting up offices at the Hal Roach studios here which may have given rise to the rumors that Wanger was dickering with United Artists for a deal. The producer firmly denies any potential deal for a releasing unit for the EN production. Playwright Maxwell Anderson has been signed to prepare the screenplay for "Joan."

Robert Montgomery surprised the industry last week when he signed a producing-directing deal on a long-term basis with Universal-International. It is well known that Metro-Goldwyn-Mayer would have liked to keep Mr. Montgomery on the lot, but apparently the U-I deal was one which was more to the actor-director's liking. His last at Metro was "Lady In The Lake." He had been with that studio since 1929.

William Doyier's Rampart Productions will make two features for U-I, both of which will star his wife, Joan Fontaine. The first probably will be "Possession," with Dana Andrews co-starred. The other Rampart film will be adapted from Stefan Zweig's "Letter from An Unknown Woman."

With three new films started, U-I hits a production total of five in work, its highest since the company came into being. Three new films are: "Jeopardy" (Edmund O'Brien-Ella Raines), "Singapore" (Fred MacMurray-Ava Gardner) and "For The Love of Mary" (Deanna Durbin-John Dall).

Continuing in production are: "Brute Force" (Burt Lancaster-Ann Blyth) and "Secret Beyond The Door" (Joan Bennett-Michael Redgrave).

WARNER BROS.

"John Loves Mary," a current Broadway success, has been added to the backlog of story material at this studio. Warners have long specialized in acquiring (even at exorbitant cost) properties that had achieved success on Broadway. "Life With Father" has already been completed in Technicolor. "Voice of The Turtle" is now in production. "Christopher Blake" and "Lady Windermere's Fan" are two more from the current Broadway crop which will ultimately be put on film.

Charles Hoffman was finally set as the producer on "The Voice of the Turtle" after it had been in production for more than a week.

Robert Buckner, who has been with the studio for more than twenty years, left the studio last week after a row with Jack L. Warner. It was rumored that the reason for the rift was "Life With Father," which Warner claimed was over budget on time and money.

New starter this week was "Two Guys From Texas," a Technicolor musical with Dennis Morgan and Jack Carson continuing their exploits. Looks like these "two guys" are shaping a series. "Two Guys From Milwaukee" did so well at the boxoffice, the studio was quick to follow through with the same men and the same formula in a new setting.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (33)	In Production (5)
Westerns	Completed (14)	In Production (0)
Serials	Completed (2)	In Production (1)
1945-46 Features	Completed (44)	In Production (0)
Westerns	Completed (15)	In Production (0)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

THE MAN FROM COLORADO (T)
Drama—Started February 24
Cast: Glenn Ford, William Holden, Ellen Drew, Edgar Buchanan, Ray Collins
Director: Charles Vidor Producer: Jules Schermer
Story: Two men, buddies in the Union during the Civil War, fall in love with the same girl. One, a psychopathic killer, marries her and becomes a federal judge. The other, a U. S. Marshal, is forced to turn outlaw. But the final battle between these two rights the situation.

SWING THE WESTERN WAY
Action Musical—Started March 3
Cast: Jack Leonard, Mary Dugan, Hoosier Hot Shots, Jerry Wald and Orchestra
Director: Derwin Abrahame Producer: Colbert Clark
Story: Rodeo performer falls in love with daughter of promoter. He becomes involved in promotion schemes but wins out.

KEEPER OF THE BEES
Drama—Started March 6
Cast: Gloria Henry, Michael Duane, Jane Darwell
Director: John Sturges Producer: John Haggott
Story: The old Gene Stratton Porter novel of an old man who helps two young people find peace and love.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Assigned To Treasury	Powell-Maylia	12-9			
Her Husband's Affair	Tone-Ball	3-3			
Details under title: Lady Knew How					
Vigilantes, The	Byrd-Ames	3-3			
COMPLETED — 1946-47 —					
Alias Mr. Twilight (69)	Daane-Marshall	9-16	12-20	828	
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-23
Blind Spot (74)	Morris-Dowling	9-30	2-6		2-3
Details under title: Inside Story					
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday (67)	Lake-Singleton	11-25			3-3
Boston Blackie and the Law (69)	Morris-Marshall	8-19	12-12	822	11-25
Broadway Baby	Porter-Shelton	2-3			
Bulldog Drummond at Bay	Randell-Louise	12-23			
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13		2-17
Crime Doctor's Manhant, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Crime Doctor's Vacation	Baxter-Sannders	1-20			
Corpse Came C.O.D., The	Brent-Blondell	1-6			
Dead Reekoning (100)	Bogart-L. Scott	6-24	2-47		1-6
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Burnette	12-19		863	
For the Love of Rusty	Donaldson-Powers	12-23			
Framed	Ford-Carter	9-30			
Details under title: They Walk Alone					
Guilt of Janet Ames	Russell-Douglas	7-22			
Details under title: My Empty Heart					
Gunfighters, The (C)	Scott-Britton	9-30			
Details under title: Twin Sombreros					
King of Wild Horses	Foster-Patrick	12-9			
Jolson Story, The (T) (128)	Parks-Keyes	11-12	1-47		9-30
Johnny O'Clock (96)	Powell-Keys	7-8	3-47		1-6
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Lady from Shanghai, The	Hayworth-Welles	10-14			
Landrash (53)	Starrett-Barnette	11-26	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16			
Law of The Canyon	Starrett-Barnette	10-28			
Lone Hand Texan (54)	Starrett-Burnette	10-14	3-6		3-3
Lone Star Moonlight (67)	Curtis-Barton	8-19	12-12	854	1-6
Lone Wolf In Mexico, The (69)	Mohr-Ryan	9-16	1-16		1-6
Details under title: Lone Wolf's Invitation to Murder					
Major Denning's Trust Estate	Henry-Campbell	2-17			
Millie's Daughter (72)	George-Nelson	10-28	3-20		2-17
Mr. District Attorney (81)	O'Keefe-Chapman	8-5	2-47		2-3
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13		2-17
Prairie Raiders	Starrett-Saanders	11-11			
Return of Monte Cristo, The (91)	Hayward-Britton	7-8	12-26		12-23
Riders of The Lone Star	Starrett-Hunter	12-23			
Singin' In the Corn (66)	Canova-Jenkins	12-26		804	12-9
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22	10-24		
South of the Chisholm Trail (59)	Starrett-Burnette	9-30	1.30		2-3
Swordsman, The (T)	Parks-Drew	12-9			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
So Dark the Night (70)	Geray-Cheirel	12-10	10-10	805	9-16
Stranger from Ponca City	Starrett-Burnette	11-25			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12-9
Thirteenth Hour, The (66)	Dix-Morley	10-14	3-6		2-17
Details under title: Hunter Is a Fugitive,					
Three Were Thoroughbreds	Yonng-Chapman	12-9			
West of Dodge City	Starrett-Burnette	3-27			

EAGLE-LION

1946-47 Features	Completed (5)	In Production (2)

NEW PRODUCTIONS

LOVE FROM A STRANGER
Mystery Drama—Started March 3
Cast: Sylvia Sidney, John Hodiak, Ann Richards, Isabel Elsom, Ernest Cossart, John Howard
Director: Richard Whorf Producer: James Geller
Story: A smooth psychopathic killer marries girl with new wealth. She discovers he has murdered four previous wives for their money and thwarts his plan to destroy her.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Out of The Blue	Brent-Mayo	3-3			
COMPLETED					
Adventuress					
Details under title: I See a Dark Stranger	Kerr-Howard	Foreign	3-17		
Bedelia (85)	Lockwood-Hunter	Foreign	1-29		2-3
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-15		1-20
Lost Honeymoon	Tone-Richards	10-28	3-15		
Details under title: Alias the Bride					
Repeat Performanee	Leslie-Hayward	1-6	5-15		

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (35)	In Production (3)
1945-46 Features	Completed (27)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Hueksters, The	Gable-Kerr	1-20			
Pirate, The (T)	Garland-Kelly	3-3			
Song of The Thin Man	Powell-Loy	2-3			
— 1946-47 —					
Arnelo Affair, The (87)	Hodiak-Gifford	8-6			2-17
Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar		3-3
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct	703	7-22
Details under title: But Not Goodbye					
Cynthia's Secret	Barrymore-Bremer	10-28			
Fiesta (T)	Williams-Carroll	12-24			
Gallant Bess (Cineeolor) (98)	Thompson-Tobias	10-29	Jan	702	9-30
Details under title: Star from Heaven					
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Toaeh					
High Barbaree	Johnson-Allyson	5-27			
Holiday In Mexieo (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-5
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6	Apr		3-3
Little Mr. Jim (92)	Jenkins-Gifford	10-29	Apr		6-10
Lady In The Lake (103)	Montgomery-Totter	5-27	Jan	712	12-9
Living In a Big Way	Kelly-MeDonald	8-6			
Details under title: To Kiss and To Keep					
Love Laughs at Andy Hardy (93)	Rooney-Granville	5-13	Feb		
Merton of The Movies	Skelton-O'Brien	9-2			
Mighty MeGurk, The (85)	Beery-MaeMahon	5-13	Jan	711	11-25
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb		11-25
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct	704	9-2
Rich Full Life, The	Taylor-Murphy	11-25			
Romanee of Rosy Ridge	Johnson-Leigh	9-30			
Woman of My Own, A	Garson-Hart	4-1			
Seeret Heart, The (97)	Colbert-Pidgeon	6-10	Dec	709	12-9
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr		2-17
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec	708	8-19
Song of Love, A	Hepburn-Henreid	11-25			
Summer Holiday	Rooney-DeHaven	7-8			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
This Time for Keeps (T) (120)	Williams-Melchior	8-6			
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan	710	11-25
Two Smart People (93)	Ball-Hodiak	10-1	Nov	706	6-10
Undercarrent (111)	Taylor-Hepburn	3-4	Nov	707	10-14
Details under title: You Were There					
Unfinished Dance, The	O'Brien-Charisse	7-22			
Details under title: Ballerina					
Undercover Maisie	Sothern-Nelson	11-11			
Yearling, The (T) (134)	Peck-Jarman	8-20			12-9
REPRINTS					
Boom Town (119)	Gable-Tracy		Feb		
Captains Courageous (116)	Tracy-Bartholomew				9-2
Great Waltz (T) (106)	Rainer-Gravet				
Rage In Heaven (82)	Bergman-Montgomery		Oct	705	9-2
COMPLETED — 1945-46 —					

BLOCK NO. SIXTEEN

Bad Bascomb (112) Beery-O'Brien 4-46 ... 619 ... 2-18
Hoodlum Saint (91) Powell-Williams ... 7-9 ... 4-46 ... 618 ... 2-18
Last Chance, The (105) Foreign ... 4-46 ... 621 .. 12-10
Postman Always Rings Twice, The (113) ... Turner-Garfield ... 6-25 ... 4-46 ... 620 ... 3-18
Two Sisters From Boston (112) Allyson-Lawford ... 7-9 ... 4-46 ... 622 ... 3-18

SPECIALS

Adventure (129)
Details under title: This Strange Adventure Gable-Garson 6-11 ... 3-46 ... 616 .. 12-24
Easy To Wed (T) (117) Ball-Johnson 2-19 ... 7-46 ... 624 ... 4-15
Green Years, The (127) Coburn-Drake 9-3 ... 7-46 ... 623 ... 3-18
Weekend at the Waldorf (130) Turner-Johnson ... 11-27 .. 10-45 ... 605 ... 7-23
Ziegfeld Follies (T) (110) Astaire-Ball 5-1 ... 3-46 ... 617 ... 1-21

MONOGRAM

1946-47 Features		Completed (20)	In Production (2)
Westerns		Completed (8)	In Production (0)
1945-46 Features	(34)	Completed (33)	In Production (0)
Westerns	(12)	Completed (12)	In Production (0)

NEW PRODUCTIONS

SARGE GOES TO COLLEGE

Comedy—Started February 26
Cast: Alan Hale, Jr., Freddie Stewart, June Preisser, Noel Neill
Producer-Director: Will Jason Asst. Producer: Maurice Duke
Story: Young ex-sergeant goes to college to finish education.

RELEASE CHART

IN PRODUCTION

Gangster, The Sullivan-Belita 2-17

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED — 1946-47 —					
Black Gold (C)	Quinn-DeMille	12-23	5-31		
Bringing Up Father (68)	Yule-McManus	6-24	11-23	604	12-9
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	5-13	9-14	601	11-25
Drifting Through	Wakeley-Morley				
Fall Guy (64)	Pierce-Loring	11-25	2-22		
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Granville-Castle	11-25	3-22		
Ginger (67)	Albertson-Reed	9-2	1-4	600	
Hard Boiled Mahoney	Gorcey-Loring	2-3	4-26		
Details under title: Panic					
High Conquest	Lee-Roland	12-23	4-19		
It Happened on Fifth Avenue (115)	DeFore-Ruggles		1		2-17
Land of The Lawless	Brown-Hatton	1-20	5-3		
Louisiana	Davis-Lindsay	3-3			
Mr. Hex (63)	Gorcey-Robbins	9-2	12-7	608	
Raiders of the South (58)	Brown-Hatton	1-20	5-3	671	
Details under title: Draw When You're Ready					
Rainbow Over The Rockies (54)	Wakely-Stirling	8-19	2-8	683	
Riding the California Trail (61)	Roland-Loring	10-14	1-11	610	
Details under title: Cisco and The Angel					
Silver Stallion (59)	Sharpe-Mason	Reissue	12-14	612	
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Belita-Sullivan	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Teen-agers Go West	Stewart-Preisser	10-28			
Tragic Symphony	Hardwicke-Long	2-3			
Trailing Danger (58)	Brown-Hatton	3-15		676	
Trap, The (68)	Toler-Chandler	8-19	11-30	607	
Vacation Days (68)	Preisser-Stewart	10-28	1-25	611	
Violence	Coleman-O'Shea	12-23	4-12		
Valley of Fear (54)	Brown-Hatton		2-15	675	
Wife Wanted (73)	Francis-Shayne	6-24	11-2	605	
— 1945-46 —					
Beauty and the Bandit	Roland-Ames	8-5	10-26	531	
Details under title: Cisco Kid No. 3					
Allotment Wives (88)	Francis-Kelly	6-25	12-24	505	12-10
Behind the Mask (67)	Richmond-Reed	10-29	5-11	526	
Details under title: The Shadow's Shadow					
Below The Deadline (65)	Douglas-Ames	4-29	8-3	520	
Details under title: Jumpin' Joe					
Black Market Babies (71)	Richmond-Hayes	3-18	6-1	508	
Border Bandits (57)	Brown-Hatton	8-20	1-12	565	
Bowery Bombshell (65)	Gorcey-Hall	4-15	7-20	511	
Details under title: Hot Money					
Dark Alibi (65)	Toler-Lorring	12-24	5-25	519	
Don't Gamble With Strangers (68)	Richmond-Hayes	3-18	6-22	508	9-30
Details under title: Charlie Chan at Alcatraz					
Face of Marble, The (72)	Carradine-Drake	10-15	2-2	528	
Fear (68)	Cookson-William	7-23	3-2	507	
Details under title: Suspense					
Freddie Steps Out (75)	Stewart-Preisser	3-18	6-29	515	7-8
Details under title: High School Scandals					
Gentlemen from Texas, The (60)	Brown-Hatton	3-18	6-8	562	
Details under title: The Fighting Texans					
Gay Cavalier, The (65)	Roland-Ames	12-24	3-30	529	
Haunted Mine, The (52)	Brown-Hatton	10-29	3-2	566	
High School Hero (69)	Stewart-Preisser	6-10	9-7	517	
In Fast Company (63)	Gorcey-Hall	2-18	6-22	510	8-19
Details under title: In High Gear					
Joe Palooka, Champ (70)	Kirkwood-Knox	12-24	5-28	502	4-29
Junior Prom (69)	Stewart-Preisser	11-26	5-10	514	5-13
Details under title: High School Kids					
Live Wires (65)	Gorcey-Drake	10-1	1-12	509	
Details under title: Stepping Around					
Lonesome Trail (55)	Wakely-White	9-17	12-8	561	
Details under title: On The Cherokee Trail					
Missing Lady, The (60)	Richmond-Reed	4-29	8-17	525	
Details under title: Jade Lady					
Moon Over Montana (54)	Wakely-Holt	12-10	2-16	572	
Red Dragon, The (64)	Toler-Fong	9-17	2-9	513	4-15
Details under title: Charlie Chan in Mexico					
Shadows On The Range (57)	Brown-Hatton	5-13	8-3	567	
Details under title: Roaring Range					
Shadows Over Chinatown (64)	Toler-Young	4-1	7-27	518	10-28
Details under title: Corpus Delicti					
South of Monterey (63)	Roland-Riordan	4-15	7-13	530	
Details under title: Romance of the Rancho					
Shadow Returns, The (61)	Richmond-Reed	10-29	2-16	527	
Silver Range (55)	Brown-Hatton	7-22	11-2	563	
Details under title: The Silver Trail					
Spook Busters (68)	Gorcey-Hall	5-27	8-24	512	
Details under title: The Shadow					
Strange Mr. Gregory, The (63)	Lowe-Rogers	6-25	1-2	516	3-18
Details under title: Gregory					
Sonbonnet Sue (90)	Regan-Storm	5-14	1-10	501	10-15
Strange Voyage (61)	Albert-Taylor		7-6	521	8-19
Swing Parade of 1946 (75)	Storm-Reagan	8-6	3-16	503	9-2
Trail to Mexico (56)	Wakely-White	4-29	6-29	574	
Trigger Finger (54)	Brown-Hatton	6-24	9-21	568	
Under Arizona Skies (60)	Brown-Hatton	2-4	4-27	561	
Details under title: Code of The Drifter					
West of The Alamo (57)	Wakely-White	2-4	4-20	573	

PARAMOUNT

1946-47 Features		Completed (33)	In Production (3)
1945-46 Features		Completed (25)	In Production (0)

NEW PRODUCTIONS

THE BIG CLOCK

Mystery Drama—Started February 24
Cast: Ray Milland, Charles Laughton, Maureen O'Sullivan, Rita Johnson, Elsa Lanchester, George Macready, Harold Vermilyea, Dick Webb, Lloyd Corrigan
Director: John Farrow Producer: Richard Maibaum
Story: Magazine editor kills his publisher's girl friend. He is enlisted to head the man hunt tracking down the murderer.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Alberquerque (C)	Scott-Britton		3-3		
Road To Rio	Crosby-Hope		1-6		
— 1946-47 —					
COMPLETED NOT DESIGNATED					
Adventure Island (C)	Calhoun-Fleming		9-30		
Albuquerque	Scott-Britton		2-3		
Blaze at Noon (91)	Baxter-Holden	11-11		4611	3-17
Big Town (60)	Reed-Brooke	12-24		4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8 6	12 27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9			
California (T) (97)	Stanwyck-Milland	12-10	2 21	4606	12 23
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers			4623	3-3
Dear Ruth	Caulfield-Holden		9-2		
Desert Fury (T)	Scott-Hodiak	9-2			
Details under title: Desert Town					
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17
Details under title: Third Avenue					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Fear in The Night (72)	Kelly-York	4-29		4621	3-3
Golden Earrings	Milland-Dietrich	8-19			
I Cover Big Town (63)	Reed-Brooke	6-10		4624	3-3
I Walk Alone	Lancaster-Scott	12-23			
Details under title: Dead'ock					
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					
Jungle Flight (67)	Lowery-Savage	6-24		4625	3-3
Ladies' Man (81)	Bracken-Welles	11 26	2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	4608	3-3
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Perils of Pauline (T)	Hutton-Lund	3-18			
Saigon	Ladd-Lake	12-9			
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601	3-3
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608	2-17
Trouble With Women, The	Milland-Wright	6-11			
Two Years Before the Mast (98)	Ladd-Barclay	5 1	11-22	4601	9-2
Unconquered (T)	Cooper-Goddard	8-19			
Variety Girl	Hatcher-Kelley	11-11			
Welcome Stranger (107)	Crosby-Caulfield	3-18			
Where There's Life	Hope-Hasso	4-15			
Wild Harvest	Ladd-Lamour	9-16			
Details under title: The Big Haircut					
RE-ISSUES					
Jungle Princess, The (84)	Lamour-Milland		9-1	R5-3620	
Plainsman, The (113)	Cooper-Arthur		9-1	R5-3624	
COMPLETED — 1945-46 —					
BLOCK NO. SIX					
O. S. S. (107)	Ladd-Fitzgerald	2-18	7-26	4526	5-13
Searching Wind, The (108)	Young-Sidney	1-21	8-9	4527	5-13
Strange Love of Martha Ivers (116)	Stanwyck-Heflin	10-15	9-13	4529	5-13
Details under title: Love Lies Bleeding					
Swamp Fire (70)	Weissmuller-Grey	11-12	9-6	4528	5-13
SPECIALS					
Monsieur Beaucaire (T) (93)	Hope-Caulfield	9-17	8-30	4532	5-27
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10

PRC

1946-47 Features		Completed (16)	In Production (0)
Westerns		Completed (5)	In Production (0)
1945-46 Features		Completed (20)	In Production (0)
Westerns		Completed (16)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
— 1946-47 —					
Border Feud	LaRue-Marlen		12-23		
Born To Speed (61)	Sands-Wall	8-19	1-12		2-3
Details under Eagle-Lion heading					
Brute Man, The (58)	Hatton-Adams	11-26	10-1		11-25
Details under Universal Release Chart					

Devil On Wheels, The (67)	Cardwell-Ford	9-30	2-15			2-3
Driftin' River (55)	Dean-Ates	7-22	10-1			11-11
Gangway for Murder	Shaw-Lowery	3-3				
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23			10-14
Outlander, The	Pendleton-Whipper					
Pay-Off, The						
Details under title: It's All In the Game						
Philo Vance's Gamble	Curtis-Austin	11-25				
Details under title: Philo Vance's Secret Mission						
Philo Vance, Gentleman Sleuth	Wright-Austin	1-6				
Details under title: Philo Vance No. 3						
Philo Vance Returns						
Details under title: Philo Vance's Gamble	Curtis-Ryan	10-14	2-22			
Red Stallion (C)	Paige-Nash	10-14				
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16				
Silent Voice	Ryan-Norris	3-3				
Stars Over Texas	Dean-Ates	9-16	11-18			
Step Child	Austin-Joyce	2-3				
Three On A Ticket	Beaumont-Walker	10-28				
Details under title: The Corpse Came Calling						
Top Money Winners	Beaumont-Marshall	2-17				
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28			12-23
Wild Country (C) (59)	Dean-Ates	1-17				2-3
Wild West (C) (73)	Dean-Ates	5-27	1-21			1-20
Details under title: Melody Round-Up						

—— 1945-46 ——

Accomplice (68)	Arlen-Borg	9-29				10-28
Blonde For A Day (67)	Beaumont-Walker	5-3	8-22			8-19
Details under title: Blondes On the Loose						
Caravan Trail, The (Cinecolor) (65)	Dean-Carlin	10-1	4-20			4-29
Colorado Serenade (68)	Dean-Ates	6-30				
Devil Bat's Daughter	LaPlanche-James	1-21	4-15			
Down Missouri Way (74)	O'Driscoll-Wright	4-29	8-15			11-11
Details under title: Missouri Hayride						
Gas House Kids (68)	Halop-Lowery	8-19	10-14			12-9
Ghost of Hidden Valley	Crabbe-St. John	4-29	6-3			
I Ring Doorbells (67)	Shayne-Gwynne	10-2	2-25			9-16
Lady Chaser	Lowery-Savage	9-2	10-21			
Details under title: Lady Killer						
Larceny In Her Heart (68)	Beaumont-Walker	3-18	7-10			6-10
Details under title: Crime In The Night						
Outlaws of the Plains (56)	Crabbe-St. John	9-22				12-9
Overland Riders (54)	Crabbe-St. John	6-24	8-21			10-14
Details under title: Buster Crabbe No. 8						
Prairie Badmen	Crabbe-St. John	4-29	7-17			
Details under title: Dangerous Men						
Secrets of A Sorority Girl	Ware-Vallin	8-1				9-16
Strange Holiday (61)	Rains-Holden	9-2				9-30

Trespasser, The	Evans-Douglas	2-17				
Details under title: The Finger Woman						
Twilight at the Rio Grande	Autry-Mara	1-20	4-1			
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15		663	2-17
Winter Wonderland	Roberts-Drake	5-[illegible]				
Details under title: Snow Cinderella						
Wyoming	Elliott-Ralston	11-25				
Web of Danger	Mara-O'Flynn	10-28				
Yankee Fakir	Fowley-Woodbury	4-1				

—— 1945-46 ——

Conquest of Cheyenne (56)	Elliott-Fleming	10-29	7-22		568	
Crimson Ghost, The (Serial)	Stirling-Quigley	4-15	10-26		584	
Daughter of Don Q (Serial)	Booth-Allen	1-21	7-27		583	
Earl Carroll's Sketchbook (90)	Moore-Marshall	3-18	8-13		530	9-2
El Paso Kid (55)	Carson-Harman	5-22			556	
French Key, The (67)	Dekker-Ankers	10-29	5-18		519	7-8
Heldorado	Rogers-Evans	7-22	12-5			
Home In Oklahoma (72)	Rogers-Evans	6-24	11-8		5542	12-23
In Old Sacramento (89)	Moore-Elliott	12-10	5-31		517	5-13
Invisible Informer (57)	Stirling-Henry	2-18	8-19		529	10-14
Inner Circle, The (57)	Douglas-Roberts	2-18	8-7		526	
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15	4-27		582	
Last Crooked Mile, The (67)	Barry-Savage	12-10	8-9		527	9-30
Last Frontier Uprising (Trucolor) (67)	Hale-Booth		2-1		5504	
Man from Rainbow Valley (M) (57)	Hale-Booth	4-29	12-5		5503	1-20
My Pal Trigger (79)	Rogers-Evans	3-4	7-12		5541	7-22
Mysterious Mr. Valentine (56)	Stirling-Henry	6-10	9-3		531	
Night Train to Memphis (67)	Acuff-Mara	11-12	7-12		523	8-19
One Exciting Week (69)	Pearce-Harris	12-24	6-8		521	7-8
Out California Way (M) (67)	Hale-Booth	4-29	9-6		5503	
Passkey to Danger (58)	Bachelor-Mara	5-11			518	8-19
Phantom Rider, The (Serial)	Kent-Stewart	8-6	1-26		581	
Plainsman and The Lady (87)	Elliott-Ralston	4-29	11-15		532	11-25
Rainbow Over Texas (65)	Rogers-Evans	4-1	5-9		448	6-10
Red River Renegades (55)	Carson-Stewart	4-1	7-25		557	
Rendezvous With Annie (89)	Albert-Marlowe	3-18	7-19		525	9-2
Rio Grande Raiders (56)	Carsun-Stewart	9-9			558	
Roll On, Texas Moon (68)	Rogers-Evans	5-13	9-12		542	11-11
Details under title: Shine On Texas Moon						
Spectre of the Rose (90)	Kurov-Essen	11-26	7-5		524	6-10
Sun Valley Cyclone (55)	Elliott-Fleming	9-17	5-10		567	
That Brennan Girl (95)	Donn-Freeman	5-13	12-23		533	12-9
Traffic In Crime (56)	Richmond-Mara	4-1	6-28		522	10-14
Undercover Woman (56)	Bachelor-Livingston	11-26	4-15		511	9-2
Details under title: Passkey to Danger						
Under Nevada Skies (69)	Rogers-Evans	4-15	8-26		541	9-16
Valley of the Zombie, The (56)	Booth-Livingston	9-17	5-24		520	7-8

REPUBLIC

1946-47 Features	Completed (20)	In Production (0)	
Westerns	Completed (13)	In Production (2)	
Serials	Completed (3)	In Production (0)	
1945-46 Features (40)	Completed (38)	In Production (0)	
Westerns (16)	Completed (23)	In Production (0)	
Serials (4)	Completed (4)	In Production (0)	

NEW PRODUCTIONS

SADDLE PALS

Musical Western—Started February 26

Cast: Gene Autry, Lynne Roberts, Sterling Holloway, Cass County Boys, Jean Van, Irving Bacon, Damien O'Flynn, Tom London, Charles Arnt

Director: Lesley Selander Producer: Sidney Picker

Story: Autry tames spoiled society girl who comes to the West for thrills.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Springtime In The Sierras (Tr.)	Rogers-Frazee	3-3			

COMPLETED —— 1946-47 ——

Affairs of Geraldine (68)	Withers-Lydon	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor)	Hale-Booth				
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	641	
Bells of San Angelo (Trucolor)	Rogers-Evans	12-23	4-15		
Blackmail	Marshall-Mara	1-6			
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)					
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	607	2-17
Crime Passionelle	Carroll-Ralston				
Fabulous Suzanne, The (71)	Britton-Vallee	3-18	12-15	604	
Ghost Goes Wild, The (66)	Ellison-Gwynne		3-8	605	
G-Men Never Forget (Serial)					
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610	
Homesteaders of Paradise Valley (59)	Lane-Blake		4-1		
Jungle Girl (Serial)	Rifford-Neal	Reissue			
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601	9-30
Details under title: Concerto					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21		
End of the Rainbow	Eddy-Massey	11-25			
Details under: Untitled					
Oregon Trail Scouts	Lane-Blake	9-2			
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15	606	
Marshal of Crippled Creek	Lane-Blake	11-25			
Pilgrim Lady, The (67)	Mara-Douglas	3-18	1-22	602	2-3
Details under title: The Inner Circle					
Rustlers of Devil's Canyon	Lane-Blake	10-14			
Saddle Pals	Roberts-Holloway				
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	641	
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9
Song of the Golden West (Trucolor)	Rogers				
Son of Zorro (Serial)	Turner-Stewart	1-18		691	
Snoilers of The North (65)	Kelly-Booth	8-9	4-24		
Stagecoach to Denver (56)	Lane-Blake	12-23		662	
That Man of Mine	Ameche-McLeod	11-11			
Details under title: Gallant Man					
That's My Girl (Trucolor)	Barry-Roberts	8-6			
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682	2-3

RKO RADIO

1946-47 Features	Completed (42)	In Production (5)
1945-46 Features	Completed (39)	In Production (0)

NEW PRODUCTIONS

CROSSFIRE

Drama—Started March 4

Cast: Robert Young, Robert Mitchum, Robert Ryan, Gloria Grahame, Jacqueline White, Steve Brody, George Cooper, Richard Benedict

Director: Edward Dmytryk Producer: Adrian Scott

Story: Ex-army man kills a Jew in an intolerance move. Detective whose father had been killed in a race riot, runs down the crime.

THE BISHOP'S WIFE

Comedy—Started February 24

Cast: Cary Grant, Loretta Young, David Niven, Monty Woolley, Marsha Ann Northrop, Edit Angold, Sara Haden

Director: William Seiter Producer: Samuel Goldwyn

Story: Young Bishop neglects family for his work. His guardian angel sets everything right but not before the Bishops' wife falls in love with him.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
It You Knew Susie	Cantor-Davis	1-20			
Indian Summer	Knox-Sothern	1-20			
Tycoon (T)	Wayne-Day	2-3			

COMPLETED —— 1946-47 ——

BLOCK NO. ONE

Great Day (69)	Robson-Portman	Foreign		703	7-22
Lady Luck (97)	Young-Hale	10-29		702	7-22
Sister Kenny (116)	Rossell-Knox	11-12		701	7-22
Step By Step (62)	Tierney-Jeffreys	1-21		705	7-22
Sunset Pass (60)	Warren-Leslie	12-10		704	7-22

BLOCK NO. TWO

Child of Divorce (62)	Moffett-Toomey	3-4		708	10-28
Criminal Court (62)	Conway-O'Driscoll	3-18		709	9-2
Genius At Work (61)	Carney-Brown	9-3		710	8-19
Nocturne (88)	Ratt-Barl	5-13		706	10-28

BLOCK NO. THREE

Dick Tracy vs. Cuchall (62)	Conway-Jeffreys	4-1		714	11-25
Falcon's Adventure, The (61)	Conway-Meredith	4-29		715	12-23
Lucket, The (86)	Day-Aherne	4-1		711	12-23
Details under title: A Time to Kill					
San Quentin (66)	Tierney-Carr	8-19		712	12-23
Vacation In Reno (60)	Haley-Jeffreys	2-4			11-11

BLOCK NO. FOUR

Beat the Band (67)	Langford-Krupa	6-24		718	3-3
Code of The West (57)	Warren-Alden	7-22		720	3-17
Devil Thumbs A Ride, The (62)	Tierney-Leslie	7-8		719	3-3
Farmer's Daughter, The (97)	Young-Cotten	5-27		716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys	8-19		717	3-3

NOT DESIGNATED

Amazing Mr. Hammer, The	O'Brien-Siezak	6-24			
Details under title: Riffraff					
Bachelor and The Bobby-Soxer, The	Grant-Loy	8-6			
Banjo	Moffett-White	9-16			
Born To Kill	Trevor-Tierney	5-27			
Details under title: Deadlier Than the Male					
Dick Tracy's Dilemma	Byrd-Christopher	11-11			
Details under title: Dick Tracy vs. the Claw					

Fascinating Nuisance Williams-Hale 2-4
Details under title: Master Minds
Flight Brodie-Long 12-9
Fugitive, The Fonda-Del Rio 1-6
Honeymoon Temple-Madison 4-1
Long Night, The Fonda-Bel Geddes .. 9-16
Magic Town Stewart-Wyman ... 11-25
Man About Town Chevalier-Derrier .. Foreign
Out of the Past Mitchum-Greer ... 10-28
Details under title: Build My Gallows High
Seven Keys to Baldpate Terry-White 11-25
So Well Remembered Scott-Mills
Tarzan and the Huntress Weissmuller-Joyce .10-14
They Won't Believe Me Young-Hayward 8-19
Thunder Mountain Holt-Hyer 10-28
Under the Tonto Rim Holt-Leslie 1-20
Woman on The Beach, The Bennett-Ryan 2-4
Details under title: Desirable Woman

SPECIALS

Best Years of Our Lives, The (172) Loy-March 4-29 751 ... 12-9
It's A Wonderful Life (129) Stewart-Reed 4-29 781 .. 12-23
Notorious (101) Bergman-Grant ... 10-29 761 8-5
Secret Life of Walter Mitty (T) Kaye-Mayo 4-29
Song of the South (T) (94) Disney Cartoon Feature 791 .. 11-11
Sinbad The Sailor (T) (117) Fairbanks-O'Hara 3-4 762 ... 1-20

—— 1945-46 ——

BLOCK NO. FOUR

Deadline at Dawn (83) Hayward-Williams .. 5-28 617 3-4
From This Day Forward Fontaine-Stevens ... 9-3 616 3-4
Details under title: All Brides are Beautiful
Game of Death (70) Loder-Long 2-19 619 .. 12-10
Details under title: The Most Dangerous
Riverboat Rhythm (64) Errol-Newton 7-9 620 3-4
Tarzan and the Leopard Woman (72) Weismuller-Joyce ... 8 10 618 ... 2-18

BLOCK NO. FIVE

Badman's Territory (98) Scott-Richards 10-1 622 ... 4-29
Ding Dong Williams (62) Vernon-McGuire ... 5-14 623 ... 4-29
Partners in Time (76) Goff-Lauck 625 ... 4-29
Truth About Murder, The (63) Granville-Conway .. 7-23 624 ... 4-29
Details under title: The Lie Detector
Without Reservations (107) Colbert-Wayne ... 10-29 621 ... 5-13
Details under title: Thanks God, I'll Take It From Here)

BLOCK NO. SIX

Bamboo Blonde (68) Langford-Wade 9-17 630 ... 6-24
Bedlam (79) Karloff-Les 8-6 628 ... 5-13
Details under title: A Tale of Bedlam
Crack-Up (93) O'Brien-Trevor 1-21 627 ... 6-24
Falcon's Alibi, The (62) Conway-Corday 8-20 629 ... 5-13
Till the End of Time (105) McGuire-Madison .10-29 626 ... 6-24
Details under title: The Dream of Home

SPECIALS

Along Came Jones (90) Cooper-Young 11-27 681 ... 6-25
Bells of St. Mary's, The (125) Crosby-Bergman 3-5 661 .. 11-26
Heartbeat (102) Rogers-Aumont 8-20 662 ... 4-29
Kid From Brooklyn, The (T) (114) Kaye-Mayo 6-25 652 4-1
Make Mine Music (75) Disney Cartoon Feature 692 .. 4-29
Stranger, The ('95) Robinson-Young .. 10-29 683 ... 5-27
Tomorrow is Forever (105) Colbert-Welles 4-2 682 ... 1-21
Wonder Man (T) (98) Kaye-Mayo 7-24 651 ... 4-30

REISSUE

Pinocchio (T) Disney Cartoon Feature 691

SCREEN GUILD

Features Completed (9) In Production (0)

RELEASE CHART

COMPLETED —— 1946-47 ——

Bells of San Fernando Woods-Warren 11-25
Buffalo Bill Rides Again Arlen-Holt 11-25
Bush Pilot Hudson-LaRue Foreign
My Dog Shep Neil-Chapman 9-2
'Neath Canadian Skies Hayden-Cooper
Queen of The Amazon Morison-Lowery 9-30
Renegade Girl Curtis-Savage 9-30
Rolling Home Parker-Hayden 7-8
Details under title: One More Chance
Shoot To Kill Wade-Walters 3-3

SELZNICK—S.R.O.

Features Completed (1) In Production (2)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Paradine Case, The	Todd-Peck	12-23		SRO	
Portrait of Jenny	Cotten-Jones	3-3			
COMPLETED					
Duel in the Sun (T)	Jones-Cotten	3-19		SRO	

20th CENTURY-FOX

1946-47 Features Completed (29) In Production (4)
1945-46 Features Completed (35) In Production (0)

NEW PRODUCTIONS

SCUDDA HOO SCUDDA HAY (T)

Drama—Started February 24

Cast: June Haver, Lon McCallister, Anne Revere, Walter Brennan, Henry Hull, Robert Karnes, Natalie Wood, Tom Tully, Lee MacGregor, Geraldine Wall, Tom Moore

Director: F. Hugh Herbert Producer: Walter Morosco

Story: Farm boy fights cruel stepmother and stepbrother to work out problems and marry the girl he loves.

UNITED ARTISTS

Bronston (Brn); California (Cal); Chaplin (Chn); Enterprise (Ent.)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Captain From Castile (T)	Powers-Peters	12-9			
Forever Amber	Darnell-Wilde	11-11			
Ghost and Mrs. Muir, The	Harrison-Tierney	12-9			
—— 1946-47 ——					
Backlash	Travis-Rogers	9-30			
Black Beauty (74)	Freeman-Denning	12-10	Sept	636	8-19
Bob, Son of Battle (T)	Garner-McCallister	7-22			
Details under title: The High Window					
Boomerang (88)	Andrews-Wyatt	9-30	Feb	706	2-3
Bowery, The (84)	Raft-Beery	Reissue	Oct	642	
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb	707	2-17
Carnival in Costa Rica (T)	Haymes-Holm	4-29			
Claudia and David (78)	McGuire-Young	3-18	Sept	637	8-5
Dangerous Millions (69)	Taylor-Drake	7-8	Dec	648	12-9
Homestretch (T)	Wilde-O'Hara	7-22			
Miracle on 34th Street	Payne-O'Hara	12-9			
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			
Jewels of Brandenburg	Travis-Cheirel				
Late George Apley, The (98)	Colman-Cummins	7-8			2-17
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct	640	8-5
If I'm Lucky (79)	Blaine-James	4-29	Sept	638	9-2
Details under title: That's for Me					
Margie (T) (94)	Craine-Young	2-18	Nov	646	10-28
Mother Wore Tights	Grable-Dailey	11-11			
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov	645	10-14
Razor's Edge, The (146)	Power-Tierney	4-15	Jan	701	11-25
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan	703	1-6
Strange Journey (65)	Kelly-Massen	5-27	Feb	708	9-16
Details under title: Flight To Paradise					
Sun Valley Serenade (86)	Henie-Payne	Reissue	Sept	641	
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan	702	1-6
Three Little Girls in Blue (T) (90)	Haver-Montgomery	11-26	Oct	639	9-16
Wake Up and Dream (T) (92)	Payne-Haver	5-14	Dec	649	
Wanted for Murder (91)	Portman-Grey	Foreign	Nov	644	11-11
REISSUES					
Alexander's Ragtime Band (106)	Power-Faye		Feb	709	
Les Miserables (105)	March-Laughton		Jan	704	
Stanley and Livingstone (101)	Tracy-Greene		Jan	705	
COMPLETED —— 1945-46 ——					
NOT DESIGNATED					
Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug	634	6-10
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug	601	7-9
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug	633	6-10
Cluny Brown (100)	Jones-Boyer	12-24	June	628	5-27
Crimson Key, The	Taylor-Dowling	2-3			
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder (65)	Kelly-Ryan	3-18	Aug	635	6-24
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29
Junior Miss (94)	Garner-Joslyn	2-19	Aug	603	6-25
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July	632	5-27
Moss Rose	Mature-Cummins	12-9			
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	5-13
Somewhere In the Night	Hodiak-Guild	12-10	June	629	5-13
Smoky (T) (87)	MacMurray-Baxter	7-23	July	631	6-24
Strange Triangle (65)	Hasso-Shepperd	1-7	June	630	5-27

UNITED ARTISTS

1945-46-47 Features Completed (48) In Production (4)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn); Enterprise (Ent).

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Atlantis	Montez-Aumont	3-3		Neb	
Body and Soul	Garfield-Palmer	1-20			
Little Prince, The	Harman-Ising Cartoon				
Vendetta	DeGeorge-Brooke	8-19			
—— 1945-46-47 ——					
Abie's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Cby	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C)	Martin-Rafferty	8-19		R-C	
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20	Rgs	9-30
Details under title: Me and Mr. Satan					
Arch of Triumph	Bergman-Boyer	7-22		Ent	
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Caesar and Cleopatra (T) (126)	Olivier-Leigh	For	8-16	GFD	9-2
Carnegie Hall	Hunt-Prince			LeB-M	
Chase, The (86)	Cummings-Morgan	6-24	11-22	Neb	11-11
Christmas Eve	Raft-Blondell	12-9		Bgs	
Cobacabana	Miranda-Mark	12-9		Csl	
Corley	Rafferty-Olsen	5-27		Ro	
Dangerous Venture (59)	Boyd-Alexander	8-5		Rach	3-3
Dishonored Lady	Lamarr-O'Keefe	5-27		Smg	
Devil's Playground, The (62)	Boyd-Clyde	5-27	11-15	B.B	9-30
Fabulous Joe, The	Abel-Grahame	8-6		Ro	3-3
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5	2-21	Rgs	
Fanny by Gaslight	Mason-Calvert	For		GFD	
Fool's Gold (63)	Bracken-Lane	7-8	3-14	Stn	
Fun On A Week-end					
Details under title: Strange Bedfellows					

Heaven Only Knows			
Henry V (T) (134)			
Here Comes Trouble (Cinecolor)			
Hoppy's Holiday			
Johnny In the Clouds (88)			
Little Iodine (57)			
Macomber Affair, The			
Details under title: The Short, Happy Lif			
Miracle Can Happen, A			
Mr. Ace (84)			
Details under title: Mr. Ace and the Queen			
Monsieur Verdoux			
Details under title: Comedy of Murders			
New Orleans			
Night In Casablanca, A (89)			
Other Love, The			
Outlaw, The (114)			
Personal Column			
Private Affairs of Bel Ami (112)			
Ramrod (94)			
Rebecca (130)			
Red House, The (100)			
Red River			
Scandal In Paris, A (100)			
Sin of Harold Diddlebock, The (80)			
Stork Bites Man			
Strange Woman, The (100)			
Susie Steps Out (65)			
Details under title: Miss Television			
Unexpected Guest (67)			
Details under title: Whispering Walls			
Who Killed Doc Robin? (C)			
Details under Misc. Independents Chart			
Young Widow (98)			

Cummings-Donlevy	12-23	B.B	11-11
Doyd-Clyde	5-27...1-31		
Olivier-Newton	For	GFD	4-29
Tracy-Lloyd	5-24	Ro	
Boyd-Ware	9-30	Rchl	
Montgomery-Mills	For...3-15	CFD	12-10
Marlowe-Cramer	4-29...10-11	R.C.	9-16
Peck-Bennett	4-29...3-21	Bog	
All-Star	8-5	Bog-Mer	
Raft-Sidney	3-4...8-2	Bog	10-14
		Chn	
Chaplin-Raye	6-24	Lev	
deCordova-Patrick	9-30...4-18	L.L	5-13
Marx Brothers	10-15...5-10		
Stanwyck-Niven	10-28	Ent	
Russell-Huston		Hug	4-1
Sanders-Ball	11-11		
Sanders-Lansbury	5-13...3-7	Low	3-3
McCrea-Lake	6-20...5-2	Ent	3-3
Fontaine-Olivier	Reissue...4-26	Szk	
Rob'son-McCallister	5-13...2-7	Lsr	2-17
Wayne-O'Sheridan	9-30	Hks	
Sanders-Hasso	10-29...4-19	Psb	8 5
Lloyd-Walburn	10-1...4-4	Stg	3-3
Cooper-Roberts	2-3		
Lamarr-Sanders	12-24...10-25	Smg	11-25
Bruce-Caldwell	5-27...12-13	R.C.	12-9
Boyd-Tate	9-2...3-28	Rel	1-20
Disen-Jannsen	9-30	Ro	
Russell-Hayward	3-5...3-1	Smg	3-1

This Happy Breed	Newton-Johnson	Foreign	CFD
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22	
When the Daltons Rode	Scott-Francis	Relssue	
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan 605 12-23
Years Between, The	Redgrave-Hobson	Foreign	

COMPLETED —— 1945-46 ——

Blondie Alibi (62)	Neal-O'Driscoll	1-21	4-12	527	4-15	
Details under title: Design for Death						
Black Angel, The (81)	Duryea-Vincent	4-29	8-2	543	8-19	
Details under title: Lesson In Love						
Cat Creeps, The (57)	Collier-Brady	1-21	5-17	532	6-10	
Canyon Passage (T) (90)	Andrews-Hayward	9-3	7-26	541	8-5	
Danger Woman (65)	Joyce-Porter	4-15	7-12	539	8-5	
Details under title: Claudia's Wife	Arnaz-Smith	4-29	7-26	542	11-11	
Cuban Pete (61)						
Dark Horse (59)	Terry-Savage	4-1	7-19	540		
Dead of the Night (79)	Redgrave-Withers	Foreign	8-23	547	7-22	
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534	6-24	
Details under title: Prelude to Murder						
Gunmen's Code (54)	Grant-Adams	8-5	8-30	1107		
Her Adventurous Night (65)	O'Keefe-Watker	4-29	7-5	538	7-22	
Details under title: He Meant No Harm						
Inside Job (65)	Foster-Rutherford	3-18	6-28	537	7-8	
Details under title: Kelly Is My Name						
Killers, The (102)	Lancaster-Gardner	5-13	8-30	548	8-19	
Lawless Breed, The (56)	Grant-Adams	7-22	8-16	1106		
Little Miss Big (61)	Holden-Simmons	3-4	8-30	549	11-25	
Lover Come Back (90)	Brent-Hall	3-18	6-21	536	6-24	
Lost City of the Jongle (Serial)	Adams-Haydn	2-18	4-23	1881		
She Wrote the Book (75)	Davis-Oakie	2-4	5-31	533	5-27	
Slightly Scandalous (62)	Ryan-Brady	5-13	8-2	544	9-4	
Strange Conquest (63)	Wyatt-Cookson	2-4	5-10	530	5-13	
Time of Their Lives, The (82)	Abbott-Costello	3-18	8-16	546		
White Tie and Tails (77)	Duryea-Raines	7-8	8-30	550		
Wild Beauty (61)	Porter-Collier	6-10	8-9	545	10-14	

UNIVERSAL-INTERNATIONAL

1946-47 Features		Completed (31)	In Production (5)
Serials		Completed (0)	In Production (0)
1945-46 Features	(48)	Completed (48)	In Production (6)
Westerns	(7)	Completed (7)	In Production (0)
Serials	(4)	Completed (4)	In Production (0)

NEW PRODUCTIONS

JEOPARDY

Drama—Started February 24

Cast: Edmund O'Brien, Ella Raines, William Bendix, Vincent Price, John Abbott, Maria Palmer, John Archer

Director: Michael Gordon — Producer: Jerry Bresler

Story: Not available. See next issue.

SINGAPORE

Drama—Started February 26

Cast: Fred MacMurray, Ava Gardner, Philip Dorn, Richard Haydn, Thomas Gomez, Spring Byington, Porter Hall, George Lloyd

Director: John Brahm — Producer: Jerry Bresler

Story: Couple separated by Jap bombing. Girl becomes amnesia victim but is cured.

FOR THE LOVE OF MARY

Musical—Started February 27

Cast: Deanna Durbin, John Dall, Donald O'Connor, Charles Winninger, Jan Peerce, Helena Carter, Margaret Wycherly, Jean Adair, Norman Phillips

Director: Irving Pichel — Producer: Joseph Sistrom

Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Secret Beyond the Door	Bennett-Redgrave	Foreign			
Brute Force	Lancaster-Blyth	3-3			
—— 1946-47 ——					
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
Buck Privates Come Home	Abbott-Costello	12-9			
Captive Heart, The	Redgrave-Johns	Foreign			
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Dct	Jnsn	10-14
Destry Rides Again	Stewart-Dietrich	Reissue			
Egg and I, The	Colbert-MacMurray	12-9			
I Know Where I'm Going	Hiller-Livesy	Foreign			
I'll Be Yours (93)	Durbin-Drake	9-20	Jan		1-20
Ivy	Fontaine-Knowles	12-23			
Johnny Frenchman (104)	Rosay-Roe	Foreign			12-23
Lady Surrenders, A	Lockwood-Granger	Foreign			
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Doll (94)	Rogers-Niven	6-24	Nov		12-9
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar		2-17
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov	603	11-11
Odd Man Out (118)	Mason-Ryan	Foreign			3-3
Pirates of Monterey (T)	Montez-Cameron	5-13			
Slave Girl	DeCarlo-Brent	8-5			
Smash-Up (103)	Hayward-Bowman	6-10	Mar		2-17
Details under title: Love Takes a Holiday					
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar		2-3
Details under title: Scherezade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign			1-6
Secret Beyond the Door					Bennett-Redgrave
Swell Guy (87)	Tufts-Blyth	6-24	Jan		12-23
Temptation (98)	Oberon-Brent	4-29	Dec		1-6
Details under title: Bella Donna					
Time Out of Mind	Calvert-Hutton	10-28			
They Were Sisters (108)	Mason-Calvert	Foreign	Sept	1065	9-16

WARNER BROTHERS

1946-47 Features		Completed (29)	In Production (5)
1945-46 Features		Completed (22)	In Production (0)

NEW PRODUCTIONS

TWO GUYS FROM TEXAS (T)

Musical—Started February 24

Cast: Dennis Morgan, Jack Carson, Dorothy Malone, Andrev Tombes, Penny Edwards, Forrest Tucker, John Alvin

Director: David Butler — Producer: Alex Gottliel

Story: Vaudeville team stranded in Texas. Boys romance girls who ow dude ranch.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Re
IN PRODUCTION					
Unfaithful, The	Sheridan-Scott	12-9			
Unsuspected, The	Rains-Caulfield	2-3			
Voice of The Turtle	Parker-Reagan	3-3			
Wallflower	Reynolds-Hutton	3-3			
COMPLETED —— 1946-47 ——					
Beast with Five Fingers, The (88)	Alda-King	12-10	2-8	613	1
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-
Cry Wolf	Flynn-Stanwyck	5-27			
Dark Passage	Bogart-Bacall	11-25			
Deception (112)	Davis-Henreid	5-13	10-28	605	10
Deep Valley	Clark-Lupino	10-14			
Escaps Me Never	Flynn-Lupino	11-26			
Humoresque (125)	Crawford-Garfield	12-24	1-25	612	
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Life With Father (T)	Dunne-Powell	4-15			
Love and Learn	Carson-Vickers	9-16			
Man I Love, The (96)	Lupino-Alda	1-11		611	
Details under title: The Sentence					
My Wild Irish Rose (T)	Morgan-King	10-14			
Never Say Goodbye (97)	Flynn-Parker	8-6	11-9	606	10
Night Unto Night	Garfield-Fitzgerald	9-18	10-12	604	9-
Nobody Lives Forever (100)	Lindfors-Reagan	9-30			
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Pursued (101)	Wright-Mitchum	8-19	3-8	615	
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	
Stallion Road	Reagan-Smith	4-15	4-12	617	
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T) 105	Morgan-Paige	4-2	12-28	610	12
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
Verdict, The (86)	Greenstreet-Lorre	11-23		607	1
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609	
Woman in White, The	Parker-Young	10-14			
COMPLETED —— 1945-46 ——					
Burma Victory (63)	Documentary	2-16		512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	
Night and Day (T) (128)	Grant-Smith	6-25	8-3	523	
Of Human Bondage (107)	Henreid-Parker	7-24	7-20	522	
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	1
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	
Two Guys From Milwaukee (90)	Morgan-Leslie	12-24	8-17	524	
REISSUES					
City for Conquest	Cagney-Sheridan		4-13	515	
No Time for Comedy	Russell-Stewart		4-13	516	

"FATHER" WOWS 'EM!

BOSTON, BALTIMORE, MINNEAPOLIS, N. Y., BIRMINGHAM. ALL REPORT SOCKO BIZ WITH RIOTOUS FILM VERSION OF MAGGIE AND JIGGS IN "BRINGING UP FATHER"!



63 MILLION READERS!

For 34 years America's funniest comic strip! Published in over 300 papers! No wonder it's a smash!





"MAGGIE" ON NATIONWIDE TOUR!

Renie Riano, who plays Maggie, visits 89 cities! Above she's greeted by mayors of St. Louis, Mo. and Lake Charles, La.



BROADWAY RUN JAMS TIMES SQUARE!

Jiggs and Maggie impersonators on street and other stunts send business zooming to 189% at N.Y.'s Laff Movie Theatre!



EXPLOITATION NATURAL!

Colleens as usherettes, shamrocks for mailers, corned-beef 'n cabbage tie-ups!

MONOGRAM presents

JIGGS and MAGGIE in "BRINGING UP FATHER"

BASED ON THE ORIGINAL NEWSPAPER FEATURE by GEORGE McMANUS COPYRIGHTED BY KING FEATURES SYNDICATE

Produced by BARNEY GERARD Directed by Eddie Cline

STARRING

JOE YULE AND RENIE RIANO

WITH CARTOONIST

GEORGE McMANUS

NEWS DIGEST

(Continued from Page 18)



Paramount's ad-publicity director Curtis Mitchell (left) greets stunt pilot Paul Mantz after the latter smashed the West-East transcontinental speed record in his plane "Blaze of Noon," a stunt which put the company's film of that name on front pages throughout the nation.

WALSH URGES STRIKE INVESTIGATION

Urging the House Labor Committee to investigate the Hollywood strike situation, Richard F. Walsh, IATSE president, in a wire to chairman Fred A. Hartley disclosed IA support of Congressional legislation banning jurisdictional strikes, if such a measure can be "constructive and workable."

Walsh averred that he and other IATSE officials were ready to testify before the Congressional committee. His action was taken after Oscar Schatte, Carpenters Union executive, had appeared before the Committee and inferred that Walsh's union was responsible for the violence which has cropped up periodically in the Hollywood dispute. Denying Schatte's charges as "misleading and prejudicial," Walsh offered to resign as president of IA "if anyone can prove that Bioff has any connection with IATSE...The same goes for George Browne."

The IA chieftain also revealed that despite popular impression that the Hollywood strike affected the majority of studio workers, only 3000 have actually gone on strike, with about 25,000 remaining on the job. He forecast a settlement with "most of the other crafts" before the end of the week, excluding carpenters and painters, which comprise about 2900 members. Fifteen hundred building service employes were ordered back to work and 400 striking electricians were expected to return by the week-end, Walsh declared.

* * *

SCHAEFER ACQUIRES 350 U REISSUES

A deal whereby George J. Schaefer, Enterprise vice-president in charge of distribution, would acquire U. S. and Canadian re-issue rights to about 350 Universal features, shorts and serials, was scheduled to be consummated by the end of last week. In announcing the deal, Schaefer disclosed that about $1,500,000 was involved, with Universal receiving a percentage of box-office grosses after a certain figure. George J. Schaefer, Jr., his son, will be in charge of the new organization.

The product involved includes all but about 60 pictures which Universal produced since 1933. Distribution will be handled, in all probability, by franchise holders in key cities, except in New York, Boston and Philadelphia, where the organization may set up its own exchanges.

Schaefer also revealed that Enterprise was conducting a poll, in view of new selling methods, to determine how "Arch of Triumph" should be sold. The survey will determine whether mass audiences will pay advanced prices for the film. He noted that the survey was the first of its kind. As to reports that Enterprise was in financial difficulties, Schaefer pointed to four completed pictures as evidence that such rumors were wholly without foundation.

* * *

BRODERS TO DISTRIBUTE 40 UA'S

Two theatre owners, Jack and Paul Broder, have acquired the rights to 40 United Artists features and 13 "Hopalong Cassidy" westerns in a deal which involved "several hundred thousand dollars" and will distribute the films through 30 key city exchanges. The pictures were acquired on a 10-year lease for U. S. and Canada.

Ten exchanges will be owned outright, the Broders explained, ten others will be partially owned or controlled and the balance would function on a franchise arrangement. Paul Broder, Detroit theatreman, will handle the New York office, while Jack, who operates theatres in Los Angeles, will control the Western territory from that city.

* * *

PRC "THOMAS SALES DRIVE" SET

PRC president Harry Thomas' birthday, April 23, will launch the company's "Harry Thomas Sales Drive for 1947," which will run through August 30 with contests and prizes in the offing for PRC salespeople. The company's Spring Specials will form the basis of the drive: "Born to Speed," "Devil on Wheels," "Untamed Fury" and current Philo Vance films.

General sales manager Ralph H. Clark told district managers that increased budgets, intensified advertising and quality production "presage a crop of pictures you and I will be proud to sell. Clark also announced the appointment of Harold S. Dunn as assistant general sales manager. Dunn, industry veteran who survived Japanese internment following his capture in China while serving as Warner sales representative, joined PRC early this year.

* * *

COLUMBIA HALF-YEAR NET UP

Columbia's net profit for the 26 weeks ended Dec. 28, 1946, was $1,560,000, compared with $1,295,000 for the same 26 weeks the year before. Operating profit, before estimated provision for Federal taxes, was $2,480,000. This compares with $2,250,000 for the final six months of 1945. Federal taxes for the final half of 1946 were estimated at $920,000 compared with $955,000 for the similar period in 1945.

* * *

FELIX JENKINS DIES

Felix A. Jenkins, 20th Century-Fox secretary and a member of the board of directors, died in Mountainside Hospital, Montclair, N. J., on March 4, after a long illness. He was 57.

A graduate of the University of Virginia Law School, Jenkins joined the legal department of 20th-Fox in 1928. Surviving, in addition to his widow, Mrs. Annette R. Jenkins, are four sons, Daniel, Felix, Peter and Henry.

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"QUOTES" What the Newspaper Critics Say About New Films

'THE SEA OF GRASS'

M-G-M

"A rambling literary original...Although it is heavily bolstered with stars, the offering is a diffuse and disappointing film... Tracy and Miss Hepburn charge sequence after sequence with persuasive drama...'Sea of Grass' should have been left between book covers."—BARNES, N. Y. HERALD TRIBUNE.

"A thoughtful study of life on a remote cattle range toward the close of the last century...Through this story runs a tragically unhappy romance, not as effective as it might be because of the shortcomings of Katherine Hepburn...Spencer Tracy is as sound an actor as ever in the role of the colonel...The main credit for the picture probably belongs to Elia Kazan, its director... Wherever the final credit belongs, the whole achievement is a considerable one."—COOK, N. Y. WORLD TELEGRAM.

"A lengthy and episodic plot...The austere performance which Mr. Tracy gives as this man of imponderable emotions is impressive and dignified...But Miss Hepburn's performance as his helpmate is so rigidly attitudinized that her scenes are distressingly pompous and false...To the credit of Elia Kazan, it must be said that his direction has pace, but the writers and the others have betrayed him."—CROWTHER, N. Y. TIMES.

"A film of considerable underlying significance...A production of absorbing visual grandeur at times and an opportunity for characterizations of memorable intensity and importance by Spencer Tracy and Katherine Hepburn as well as by several players of consequence to the basic story...What robs it of greatness, however, is its failure to fix and remain fixed on a point of focus for itself."—McMANUS, PM.

'THE YEARLING'

M-G-M

"Technicolor film which provides such a wealth of satisfaction as few pictures ever attain...Vitality and zest flow through the whole film...Played with abundance of tension and great richness of graphic detail...Cheerful and inspiring." — CROWTHER, N. Y. TIMES.

"Picture of beauty, artistry and deep feeling...There are passages when the accent is rather too heavily on sentiment, but on the whole the picture has an authority and emotional compulsion which places it among the great achievements of the cinema." —BARNES, N. Y. HERALD TRIBUNE.

"Full of wonderful elements, each one a dramatic, mirthful or whimsical cameo. But they are detached gems, stirring their audience momentarily, but never building to any strong, cumulative dramatic impact...Has lavished a trifle too much of everything upon us."—COOK, N. Y. WORLD TELEGRAM.

"Dazzles with its opulence and perfection. Though missing greatness, Sidney Franklin, Clarence Brown and Company will doubtless have the consolation of having hit a bullseye of popular taste. Its trick is the spectacular wrung from a simple tale of poor backwoods folk."—WINSTEN, N. Y. POST.

'THAT WAY WITH WOMEN'

WARNER BROTHERS

"Endless chain of old comic situations with sentimental overtones...It simply isn't possible to take 'That Way With Women' seriously, even as comedy." — WINSTEN, N. Y. POST.

"Apparently the Warners were hard put for a vehicle in which to show Dane Clark. The romance is plainly manufactured and aspects of character so obviously lurking in the old boy are consequently skipped...Something to be deplored."—CROWTHER, N. Y. TIMES.

"The format might still be good for another successful comedy, but not with the unsteady performances and commonplace direction of this rough, uninspired sketch...Definitely a used vehicle for laughter, and it has not been sufficiently repaired and repolished to make it an attractive cinema buy."—N. Y. HERALD TRIBUNE.

'LADY IN THE LAKE'

M-G-M

"Technique tends to overshadow the melodrama rather than heighten it. But the trick is worked with such finesse, and is so imaginative an experiment, that it makes an intriguing departure from the motion picture convention...Gives a new vividness to old melodrama routines."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Definitely different and affords one a fresh and interesting perspective on a murder mystery...Novelty begins to wear thin ...Plot isn't lacking in complications, romantic and otherwise." —PRYOR, N. Y. TIMES.

"It isn't so much the mystery as the method involved in production which makes the picture a thoroughly intriguing murder thriller...The technique certainly has come off. It's a novel departure from the accepted meller form, and it's apt to be carbon-copied for many a movie season."—THIRER, N. Y. POST.

"New and disturbing...Chandler stock of wares — fear, treachery, murder, revenge, etc....Slicked and shined and worked over each item with infinite care until it glows its most utterly, utterly horrendous."—AGAR, PM.

'SUDDENLY IT'S SPRING'

PARAMOUNT

"Good...No matter how you slice it, thick, thin, or in the next county, sex cannot be tossed aside as the sum total of its presentation. It has an appeal all its own, and so has this picture."—WINSTEN, N. Y. POST.

"Offers a lesson in how to fix up second hand movie material. It demonstrates what a cast of gay people, an amused director and a few lively gags can do for a farce never more than a stagger or two away from collapse into silly nonsense."—COOK, N. Y. WORLD TELEGRAM.

"This moth-eaten bundle of horse feathers, in which Paulette Goddard and Fred MacMurray are rudely stuffed, is no more than a skit with pretensions, just another of those husband-wife things."—CROWTHER, N. Y. TIMES.

"Full of laughs of a saucy, but not over-sophisticated sort and well worth dropping in on...It has Fred MacMurray at his fumbling best. It has Paulette Goddard in a WAC officer uniform for outdoors and slinky, black negligees and things for inner moments. And it has a script gently jesting at all our wartime maudlinity about girls at home running out on the boys overseas." —McMANUS, PM.

'EASY COME, EASY GO'

PARAMOUNT

"A character comedy, that whatever its shortcomings, has at least the grace, the good will and the sound judgment to dedicate itself to Barry Fitzgerald...Gleams and twinkles sufficiently to project its own amiability. There's a nice feeling about it." — AGAR, PM.

"Ridiculous style of farce as anciently established in vaudeville skits about the Kellys and the Callahans. If this is your notion of humor — and your notion of Third Avenue life — you may find it occasionally entertaining. This observer did not." — CROWTHER, N. Y. TIMES.

"Rather pallid comedy...Promises to capture and sustain a mood of hilarious humor. More the pity that the film flounders through a conventional continuity, leaving its performers well out on a limb."—BARNES, N. Y. HERALD TRIBUNE.

"Parade of Irish skits that have been in mothballs since the days of vaudeville and burlesque...Barry Fitzgerald mellowing the proceedings with the charm of his wrong side of the tracks blarney...Barry never has had a more severe strain imposed on his beguiling airs and never has he responded with them more generously or graciously."—COOK, N. Y. WORLD TELEGRAM.

'SWELL GUY'

UNIVERSAL

"Sonny Tufts does pretty well by the role...Weaknesses inherent in the plot are covered to some extent by his well-conceived performance."—WINSTEN, N. Y. POST.

"In spite of a rather good performance by Mr. Tufts — and in spite of a quite appealing portrait of the compromised girl by Ann Blyth, there is precious little in this story to attract any serious concern."—CROWTHER, N. Y. TIMES.

"Not as good as the 'The Killers'...Not too far short and it is providing pretty good entertainment...Sonny Tufts has been directed into the first substantial characterization of his career... Smaller excellences raise 'Swell Guy' well out of the routine of Hollywood entertainment."—COOK, N. Y. WORLD TELEGRAM.

"Interesting movie, fresh, tough, and masculine...Because it sets out to explore precarious new territory, it repays attention and deserves applause...Tufts is one of the very few bad boys to be found both in the movies and in life."—AGAR, PM.



"COLD WAVE CHILLS B'WAY GROSSES BUT "BEDELIA" SMASH . . ."

Headlines VARIETY

FIGURES DON'T LIE . . .

when
MOTION PICTURE DAILY says:

"Bedelia"

(THE *WICKEDEST* WOMAN WHO EVER LOVED!)

FIGURES TO RING UP A TERRIFIC GROSS!"

WALTER WINCHELL says:
"Taut and Throbbing Cinema!"

LOUELLA PARSONS says:
"'BEDELIA' is a b-a-a-a-d girl!"

VIRGINIA VALE says:
(Syndicated columnist)
"'BEDELIA' is better than 'LAURA'!"

On Broadway and Main Street——"BEDELIA" is BOX OFFICE!

Ed Emanuel says, of the Harrisburg and Reading (Pa.) Twin World Premieres, "Proves beyond doubt that 'BEDELIA' will do outstanding business!"

ANOTHER BOX-OFFICE HIT FROM EAGLE-LION!

Film BULLETIN

PRICE: 25 CENTS

MARCH 31, 1947

America's Independent Motion Picture Journal

A Prediction:

COMPETITIVE BIDDING WILL FAIL!

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TOPPERS IN THE EASTER PARADE!



M·G·M's "THE YEARLING" in TECHNICOLOR

Gregory Peck • Jane Wyman
Claude Jarman, Jr.

M·G·M's "THE SEA OF GRASS"

Spencer Trocy • Katharine Hepburn
Robert Wolker • Melvyn Douglos

M·G·M's "IT HAPPENED IN BROOKLYN"

Fronk Sinatra • Kothryn Groyson
Peter Lawford • Jimmy Durante

M·G·M's "THE SECRET HEART"

Claudette Colbert • Walter Pidge
June Allyson • Lionel Barrymor

M·G·M's "TILL THE CLOUDS ROLL BY" in TECHNICOLOR

Van Johnson • Judy Garland
Frank Sinatra • June Allyson
Robert Walker • Kathryn Grayson
Van Heflin • Dinah Shore
Lucille Bremer • Lena Horne
Angela Lansbury • Tony Martin
Virginia O'Brien

M·G·M's "LADY IN THE LAKE"

Robert Montgomery
Audrey Totter • Lloyd Nolan
Tom Tully • Leon Ames

EDITORIAL

March 31, 1947 Vol. 15, No. 7

America's Independent Motion Picture Journal

Film BULLETIN

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A PREDICTION

Although the distributor defendants in the monopoly case have been most vociferous in their public protests against competitive bidding, certain of the sales executives are tripping over themselves in their haste to institute the system.

Small wonder, too, for as this provision of the decree is written and as it figures to be operated by the film companies, competitive bidding promises to be a bonanza for them. Some one has been harsh enough to remark that if the Government had sued the independent exhibitors, instead, the verdict could hardly have proved more favorable for the distributors.

The early straws in the wind indicate that the system already is being turned to the advantage of the majors and against the exhibitors. This publication has heard from several independent theatremen, who report that film salesmen are employing the rumor-technique of mentioning "competitive bids" by other independents for their runs as a lever to hoist their film prices. One exhibitor tells us he has been receiving "warnings" that a long-closed theatre, a failure with every type of policy, will be reopened and is bidding for his run. There appears to be no limit to the tactics that can be devised under this system to batter down exhibitor resistance.

A recent bulletin from Allied, written by counsel A. F. Myers, cites a number of violations of both the spirit and the letter of the bidding provision which have come to his attention. Mr. Myers, on the basis of information he has at hand, comes to these conclusions:

"(1) The system is being used primarily to stir up antagonism among independent exhibitors with a view to securing still higher film rentals.

"(2) The distributors are ignoring all provisions written into the decree for the protection of the exhibitors.

"(3) Where the competition is between an independent and a large circuit, the independent either will not be afforded the opportunity to bid or will be granted the privilege under the most discouraging conditions.

"(4) Even after an offer has been made to an independent, the pictures are subject to be withdrawn at any time and licensed to the circuit."

The bulletin observes, further:

"The only legitimate purpose of competitive bidding, and the purpose which the court had in view was to end situations where preferred runs were arbitrarily withheld from independent exhibitors who were qualified and justly entitled to enjoy or at least share those runs. As it is being administered, the system cannot possibly accomplish that purpose. The great circuits are being protected in their local monopolies and the only competition that is being stimulated is between independent exhibitors in order to raise film rentals."

Even before any evidence was available of the manner in which competitive bidding would be administered, there was little room for doubt that the mass of exhibitors (independents) and the public were destined to suffer, not benefit, by this provision of the decree. And how it can be interpreted as supporting the anti-trust laws of our country appears to be a secret shared only by the learned judges of the Statutory Court.

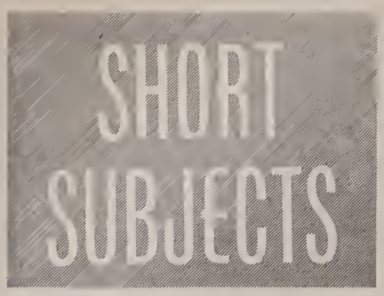
FILM BULLETIN makes this flat prediction:

COMPETITIVE BIDDING, AT LEAST AS PRESENTLY ORDERED BY THE COURT, WILL NOT STAND UP, EITHER IN PRACTICE OR IN LAW!

It has a chance to work as a corrective for monopolistic first-run situations, but, generally, it appears doomed to failure. It is our belief that the Supreme Court will knock it down.

Before the distributors rush to inaugurate this dubious court-decreed practice and before independent exhibitors start bidding against their fellow independents, they had better pause to reflect the chaotic conditions they will face if this prediction comes true.

MO WAX



The Times' Movie Boy Leans To Imports

CRITICAL CRITIC: Bosley Crowther, the N. Y. Times filmcritiquc, has lots of people wondering why he is so bitter about American movies. He hardly ever has a kind word to say for one and seems to fcel that anything from abroad is better than Hollywood's best product. While most of the N. Y. newspaper revicwers lean backward to favor foreign pix, Crowther really goes overboard for the imports. His "bests" list for 1946 was laden with foreign selections.

☆ ☆

NO AMITY HERE: UA is having a bit of headache with the foreign version of "The Private Affairs of Bel Ami" bucking their current release. In Reading, Pa., the two pix ran against each other for a week — the import at Keeney's Plaza, while Loew's was playing the domestic brand. The foreign version is being handled by Mike Levinson and Ed Finney, who have 17 imported features being dubbed for distribution in this country...After batting around "Cynthia's Secret" for several weeks in search of a new title and yanking it from a scheduled trade screening date, M-G-M finally came up with "Dark Delusion" as the permanent label. If you ask us, they should have left well enough alone.

☆ ☆

WB-U SPLIT: In what is reported to be rctaliation for Universal-International's signing of producer Robert Buckner, Warner Bros. theatres throughout the country have indicatcd that they will play no U-I product aftcr current bookings. This will seriously affect Universal in Philadelphia, where Warners control all first-run spots with the exception of two operated by William Goldman, in Pittsburgh and in Cincinnati. U-I is trying to line up inde houses competitive to Warners in naborhoods, at least. Incidentally, in one of their first two dcals on a competitive bidding basis, U-I licensed its "Egg and I" and "Song of Scheherazade" first-run to the Home, Oklahoma City, in competition to Warner houses.

☆ ☆

WANNA BET?: Some producer publicity items startle us. For instance, a release from the William Cagney office tells us that the producer has scheduled three productions for "completion during 1947." We're willing to make a sizeable wager that Cagney doesn't complete two, let alone three, of the pix. And we'll bet there are no takers in the Cagney organization, either ..."Kilroy Was Here," Monogram's Jackie Cooper-Jackie Coogan starrer, finally went before the cameras with a Fall release date. Although the studio deserves credit for scoring a "beat" in gobbling up the title which had become a national byword, the hitch is that Kilroy seems to be on his way out and may be "gone" by the time the picture is released.

☆ ☆

PLUGGING 'EM: Those enterprising exploiteers at 20th-Fox, guided by Charley Schlaifer, are going to make sure that anyone who twirls a radio dial is going to know about the re-release of its "Alexander's Ragtime Band." The list of air shows plugging the pic reads like a Hooper's Who's Who: Lux Radio Theatre, Bob Hope Show, Bing Crosby, Duffy's Tavern, Eddie Cantor and the Victor Borge-Benny Goodman Show...Mort Blumenstock's WB box-officers have arranged a tieup with Chicago's disc jockeys for a special exclusive screening for plattermen, titled "The Secret Showing of Nora Prentiss' Secret," who in turn will use the pic's campaign slogan, "If you were Nora Prentiss, would you keep your mouth shut?" as basis of stunts and special mentions on their programs.

☆ ☆

UP AND ABOUT: Howard LeSieur, UA's ad mgr., moves up to the newly created post of assistant to ad-publicity director Paul N. Lazarus, Jr. Francis Winikus leaves the copy chief spot to step into advertising managership...Edward T. Dickinson, Jr., will take charge of the development and distribution of educational films for United World Films, following his appointment as vice-president by Matthew Fox, UW board chairman...It's quite a jump for George H. Ornstein who joined United Artists last March as special representative to Latin America, and just one year later was named assistant to Gradwell Sears, UA's vice-president in charge of distribution...Charles Reed Jones, formerly national ad-publicity director for Republic, and more recently, national publicity director of the m. p. division for March of Dimes, has been named special representative by Jules Levey on his forthcoming UA release, "New Orleans."

STUNTS: Republic's "Calendar Girl" scarch in Baltimore, was a sock hypo for the film's opening in that town. Working with local merchants and station WITH, as part of the national Calendar Girl contest, the Mayfair Theatre's campaign had gals and almost everyone else in the Baltimore area in a tizzy competing for the luscious prizes...Eagle-Lion exploitcr Max Miller contrived a eutie for the "Bedelia" opening in Philly. He had 10,000 calling cards circulated around hotels, bars and officc buildings. Hotel clerks and bartenders would slip a card to anxious gents, whispering "Some girl asked me to givc you this." On the back, in a languorous script, was written: "Darling! Just stopped in to say hello and tell you to mcet me at the Aldinc Theatrc on Wednesday, March 19. How can you forget me? You know the kind of a girl I am. Love, Bedelia." And for the staidcr trade, an equal number of book marks were printed and circulated around the city's lending libraries.

☆ ☆

FOR LAUGHS ONLY: Bob Hope's risibility-tickling talents copped two more awards from a pair of tough audiences. The Paramount star was the recipient of a 50-pound anvil, conferred by the "Blacksmiths," fun-making group of the national American Public Relations Association. He will also reign as Laugh King of America during National Laugh Week which starts April Fool's Day, an honor bestowed on the comedian in a poll of 300 of the nation's top humorists and gagwriters conducted by the National Laugh Foundation...Pete Smith's "I Love My Wife, But..." will have a special preview to inaugurate the aforementioned chuckle period, which ends, officially, April 8, alas.

☆ ☆

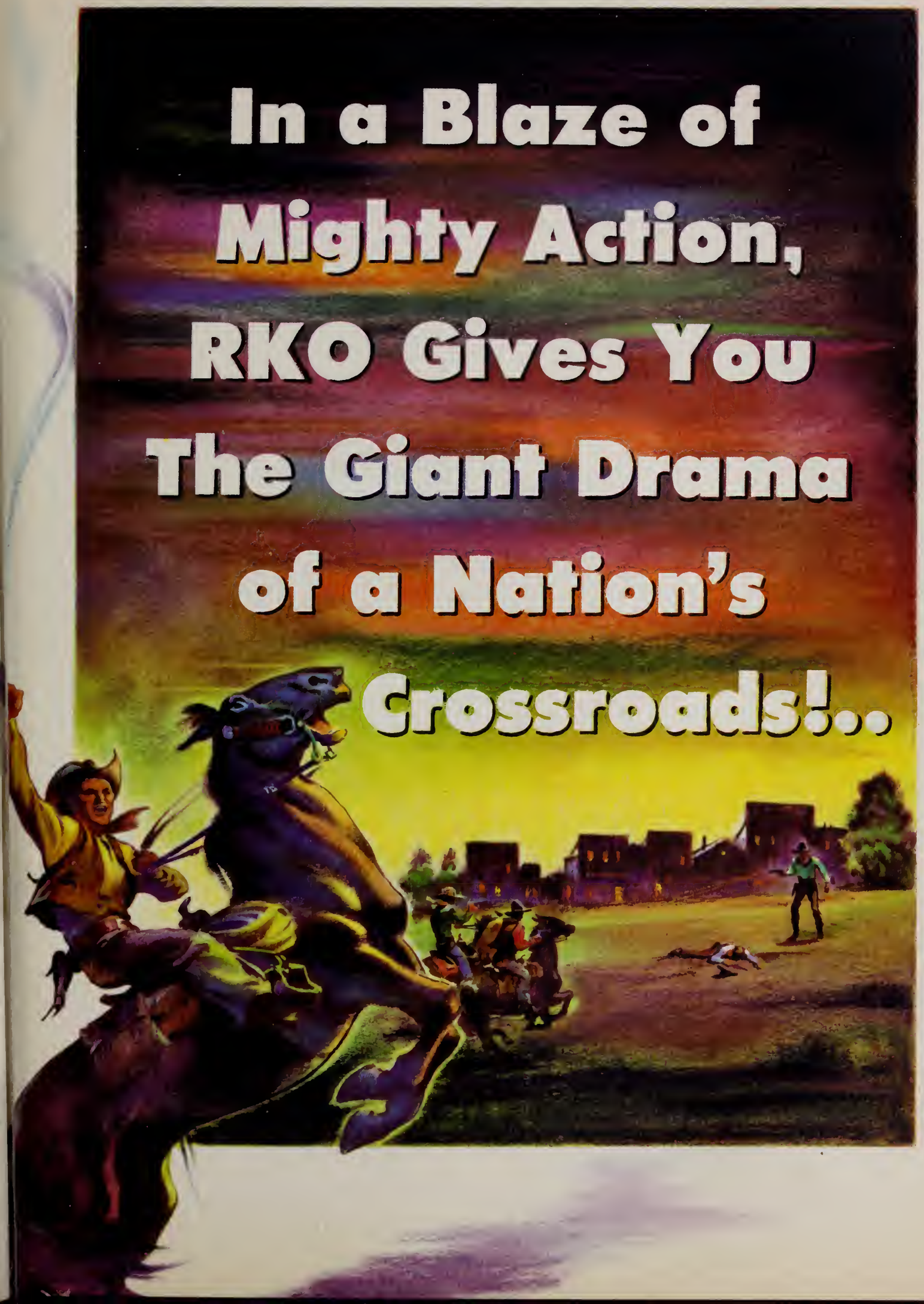
MERCY MEMOS: Barney Balaban's appeal for support in the annual UJA drive, of which he is the film division's national chairman, left no room for doubt. "The Jews of Europe," he said, "are completely dependent upon us for their very survival. The Jews of America and their Christian friends must carry the awful responsibility of determining the fate of more than a million of their brethren." The Paramount prexy made his plea at the Phila. UJA film division dinner last Wed. (26), which was captained by Jay Emanuel...Peter G. Lavathes, ass't to Red Cross nat'l distrib committee chairman Tom Connors, reports socko exhibitor co-op in the current industry campaign with the 3000 prints of the official Red Cross short, "Call to Action" nearing the 100% booking level. Typical is Loew's Exchange, handling the film in the NY area, where over 900 bookings are set and every operating theatre in the territory has pledged to play the mercy reel.

☆ ☆

MOVING AROUND: Ben Kalmenson, WB sales chief, arrived at L. A. airport last Fri. (28) for studio Ruddies with Jack L. Warner and regional sales execs...Adolph Zukor, Paramount board chairman, ended a two-month absence from the company's home office last week when he arrived in New York from Tucson, Ariz., after a round of studio production conferences...Sidney E. Samuelson, general mgr. Allied of E. Penna., is on a swing around the exhib units in the middle west, with return to his desk in Philly scheduled for April 7...Silas F. Seadler, M-G-M's ad mgr., who planed to the Coast on the 20th for his annual visit to the studio, also is due back next Mon. (7th)...Ben Goetz, head of M-G-M production in England, arrives in NY from the coast April 4, enroute to Lunnon...Norman H. Moray, WB shorts sales head, is on a tour of Warner exchanges in the Pacific Northwest, following a week of studio conferences with production chief Jack Warner and Gordon Hollingshead, shorts production topper.

☆ ☆

THE TRAVELERS: Sypros Skouras, 20th-Fox prexy, and Murray Silverstone, 20th-International and Inter-America topman, are on a Good Neighbor tour of the company's branches in Latin America, accompanied by the Mrs....Rodney Bush, 20th exploitation mgr., took to the field, the South, that is, for an extensive survey of local theatre and advertising conditions, to be gleaned from confabs with exhibs and admen in each city, as they apply to the company's new "point-of-sales" advtg. Ad-publicity director Charles Schlaifer had to cancel the Southern swing when decision to release Zanuck's "Gentleman's Agreement" this season demanded Schlaifer's talents to begin the smash ad-pub campaign for the prejudice pic...Producer Benedict Bogeaus and actress wife Dolores Moran, are in the Big City to huddle with UA execs on three of his forthcomings...Steve Broidy, Monogram president, made the East Coast in two stages—first to Chicago for the quarterly board meeting, thence to NY for conferences...The L. E. Davids leave on the Queen Elizabeth April 24 for a two-months tour of London and the Continent. Mrs. D. may do a series of articles for FILM BULLETIN on the production situation abroad.


In a Blaze of
Mighty Action,
RKO Gives You
The Giant Drama
of a Nation's
Crossroads!..


The lusty story of those lawless days when frontier Kansas roared—when badmen ruled and women had no say—when it took a fearless two-gun fighting man to tame a town wilder than Dodge City...Big "Bat" Masterson, the famous U.S. Marshal whose shooting arm wrote history in the making of a mighty State!
RKO RADIO PICTURES
Produced by NAT HOLT • Directed by RAY ENRIGHT • Screen Play by Norman Houston and Gene Lewis

TRAIL STREET

starring

RANDOLPH SCOTT · ROBERT RYAN
ANNE JEFFREYS · GEORGE "GABBY" HAYES

MADGE MEREDITH • STEVE BRODIE • BILLY HOUSE



RKO AD GUNS ROAR!



—Blasting out the big news about a great action entertainment to the readers of the

88,421,433 CIRCULATION

of National Magazines like Life—Look—Saturday Evening Post—Cosmopolitan—True—22 Pulp Favorites—Fan Publications . . . with full-color comic-strip type ads in the Magazine Sections of Supplements of 101 important Sunday Newspapers!

TRAIL STREET

'THE EGG AND I' HILARIOUS COMEDY SURE TO PLEASE ALL AUDIENCES

Rates ● ● ● + generally, slightly less in action spots

Universal-International

108 minutes

Claudette Colbert, Fred MacMurray, Marjorie Main, Louise Allbritton, Percy Kilbride, Richard Long, Billy House, Ida Moore, Donald MacBride, Esther Dale, Elisabeth Risdon, John Berkes, Vic Potel, Fuzzy Knight, Isabel O'Madigan, Dorothy Vaughan.

Directed by Chester Erskine.

Exhibitors are being presented with a shiny, bright gold Easter egg by Universal-International. The movie version of "The Egg and I" follows closely the hilarious plot of Betty MacDonald's sensational best-seller and figures to match the tremendous popularity enjoyed by the book. It is laden to the brim with amusing incidents, gags and human interest that sum up to solid entertainment for all classes of audiences. Some carping critics may find an overabundance of gags and slapstick in the early scenes, but the spectators at the trade screening in New York seemed to be having a rollicking time almost every minute. Fred MacMurray delivers one of his top comedy roles as the embryo farmer, while Claudette Colbert lends sympathy, as well as humor, to the role of his game city-bred wife. Throughout the supporting cast are people to add immensely to the hilarity of individual sequences, special mention going to Marjorie Main, Billy House, Percy Kilbride and Donald MacBride. "The Egg and I" will be happily received by standing-room audiences in all situations, except, possibly, the action houses.

The tremendous popularity of Miss MacDonald's book renders the film an exploitation natural as regards bookshop and library tie-ups. Garb theatre staff in farm costumes, dress front and lobby to simulate county fair atmosphere. A simple but effective stunt is to display a quantity of live chicks in an incubator, with ticket prizes to patrons guessing the number of chicks displayed.

Newlyweds Fred MacMurray and Claudette Colbert forsake city life to raise chickens on a hopelessly rundown farm. Following months of nightmarish existence, they convert the ramshackle place into an attractive farm, only to lose all but one of their buildings in a fire. Aided by friendly neighbors, they make a fresh start. The future looks bright, until Claudette, discovering she's pregnant and eager to tell Fred the glad news, learns he's apparently two-timing her with attractive, predatory, wealthy lady-farmer Louise Allbritton. She immediately packs up and goes home to mother Elisabeth Risdon, returning Fred's letters to him unopened. The baby's arrival softens her toward Fred. She returns to their farm, is enraged to learn he's living at Louise's. Confronting him there, she learns he's living alone, having bought the place to enable her to live comfortably. Reconciliation follows.

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'CARNIVAL IN COSTA RICA' LAVISH BUT BORING, TECHNICOLOR MUSICAL

Rates ● ● + generally on name values

20th Century-Fox

95 minutes

Dick Haymes, Vera-Ellen, Cesar Romero, Celeste Holm, Anne Revere, J. Carrol Naish, Pedro de Cordoba, Barbara Whiting, Nestor Paiva, Fritz Feld, Tommy Ivo, Anna Demetrio, Severo Lopez, Mimi Aguglia, William Edmunds, Soledad Jiminez, Julian Rivero, Alfredo Sabato, Franco Corsaro, Martin Garralaga, Lecuona Cuban Boys.

Directed by Gregory Ratoff.

Despite such assets as the popularity of Dick Haymes, a well-balanced supporting cast, lavish Technicolor, brilliant costumes, several lilting songs and native dances, this sums up to a boring film. Packed with all this production quality, it is handicapped by a repetitious and tiresome plot, hackneyed situations, banal dialogue and meaningless dance numbers. Cesar Romero is miscast, but, aided by Celeste Holm, manages to inject some much-needed comedy into this dated and old-fashioned extravaganza. Vera-Ellen and J. Carrol Naish are wasted on their respective roles. Much of the blame for the film's deficiencies can be laid to Gregory Ratoff's direction, which lacks organization and even a modicum of imagination. Stress the colorful Costa Rican locale, costumes and dances. Garb house staff in Central American costumes, dress front and lobby to reflect the film's carnival or fiesta atmosphere. Tie-up with music dealers and radio stations handling Dick Haymes recordings. Arrange counter and window displays with various types of shops whose merchandise shows a Latin-American influence.

J. Carrol Naish and Anne Revere, parents of Vera-Ellen, arrange Pedro de Cordoba and Mimi Aguglia, parents of Cesar Romero, for a marriage between their respective offspring, who have never met. Terrified of risking his father's displeasure, Cesar dares not tell him he's in love with American entertainer Celeste Holm. Instead, he tries to queer himself with Vera-Ellen by feigning hypochondria. Dick Haymes, a tourist, arrives in Costa Rica for the fiesta, falls in love with Vera-Ellen. Complications result when the two pairs of parents see their offspring at the carnival paired off with Celeste and Dick. At end, Cesar elopes with Celeste, and Dick persuades Vera-Ellen's mother, a fellow-Kansan, to let him marry her daughter.

'LOVE AND LEARN' MEDIOCRE COMEDY BRIGHTENED BY SONGS

Rates ● ● + as double bill fare, except for action houses

Warner Bros.

83 minutes

Jack Carson, Robert Hutton, Martha Vickers, Janis Paige, Otto Kruger, Barbara Brown, Tom D'Andrea, Florence Bates, Craig Stevens, Angela Greene, Don McGuire, John Alvin, Herbert Anderson, Jane Harker, Lou Nova.

Directed by Frederick de Cordova.

Aided by a moderately popular cast and several lilting song numbers, Jack Carson does his comic best to put this one over. His efforts, unfortunately, are fruitless and worthy of a better vehicle. Frederick de Cordova's routine direction adds little to an unimaginative and hackneyed scenario, which is brightened only by Carson's capering and the song numbers. Carson's popularity and success in previous comedies should insure fair returns, except in action spots where it will be weak. Robert Hutton, Martha Vickers and, to a lesser degree, Janis Paige, should also prove helpful. On a double bill with a good dramatic or action feature, "Love and Learn" will please average audiences in most situations.

Take advantage of the popularity of co-stars Carson, Hutton, Vickers and Paige. Use the film's three pleasing song numbers as a basis for tie-ups with radio stations and music dealers. Cooperative newspaper ads may be based on the slogan: "You'll 'Love and Learn' to Shop Advantageously at Blank's."

Struggling song-writers Jack Carson and Robert Hutton visit Danceland, meet wealthy Otto Kruger's impetuous and pretty daughter Martha Vickers, posing as a hostess and the bandleader's girl. Carson spurs Hutton into making a play for her and the two fall in love. Still incognito, she gives the boys jewelry to pawn to finance publication of their songs. Next day's headlines tell of a beautiful, blonde gem thief on the loose. They surmise she's the crook, are horrified until a later edition runs a picture of the just-apprehended thief. Martha now gives her father's $1,000 check to publisher Tom D'Andrea, saying she's Hutton's sister and secretly wants to guarantee publication of his music. Hutton rushes to her apartment, finds she's checked-out accompanied, according to the landlady, by a rich, elderly man. Unaware it's her father, Hutton angrily returns to his midwest home. Carson tricks Hutton into returning. At end, Hutton learns Martha's and Kruger's true identity, prevents her elopement with former suitor Craig Stevens, weds her himself.

'GREAT EXPECTATIONS' DICKENS MASTERPIECE BECOMES MAGNIFICENT FILM

Rates ● ● ● generally; more in class and arty houses

Universal-International

118 minutes

John Mills, Valerie Hobson, Bernard Miles, Francis L. Sullivan, Finlay Currie, Martita Hunt, Anthony Wager, Jean Simmons, Alec Guinness, Ivor Bernard, Freda Jackson, Torin Thatcher, Eileen Erskine, Hay Petrie, George Hayes, Richard George, Everly Gregg, John Burch, Grace Denbigh-Russell, C. B. Clarence, John Forrest.

Directed by David Lean.

Here is, unqualifiedly, one of the greatest films made in England, or, for that matter, any other country. This J. Arthur Rank import is recommended without hesitation to all types of theatres, although grosses will vary from outstanding in class and arty houses to satisfactory in action houses. Abounding in production quality, the film reproduces with startling authenticity the England of Dickens' time. Sets and costumes are realistic, photography and locales are superb, and sound is used with superlative dramatic effect. Based on Dickens' great classic, the film is crammed with action, suspense, melodrama, romance and thrills. David Lean's inspired direction, from the shock opening in the first sequence to the final uplifting fadeout, maintains the sweep, pace, movement and heart interest of the novel. A brilliant cast, unfortunately unknown for the most part to U. S. audiences, gives magnificent performances. Worthy of special mention are John Mills, Francis L. Sullivan, Finlay Currie, Martita Hunt and two youthful finds, Anthony Wager and Jean Simmons.

Get behind this one to the limit. Keynote your campaign on: One of the Greatest Novels Becomes One of the Greatest Films. Circularize students and teachers of literature and English history, film appreciation groups, literary societies, etc. Showmen catering to juvenile and action-spot patronage should play up the film's many thrills — a relentless man-hunt for two escaped felons — a jilted bride wreaks mad vengeance on mankind through a beautiful girl — a crazed recluse burns to death in her eerie mansion — a doomed killer defies the hangman — an escaped convict battles the police for his life in a mid-channel boat crash. The film is sensational — let your campaign be likewise.

Blacksmith apprentice John Mills is adopted by lawyer Francis L. Sullivan and sent to London to live in luxury, his princely income supplied by an unknown benefactor. Mills assumes the latter to be a crazed recluse Martita Hunt, whose adopted niece Valerie Hobson he had loved as a child. He is suddenly confronted by his real benefactor, escaped convict Finlay Curric whom he'd befriended years before. Mills again aids the fugitive to flee, but the police, led by an informer, give chase. The police galley pursues the rowboat whereon Mills and Currie are trying to intercept the packet boat and get the convict aboard. The packet runs down both rowboat and galley, the informer is killed and Currie fatally hurt. Mills learns Currie has a long-lost daughter, surmises she's Martita's adopted niece Valerie. He visits Martita, berates her for her deception. As he is about to leave, Martita, still wearing the age-old bridal finery in which she was jilted, is burned to death. Later Mills returns to the ramshackle mansion, finds Valerie there, beginning to live as Martita had, and for a like reason — she has been jilted when her rich fiance Torin Thatcher learned of her parentage. Mills tells her of his love, takes her out into the sunshine to start their new lives.

'STALLION ROAD' SURE-FIRE EQUINE CLASSIC FOR ALL AUDIENCES

Rates ● ● ● generally; better in rural locations

Warner Bros.

97 minutes

Ronald Reagan, Alexis Smith, Zachary Scott, Patti Brady, Peggy Knudsen, Lloyd Corrigan, Frank Puglia, Fernando Alvarado, Rory Mallison, Rodric Red Wing, Nino Pepitone.

Directed by James V. Kern.

Here is a picture destined to bring increased good will and box-office returns to exhibitors in all classes of theatres, especially family houses. It is a heart-warming and thrilling story about horse-lovers for all lovers of human-interest entertainment. It is comparable to "Smoky," "Flicka" and similar money-makers. A strong cast headed by Ronald Reagan, Alexis Smith and Zachary Scott, does full justice to the workmanlike script adapted by Stephen Longstreet from his popular novel; excellent support is vouchsafed by the remaining players, particularly two youthful performers, Patti Brady and Nino Pepitone. The film has plenty of action, suspense, romance, production value and novelty. In directing this moving narrative of equines and human beings, James V. Kern has maintained a well-balanced ratio of laughter and tears.

Exploitation angles are numerous. Capitalize on the popularity of Reagan, Scott and Miss Smith. Have your theatre's street officially proclaimed "Stallion Road" and post signs bearing that name on lighting standards along the thoroughfare. Where possible, obtain cooperation of local humane societies, libraries, bookstores, livery stables, riding academies, harness dealers, dude ranch outfitters and pet shops.

Successful novelist Zachary Scott, guest at the breeding farm of his friend and expert veterinarian Ronald Reagan, falls in love with Alexis Smith, owner of an adjoining ranch, herself enamored of Reagan. Competing for Reagan's attentions is beautiful, predatory, already-married Peggy Knudsen, furious because Alexis, astride Sultan's Pride, has beaten her in the horse show jumping contest. A few days later Sultan's Pride becomes ill. Reagan, busy treating Alexis' herd of cattle, threatened by deadly anthrax, ignores Alexis' summons, is ostracized by her and all the other horse breeders. Told by Scott of his impending marriage to Alexis, Reagan plunges into a controlled experiment to find a serum to fight the new anthrax that has since killed Sultan's Pride and is threatening all livestock. Later, anthrax sweeps the range. Urged by the horse breeders, he uses his unproved serum on another of Alexis' stricken horses. The horse recovers but Reagan, kicked while administering the serum, comes down with anthrax. Daringly, Alexis treats Reagan with his own serum, saves his life. Scott, now aware Alexis loves Reagan, relinquishes her to his friend.

'TIME OUT OF MIND' SLOW-MOVING PSYCHOLOGICAL DRAMA WILL DISAPPOINT

Rates ● ● + on names generally

Universal-International

88 minutes

Phyllis Calvert, Robert Hutton, Ella Raines, Eddie Albert, Leo G. Carroll, Helena Carter, John Abbott, Henry Stephenson, Olive Blakeney, Harry Shannon, Janet Shaw, Emil Rameau, Samuel S. Hinds, Lillian Fontaine, Houseley Stevenson, Maudie Prickett.

Directed by Robert Siodmak.

Although this psychological drama was produced and directed by the knowing hand of Robert Siodmak, of "Spiral Staircase," "Dark Mirror" and "The Killers" renown, it is disjointed, pedestrian, spottily acted and frequently anti-climactic. Based on a novel by the late Rachel Field, the film is devoid of humor, lacks proper characterization, and is overburdened with talk, resorting to expository dialogue when pictorial action might have been used to advantage. Phyllis Calvert, a British importation, is physically attractive but shows little talent as an actress; Robert Hutton is listless and unconvincing as a frustrated composer. On the credit side of the ledger, however, are excellent performances by Ella Raines, Eddie Albert and Leo G. Carroll. Production values are of a high calibre. Grosses should be slightly above average in first-runs, but mass audiences will be disappointed and returns will slump in sub-runs as the result of unfavorable word-of-mouth. Excellent music, the psychological overtones and the sombre mood of the film make it particularly suitable for arty and class houses.

Stress the previous successful films made by producer-director Siodmak; the advent of the beautiful British star Phyllis Calvert; the currently popular theme of psychoneurosis, and the film's magnificent musical content. Rachel Field's popularity as a novelist should assure library and bookshop cooperation.

Phyllis Calvert, a servant, borrows $2,000 from suitor Eddie Albert to enable Ella Raines and her brother Robert Hutton, promising composer, to go abroad and escape from their domineering father, ship captain Leo G. Carroll. Following Carroll's death of a broken heart years later, Ella and her brother return, Hutton married to wealthy Helena Carter. Hutton takes to drink. At a concert sponsored by his rich father-in-law, Henry Stephenson, Hutton gets drunk, walks off the stage in mid-performance. Helena starts divorce proceedings. Hutton, now a dipsomaniac, is nursed to health by Phyllis, who arranges another concert for him. Phyllis thwarts Helena's vengeful attempt to disrupt the concert and Hutton, winning acclaim as a composer, declares his love for Phyllis.

(More Reviews on Page 25)



Louis B. Mayer, M-G-M studio chief, set forth a program of 45 features which the company will make in 1947, concentrating on best-selling novels and outstanding stage properties.



Barney Balaban (left), Paramount president, receives a warm handshake from Henry Morgenthau, Jr., national chairman of the UJA, on behalf of the motion picture industry's part in the $170,000,000 campaign, of which Balaban is industry chairman.



Maurice Bergman, U-I eastern ad-publicity director, had a verbal tilt with the N. Y. Times' Bosley Crowther over CBS airwaves, in which Bergman defended Hollywood's efforts at supplying entertainment, not "messages."

SUPREME COURT HEARS STAY APPEALS

Associate Justice Stanley F. Reed of the U. S. Supreme Court was scheduled to hear appeals for stays from certain provisions of the Statutory Court decree in the industry anti-trust case last Friday (28th), with the facts to be laid before the rest of the high tribunal the next day and a decision on these to be handed down on Monday, March 31. The appeals concerned the competitive bidding and arbitration provisions of the decree.

Motions to effect a postponement in the competitive bidding provisions until the Supreme Court rules on the decree were submitted by Columbia, Universal and United Artists, who were joined in their appeals by American Theatres Association and the Confederacy of Southern Associations, as the latter two filed a joint application. The two exhibitor groups contend that damages will be incurred by theatremen under the new system, though they are innocent parties to the decree.

The five theatre-owning defendants filed a stay appeal for the industry arbitration system, asking that arbitration trihunals act only on clearance disputes during the interim before a final decree ruling. If granted, the postponement will give an extension to the 31 arbitration tribunals and the AAA appeal board which the New York district court ordered be dissolved as of April 1, except for disposition of cases filed before and pending.

According to reports, Government attorneys were understood to be planning to oppose all appeals for stays from any provisions of the district court's ruling.

* * *

BIDDING USED TO RAISE RENTALS — MEYERS

The only competition that is being stimulated by competitive bidding is between independent exhibitors in order to raise film rentals, according to examples of the new selling system which have come up, says A. F. Myers, Allied board chairman and general counsel, in a bulletin which bitterly denounces distributors' use of the method to extract higher film rentals.

Noting that the theatre-owning distributors are so anxious to see competitive bidding established as a "welcome substitute for theatre divorcement...that they are putting it into effect before the decree becomes effective." He pointed to examples coming to his attention which "indicate that the distributors cannot restrain their cupidity even to attain a highly advantageous long-term objective."

Myers listed four charges to be deduced from the evidence brought before him: "(1) The system is being used primarily to stir up antagonism among independent exhibitors with a view to securing still higher film rentals; (2) the distributors are ignoring all provisions written into the decree for the protection of the exhibitors; (3) where the competition is between an independent and a large circuit, the independent either will not be afforded the opportunity to bid or will be granted the privilege under the most discouraging conditions; and (4) even after an offer has been made to an independent, the pictures are subject to be withdrawn at any time and licensed to the circuit."

* * *

M-G-M LISTS 45 FOR PRODUCTION IN '47

M-G-M plans to put into production during 1947 45 features and 48 short subjects, according to an announcement by Louis B. Mayer, studio head, last week. Of the group, eight will be musicals, culled from outstanding stage properties and leading composers and song writers, while some of the other top-budgeted productions will be adapted from best-selling novels and literary classics, Mayer disclosed.

The production chief also reported that expanded plans for production in England have been completed with Ben Goetz, M-G-M British studio head. "Young Bess" and "The Secret Garden," starring Margaret O'Brien, will lead off the UK features. (For complete details of the production schedule, see Studio Size-Ups in this issue.)

Among the novels scheduled for '47 production are three current best-sellers: "The Hucksters," starring Clark Gable and Deborah Kerr; Sholem Asch's "East River," with Gene Kelly and June Allyson, and J. P. Marquand's "B. F.'s Daughter," starring Katherine Hepburn. The second and third year winners of M-G-M's annual novel contest will also face this year's cameras, "Before the Sun Goes Down" and "Return to Night," while the first winner, "Green Dolphin Street," starring Lana Turner and Van Heflin, is in the editing stages.

The shorts program will have sixteen cartoons in color; ten Pete Smith specialties; six John Nesbitt Passing Parade Specialties; twelve FitzPatrick Traveltalks and four two-reel dramas.

Calling M-G-M's present roster of stars and featured players the greatest in its history, Mayer announced 28 of the former and 67 of the latter, all of whom will appear in forthcoming productions. He also listed 18 producers under contract; 13 top novelists and playwrights; 18 directors and a host of writers, including many of the foremost in the country.

* * *

N. J. ALLIED PRESSES TAX FIGHT

Indignant representatives of more than 400 New Jersey theatres took action last week to fight the proposed State Sales Tax Bill which would affect amusement admissions throughout the state. The group organized the Federation of New Jersey Theatres at a meeting in Trenton called by the Allied Theatre Owners of New Jersey, which has taken the lead in fighting the proposed legislation, including also Atlantic Theatres, Fabian Theatres, Loew's, Inc., Hunt Theatres, ITOA, Paramount Theatres, RKO, Walter Reade Theatres and Warner Bros.

N. J. Allied prexy Ed Lachman, presiding, reported backing by the N. J. Taxpayers Ass'n of the Federation's aims, with added support coming from labor organi-

(Continued on Pagie 16)



NEW YORK RECORD CROWDS JAM GOTHAM THEATRE, BROADWAY, TO GREET JOHN WAYNE'S FIRST PRODUCER-STAR PICTURE "ANGEL AND THE BADMAN"



NEW YORK REVIEWS "ANGEL AND THE BADMAN"

"... mightily enjoyed by the Gotham audiences ..."
John T. McManus—PM

"... pleasant ... different ... refreshing."
Otis L. Guernsey, Jr.
NEW YORK HERALD TRIBUNE

"... off-formula Western ... hard-riding, fighting, shooting, and sapolioed cussing ... an excellent cast ... considerable entertainment for the family trade."
Lee Mortimer, DAILY MIRROR

"... exciting sequences in the film and one particularly thrilling chase." Kate Cameron, DAILY NEWS

"Superior to usual Western ... different from and a notch or two superior to the normal sagebrush saga."
The NEW YORK TIMES

"Even a Western can pull out some surprises, as ANGEL AND THE BADMAN proves at the Gotham. The accent is on action ... plenty of worthwhile stuff. Gail Russell, excellent in her silent scenes."
Eileen Creelman, NEW YORK SUN

"Actor Wayne gives a good performance ..."
Rose Pelswick, NEW YORK JOURNAL - AMERICAN

"Good Western, entertaining comedy romance."
CUE MAGAZINE

ARIETY
Wednesday, March 5, 1947

'Angel' Sock 30G,

Gotham (Brandt) (900; 70-$1.40)—Angel and Badman" (Rep). Terrific weekend trade despite weather is boosting this to sock $30,000 or close. Naturally stays.

JOHN WAYNE · GAIL RUSSELL

Angel and the BADMAN

with

HARRY CAREY · BRUCE CABOT · IRENE RICH · LEE DIXON

and STEPHEN GRANT · TOM POWERS · PAUL HURST

Written and Directed by JAMES EDWARD GRANT · A JOHN WAYNE Production

A REPUBLIC PICTURE

EXPLOITATION
PICTURE
of the issue





"THE ADVENTURESS" . . . And A New Star!

The lovely, refreshingly photogenic young lady seen above in a variety of moods is Deborah Kerr (rhymes with star), from England. Miss Kerr is currently undergoing one of the most intensive publicity build-ups of the century in preparation for her debut in an American film, M-G-M's "The Hucksters," in which she will co-star with Clark Gable.

Meanwhile, Eagle-Lion is releasing "The Adventuress," an exciting melodrama from J. Arthur Rank's British studios, with Miss Kerr in a role that will go far to convince audiences in this country that she is not only a delightful personality, but a fine actress, too. On the opposite page, you will observe some of the ways and means by which E-L is capitalizing star and story.

MORE

Eagle-Lion Exploits Deborah Kerr And Excitement of "The Adventuress"

HAVING come up with a sensational scoop in Deborah Kerr, the Eagle-Lion box-officers, under the direction of Max E. Youngstein, are not letting any grass grow under their feet in exploiting it. Not that the star is the film's only asset, for it is, according to the FILM BULLETIN review, "a splendid British spy melodrama with suspense and humor."

WITH her face having appeared on the cover of TIME (Feb. 10 issue), Miss Kerr is already known to millions of Americans and her fame will increase as production on "The Hucksters" progresses. But exhibitors must not neglect the click title and the thrilling story in exploiting "The Adventuress."

PRESS BOOK

The Press Book is a campaign kit that exhibits shrewd workmanship. Since none of the players, aside from Miss Kerr, are known to American audiences, the concentration has been put on the star and on a number of tried and true stunts that are sure-fire attention-getters.

The newspaper ads, several of which are reproduced below, get across the star value and the story's suspense and dramatic highlights. They are particularly striking and should be used extensively.

In Boston, where the picture had its premiere, the newspapers played up Miss Kerr's biog. For that campaign, the "little black book" and street stunts were used to good effect, as were spot radio recordings. The women's pages of all newspapers should be a cinch in featuring a captivating new actress.

Theatres catering to action-minded audiences and those in the hinterland should feature the elements of melodrama, mystery, espionage and suspense that make up the story.



'LITTLE BLACK BOOK'

Deborah Kerr and the rest of the cast are on the trail of a little black book which contains secrets that might shake the world. Eagle-Lion's exploiteers have featured this throughout their campaign. It can be used in teaser form in newspapers, on the screen, around the theatre in advance. The long shadow illustrated here can be utilized for blow-ups, tack cards, etc.

The Press Book offers a full page of stunts on this phase of the campaign. Study it and use one or two of the ideas as far as possible in advance of your playdates.



One of the greatest publicity breaks in years was the appearance of Deborah Kerr on the cover of TIME (Feb. 10). The article pointed out that "Kerr rhymes with star."

PUBLICITY & EXPLOITATION

Go after the maximum space for the lavish quotes given the picture and Miss Kerr by the columnists like Parsons and Hopper, as well as TIME. Their opinions carry weight with many moviegoers.

Scan the Press Book and select one of the exploitation stunts presented therein. You might like the WANTED tack card idea, or the Rhyming Contest that utilizes TIME's line that "Kerr rhymes with star" (which is a lulu of a catchline and should be used everywhere).

Another good idea is the one of lining up Miss Kerr's photograph with those of other famous star discoveries, such as Ingrid Bergman, Garbo, Vivien Leigh, Greer Garson, et al., and asking the public to compare.



NEWS DIGEST

(Continued from Page 11)



A big moment in Jack L. Warner's career was the presentation of the highest civilian award, the Medal for Merit, being presented by General of the Army H. H. Arnold, on behalf of the President of the U. S.



Frank Launder (left), British writer and director of "The Adventuress," plans the campaign for the film with Eagle-Lion ad-publicity director Max Youngstein.



UA sales head Grad Sears hands over a chunk of prize money to midwest district manager Rud Lohrenz, winner of the Grad Sears Gold Cup Drive.



That famous trade mark of Maurice Chevalier, the straw hat, was the gift bestowed on the French actor by AMPA prexy Rutgers Neilson to welcome him back to American movies.

zations and civic and governmental groups throughout the State. George Gold, of Newark, was named Director-Chairman of the Federation, outlining plans for a campaign to acquaint theatre patrons and general public with the need for combatting the tax legislation. Screens in the 400 theatres, serving four million persons, will be one of the mediums used in the campaign.

A five per cent admissions tax bill in St. Louis was killed as local exhibitors marshalled their forces in opposition to the measure, led by Fred Wehrenberg, MPTO president. During the campaign to doom the legislation, 70,000 postcards from citizens protesting the tax had been sent to the Board of Alderman, it was revealed by James Arthur, representing the Fanchon & Marco-St. Louis Amusement Circuit, city's largest.

Throughout the rest of the country, however, proposed tax legislation affecting theatres was rampant. Measures have been introduced in State Legislatures proposing enactment of admissions taxes or increases in the present rates in New York, Delaware, Iowa, Maryland, Oregon, Rhode Island, Oklahoma, Texas, Maine and Wisconsin.

* * *

U-I, RANK, SCHLESINGER IN ALLIANCE

A three-way distribution and exhibition deal between Universal, J. Arthur Rank and the Schlesinger group of South Africa was announced simultaneously in London, New York and Johannesburg, providing for the exhibition by the Schlesinger interests in Africa, south of the Equator, of all films produced by U-I and by the Rank group. Under the terms of the deal, Universal and Rank acquire an interest in African Consolidated Theatres, Ltd., and African Consolidated Films, Ltd., Schlesinger subsidiaries, while the latter will acquire interests in Britain and America.

The Schlesinger group, which controls distribution to over 400 theatres, while operating a sizeable number itself, also announced plans for the future development of production in South Africa, with "large modern production studios" to be constructed at Johanneshurg, with the anticipation that Rank and Universal "may also become interested in African Film Productions Limited thereby making available the vast film production resources of those two groups."

* * *

B & K APPEALS JACKSON PARK DECREE

The decree in the Jackson Park case in Chicago would force the defendant exhibitors out of business and would stifle Windy City competition instead of promoting it, it was contended in an appeal brief filed by Balaban & Katz in the Federal Circuit Court of Appeals.

The decree requires B&K to restrict their Loop first-run houses to single features with a maximum of two weeks per feature, subsequent-runs to one week, eliminates clearance between first- and second-runs and permits the Jackson Park to license films ahead of B & K's Maryland Theatre.

* * *

"MESSAGE" FILMS UNPOPULAR — BERGMAN

Pictures with a "message" and those that emphasize "vital issues and questions" have met with meagre success in their reception by the public, Maurice A. Bergman, Universal-International Eastern ad-publicity director, declared during a discussion over the Columbia Broadcasting System on the topic "Is the Influence of the Movies Good or Bad?" The U-I executive upheld the former, while Bosley Crowther, N. Y. Times film critic, assayed the latter.

Bergman forecast that Hollywood will be the first to recognize and comply with the public's desire for films "of a more revolutionary nature" once the public "indicates its pleasure" in seeing such films. Granting that "it has never been proved just how much influence any motion picture has upon the public," Bergman pointed to the industry's production code "which compels producers to constantly demonstrate that the bad are punished and the good triumph" as a factor in his argument. He replied to the charge that it is the movies' "obligation to devote its resources to changing the public taste to the degree that the movies will have more influence in raising the standards of entertainment," with the question, "Who could decide what is good and what is bad?"

Crowther contended that of some 350 entertainment films made in Hollywood each year, approximately only 20 are substantial as serious drama or as worthwhile diversion, maintaining that the influence of "cheap movies ..is bad, and that a bane of our civilization is that commercialism floods the market with such films." He minimized the box-office returns as a gauge for public opinion, saying that people go to movies by force of habit.

* * *

MONOGRAM SETS 32 FOR NEW SEASON

Monogram's 1947-48 program will have 32 features and 16 westerns, it was revealed by president Steve Broidy at a board of directors meeting in Chicago last week. In addition, there will be four Allied Artists productions during 1947 and six AA big-budgeters in 1948, Broidy declared.

The number of features is the same as that for the current season, but the westerns have increased by two, explained by Broidy, "The popularity of good Western films is increasing steadily" pointing to the "top-budget Western pictures now being released by major companies." In addition, budget on the eight Johnny Mack Brown and eight Jimmy Wakely westerns has been increased by 50 per cent, with $100,000 earmarked for advertising-publicity.

Total advertising budget for 1948 will be increased to almost $3,000,000, including Allied Artists product, Broidy stated.

Monogram board members at the meeting, presided over by Broidy in the absence

(Continued on Page 27)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Cohn-Vidor Feud Rages

THE COHN-VIDOR feud continues to blaze. Latest upshot has Vidor being taken off "The Man From Colorado," Henry Levin replacing him as director. Vidor said he was removed because he was "too slow," but noted that Levin had been given a 60-day shooting schedule as against the 48-day tab he got.

The ousted director asserted that Glenn Ford was put into the picture because it was thought that they would quarrel and said a girl was sent to the set daily to log everything he did. The studio, in announcing the switch, made the perfunctory comment that "Columbia was dissatisfied with the progress being made by Mr. Vidor. Yesterday marked the 22nd shooting day of the film and the company is 13 days behind."

It is incredible that men responsible for hundreds of thousands of dollars in a single picture can behave like angry little boys. This feud has already adversely marked one picture, "The Guilt of Janet Ames," and lessened its value financially. Both Actor Melvyn Douglas and Rosalind Russell commented that "The Guilt of Janet Ames" was a horrible experience for them. Now, it would seem it's spilling over into another, and this a Technicolor picture with a name cast that means high production costs.

Up to a point, the didos of eccentric producers and directors may be considered by the more tolerant in the industry as lending a spot of color. But when these shenanigans begin to effect the product involved, the whole thing has overstepped the bounds of reasonableness. What can possibly be gained, except the triumph of one man's personal spite over another. It's ridiculous.

Jon Hall has been signatured for "The Prince of Thieves," from a Dumas story, which will be produced by Sam Katzman.

Nothing new on the production schedule at this writing. With one western, one serial and one programmer wound up since our last report, three features continue in work: "Assigned To Treasury" (Dick Powell-Signe Hasso), "Her Husband's Affairs" (Lucille Ball-Franchot Tone) and the distressed "The Man From Colorado" (Glenn Ford-William Holden).

EAGLE-LION

Bebe Daniels Pacted As Producer

BEBE DANIELS has signed a three-year contract with this company to serve as producer. The former actress has just completed a stint with Hal Roach, where she produced "The Fabulous Joe." She is now negotiating for two properties to work on in her new association.

Vera Caspary, author of "Bedelia," "Laura" and "Out of The Blue" (currently shooting at Eagle-Lion) has signed a ten-year contract with the studio calling for one story a year. She will receive a flat sum for each story, plus five per cent of the profits. The studio already has her first draft on a new story, "Madeleine," which is scheduled for early production.

The studio has just purchased film rights to "Missouri Legend," a play which was produced on Broadway some years ago by Max Gordon and Guthrie McClintic. The writing team of Fields and Chodorov wrote the screenplay and the deal calls for Fields to produce with a participation percentage deal for the writer-producing team. The studio is dickering with Robert Mitchum for the leading role.

Despite amalgamation of the PRC-Eagle Lion advertising offices in New York and other straws in the wind that seemed to indicate the absorption program was on again, it is still said that PRC will continue as an autonomous organization in active production.

Production chief Bryan Foy has come up with a good story buy in Albert Deutsch's article, "Catch Me Before I Kill," which appeared in the Woman's Home Companion. The controversial article deals with juvenile criminals who are potential killers if neglected.

M-G-M

Mayer Announces '47 Program

A TOTAL OF 45 features, two of them to be filmed in England, are scheduled for production by M-G-M within the forthcoming year, according to an announcement by studio chief Louis B. Mayer last week. This does not mean, however, that that number will be released within the year, since it had previously been stated that Metro will distribute no more than thirty features this season.

Mayer's announcement included the titles of the feature list and the stars of most. He declared that the emphasis in story material will be on important literary works, pointing particularly to three current best-sellers in the year's program: Frederic Wakeman's "The Hucksters" (now shooting), with Clark Gable and Deborah Kerr; Sholem Asch's "East River," with Gene Kelly and June Allyson, and J. P. Marquand's "B. F.'s Daughter," in which Katherine Hepburn will star. A previous best-seller, Sinclair Lewis' "Cass Timberlane," will star Spencer Tracy and Lana Turner.

Three winners of M-G-M's annual novel contest will be filmed during the year. The first, "Green Dolphin Street" is being edited and may be released shortly. Lana Turner and Van Heflin have the top roles. The other two prize-winning stories, "Before the Sun Goes Down" and "Return To Night" are slated for later production starts.

J. P. Marquand's "So Little Time" will have an all-star cast. "Speak To Me of Love," adapted from Marjorie Sharp's novel, "The Nutmeg Tree," will co-star Greer Garson and Walter Pidgeon. "Three O'Clock Dinner" (Lana Turner), "Homecoming of Ulysses" (Gable), "Red Danube" (all-star), "Lust for Life" (Spencer Tracy), "Angel's Flight" (Gable), "The Kissing Bandit" (Kathryn Grayson-Frank Sinatra) and "Robinson Crusoe," in Technicolor, are slated to be started within the coming months.

Other features to be filmed during 1947 include: "Big Jim" (Wallace Beery); "Daddy Is A Wolf" (Walter Pidgeon-Jane Powell-Lauritz Melchior, Xavier Cugat); "Brothers of the East Side" (Margaret O'Brien-Van Heflin); "Killer McCoy" (Mickey Rooney); A. S. M. Hutchinson's novel, "If Winter Comes"; "Chimes of Bruges" (Greer Garson); "The Fortunes of Richard Mahoney" (Garson-Peck); "Family for Jock" (Claude Jarman, Jr.-Lassie); "Coquette" (Lana Turner); "Move Over, This Is Love" (Robert Taylor); "Three Musketeers" (Robert Walker); "Life of Monty Stratton" (Van Johnson); "Bedeviled" (Robert Taylor); "House Above the River" (Hepburn); "International Venus" (Esther Williams); "Brothers Karamazov" (Tracy-Taylor-Heflin); "Tod Sloan" (Rooney); "On An Island with You" (Esther Williams-Peter Lawford) in Technicolor; "Life of Her Own" (William Powell).

Among the musicals to be made is the current Broadway sensation, "Annie Get Your Gun," which will star Judy Garland. Another Irving Berlin musical will be "Easter Parade," with a cast including Judy Garland, Frank Sinatra, Gene Kelly and Red Skelton.

The musical adaptation of S. N. Behrman's play, "The Pirate" is currently shooting, with Judy Garland and Gene Kelly heading the cast. "Good News," an old Broadway success, also is before the cameras. June Allyson and Peter Lawford have the leading roles.

Musicals to follow are "The Good Old Summertime" (Sinatra-Kelly); "The Story of Rodgers and Hart" (all-star); "Cabbages and Kings" (Kelly-Allyson) and "Reunion in Vienna" (Kathryn Grayson), to be filmed as an operetta.

Present plans call for expansion of the company's British production, Mayer declared. Ben Goetz, in charge of M-G-M's English studios, has five stages ready for operation and indications are that "Young Bess" and "The Secret Garden" (Margaret O'Brien) will lead off production there.

A program of 48 short subjects was also announced for production during 1947.

This studio has re-established its faith in top player Van Johnson by handing the actor a new seven-year contract which runs at $5,200 a week on a 52-week year. In addition to this

STUDIO SIZE-UPS

healthy contract, the star was handed a bonus of $100,000. This is Johnson's fourth contract with the studio, the earlier three having been torn up consecutively as his box-office strength soared. This latest contract was negotiated just before the economy axe fell at Metro and while publicity was slamming the Johnson name around in gossip columns.

Only new starter on the lot is "Good News," Arthur Freed's Technicolor version of the old musical with June Allyson and Peter Lawford heading the cast.

MONOGRAM

32 Features, 16 Oaters for '47-48

A PROGRAM OF 32 features and 16 westerns will be delivered by Monogram during the 1947-48 season, according to a statement issued last week-end by president Steve Broidy, following a board of directors meeting in Chicago. Allied Artists, Mono subsidiary, will make six high-budget features in 1948, compared to the four to be delivered this year.

Broidy's statement furnished no information about Monogram's planned feature product for next season, but he did assert that the budgets of the two western series, the Johnny Mack Browns and Jimmy Wakelys, would be stepped up to meet the demand for good sagebrushers.

The advertising budget for both Monogram and Allied Artists will be increased to almost $3,000,000 for the coming year, Broidy said.

"Black Gold," which was produced by Monogram, will definitely be released by Allied Artists, it was announced. Steve Broidy assured all exhibitors who have Monogram contracts that the picture will be delivered to them.

Exploitation on "It Happened On Fifth Avenue," the first Allied Artists release, reached a peak here last week when three Fifth Avenue double-decker busses finished a cross-country trek from New York. The busses covered with banners exploiting the film stopped en route in dozens of cities and towns. The climax came when the busses were photographed with a number of handsome young starlets in front of such well known Hollywood landmarks as the Brown Derby restaurant and the Ambassador Hotel with the hope that the wire services would pick up the story.

With three new features, none top flight, started almost simultaneously, this studio is humming at a fast production pace. They are: "High Tide," a Jack Wrather production, with Lee Tracy heading the cast; Jan Grippo's latest Bowery Boy's piece, "Scareheads," and "Kilroy Was Here," the first Dick Hyland-Sid Luft production with Jackie Coogan and Jackie Cooper topping the cast. Also scheduled to go is another Jimmy Wakely singing-western, "Song of the Saddle."

PARAMOUNT

Trend Toward Inde Product

WITH ONLY ONE of its own productions in work presently, a policy of more independent product for Paramount release seems to be going into effect. At the moment, the studio has a backlog of 12 independent pictures, almost one-half of the total product. Pine-Thomas has seven of this group, Hal Wallis three, one from Cecil B. DeMille and the Bob Hope picture. Since this policy has proved profitable and effective for the company thus far it is to be strengthened in the coming months. The trend toward independent units is a healthy one.

Pine-Thomas have set their plans to do at least three million-dollar productions annually in addition to their usual schedule of "fast and quick" pieces. These two shrewd production men, who started just seven years ago, based their decision on a careful check of theatre owners, chain and independent.

Middle-budget product appears to have little value to most exhibitors, they report. Theatremen want either topnotch films or dual bill fare. The demand for flat-rental pictures is still high, they found, provided the films are good ones and not too long. Theatremen are looking for 65-minute features with exploitable stories and provocative titles to run as second features. On this basis, the producers feel that their policy of the usual quick ones with three specials is bound to be a profitable one.

Pine and Thomas are aware that rising production costs are the nightmare of the business these days and they hang fast to their theory that pre-shooting editing is at least one answer to keeping costs down. They see no purpose in shooting extra footage and then going back and cutting it out. "A smart showman should be able to tell in advance whether he needs a scene and not have to wait until after it's shot to decide," says Bill Thomas.

Hal Wallis has just about set the cast for his first British film, "So Evil My Love." Geraldine Fitzgerald has been signed for the third top role joining Ray Milland and English Ann Todd. Production starts in mid-summer. Miss Fitzgerald was handed $75,000 for her eight-week job.

PRC

Three Slated for April

ALL QUIET HERE with no production going. But confirming the statement from the Eagle-Lion office here that PRC will continue to be an autonomous production organization, the studio announced plans for three pictures for April shooting.

REPUBLIC

Stock Boosted By Feldman Deal

THE DEAL WITH Charles K. Feldman Group Productions has this outfit in a highly enthusiastic frame of mind. There is no doubt but that the transaction by which Republic takes on such valuable properties as Steinbeck's "The Red Pony," Ben Hecht's "The Shadow" and the Pulitzer Prize Play, "Glass Menagerie," as well as a front-rank director like Lewis Milestone, gives this company a position of prominence it has never enjoyed before.

At the moment there are 11 story properties scheduled for high-budget filming here. The adventure into this field does not mean that Republic has any plan of abandoning or cutting down its effort on its bread-and-butter merchandise. It merely means that it is adding to the sound basis it already has the "trimmings" which will make it a strong competitor in the coming market.

In addition to the Feldman project, Frank Borzage has one of these "class" productions in work. Allan Dwan has three in preparation. Edmund Grainger has two and Alfred Santell has one. John Auer has the currently shooting Ralston-Carroll picture, "The Outcast" and another to go later. Joe Kane will contribute one to the higher-budget group.

The studio has decided to take Allan Lane out of the "Red Ryder" series and build him for straight western roles. In the "Ryder" series, his own name was submerged, but now he will be billed. The eight films already completed in this series will carry revised titles. And after these releases, Lane will be given better roles. Mr. Yates probably has his eye on the future, when Autry leaves, and plans to build the newcomer to fit the niche.

Two new starters this week: John Auer's "The Outcast" (John Carroll-Vera Ralston) and W. Lee Wilder's independent production of "Complex" (Albert Dekker-Linda Stirling).

RKO

Goldwyn-Kaye To Part

DANNY KAYE and Sam Goldwyn are splitting their association with the next film to be their last together. Kaye had a five-year pact with the producer which ends this year. Neither has made a formal announcement, but it is assumed that Kaye will either go into the independent field himself or else make himself available for free-lance work.

Goldwyn, the white-haired boy of the industry at the moment with nine of the top Academy Oscars in his stable, has been having director trouble on "The Bishop's Wife." William Seiter was relieved of his chore last week without any reason given. At this writing, Howard Hawks seems to be the best bet to replace Seiter. Meanwhile, production has halted. The rumor is that when production resumes there may well be a change in casting, too, with Cary Grant and David Niven switching roles. At the moment, Grant is scheduled to play the fanciful gentleman who comes to earth to help Bishop David Niven straighten out his marriage with Loretta Young.

The producer still plans to make his scheduled three pictures for the year despite the shut-down on "Bishop's Wife." Still to come are "That's Life," the Kaye picture, and "Earth and High Heaven," the latter being the story on racial prejudice. Gregory Peck was announced for the lead in this, but he is also slated for 20th-Fox's "Gentleman's Agreement," on the same theme. He cannot do both roles, so it will be interesting who gets him.

Only new starter on the lot is "Fighting Father Dunne," with Pat O'Brien starred. This new one gives the lot a busy five features shooting.

SCREEN GUILD

4 In Production, New Peak

WITH FOUR PICTURES in work and two more scheduled for starting before April 15, this company has attained the top production peak since its inception.

"Western Barn Dance" is Jack Schwarz' second production for SG. Max King has "Killer Dill" working with Anne Gwynne and Frank Albertson in the top roles. The Screen Art Pictures company (Maury Nunes-Carl Hittleman) have "The Case of the Baby Sitter" and "The Hat Box Mystery" both in work. Tom Neal, Allen Jenkins, Virginia Sale and Pamela Blake head the casts in both of these.

According to Robert Lippert, distribution chief for the company, this is the tempo at which the company will function from here on in.

SELZNICK

2 Minutes Cut From 'Duel'

AFTER ALL THE commotion about the "immorality" of "Duel In The Sun" (which by pure coincidence, of course, boosted box-office tremendously), exactly two minutes have been cut from the picture to assuage the Legion of Decency. It is hard to tell from this point, whether the whole situation was a ridiculous joke on the Legion or whether this minute cutting will really lift the film to the calibre the Legion deems fit. The only thing that is obvious and certain is that the columns of stories that ran in newspaper print have hvpoed the box-office demand to a degree where the picture is still filling houses to capacity at road-show prices.

This is the first time in many years that a Selznick picture entered in the Academy race has not garnered at least some top awards. No comment was forthcoming from studio spokesmen on the disappointment.

With "The Paradine Case" (Gregory Peck-Ann Todd) winding up here and "Portrait of Jenny" (Joseph Cotten-Jennifer Jones) moving along in New York, the Selznick lot seems to be hitting along nicely.

20th CENTURY-FOX

'Amber' Finally Completed

AFTER EIGHT MONTHS of work, the controversial "Forever Amber" is in the Technicolor lab and will be released early in the Fall. What it will be like as entertainment is difficult to say, but one thing is certain: the advertising department will have a field day on this campaign.

The other film to wind up this week was "The Ghost and Mrs. Muir" (Rex Harrison-Gene Tierney). Harrison goes right into preparation for "Foxes of Harrow" which he wants to complete by June so he can head back to England for a vacation and perhaps another picture there. Gene Tierney, who has worked steadily for the past year and one-half has gone to New York for an unlimited stay.

The lone new starter is "The Kiss of Death," with Victor Mature, Brian Donlevy and Patricia Morison. This one is being filmed in authentic backgrounds (like "Boomerang," et.al.) in New York.

UNITED ARTISTS

Enterprise Shuts Down

ENTERPRISE, HAVING completed its first year of production, shuts down this week for a two-month period to resume in mid-May on the four pictures remaining on the 1947 schedule. It is reported that there is nothing unusual in this shut-down, that it was planned earlier by studio heads. But some people are wondering if it isn't due to the fact that Enterprise has so much money tied up in expensive film — and no returns coming in yet. Production will resume with Harry Sherman's next, "They Passed This Way," and "Wild Calendar," the Ginger Rogers starrer. Then there will be "The Black Hat," with Charles Boyer, and one starring Norma Shearer to wind up the year.

This writer saw "The Other Love" recently. The ending is being re-shot, which should be an advantage to the film. In our opinion, Enterprise will have to wait for "Arch of Triumph" to cause its first serious ripple in the motion picture scene, "The Other Love" won't do it.

A total budget of $1,100,000 has been set to cover this company's first four major releases. The world premiere of "Arch of Triumph" will be held in Paris this summer with a portion of the Hollywood press being invited to go along. "The Other Love" will world premiere in London. "Ramrod" has already had its big ballyhoo opening in Utah. "Body and Soul" opens in Madison Square Garden in New York.

This can be attributed to the Charles Einfeld influence. Einfeld is convinced that pre-release publicity is invaluable to any picture. He has aligned a publicity staff that is perhaps the best in the business and it is their job, aided by a million-dollar budget, to get Enterprise product sold. If the pictures sell better because of this hypoed program, the cost will be gotten back many times over.

Mary Pickford and Charles Chaplin, who seem to have buried the hatchet, are hard at work together to bring the UA prestige back to where they think it belongs. These two are now the sole owners of the company and, according to present plans, the production staff will remain as it is now. In addition to her work in the UA organization, Miss Pickford is proceeding with plans for her own company, Allied Artists, (watch for a name change there) with partner Lester Cowan. A completely new screen play on "One Touch of Venus" has been approved by the producers and they have set a budget of $2,500,000 for the picture. The casting calls for five star names and 12 handmaidens of Venus who will be chosen via a nation-wide beauty contest program. The Technicolor contract is set. So, at last, it seems as though the picture really might be made.

Shooting are Seymour Nebenzal's "Atlantis" (Maria Montez-Jean Pierre Aumont-Dennis O'Keefe) and "The Little Prince," the Harman-Ising cartoon in color.

UNIVERSAL-INTERNATIONAL

Production Humming Now

THIS IS ONE of the busiest major studios in town with six pictures in production. When this amalgamation of money and resources was first achieved some months back, there was a lull in activity that many people felt was significant of what the future for the company would be. But now, the executives seem to have hit their stride and things are humming.

The newest starter is Walter Wanger's "The Lost Love," starring Robert Cummings and Susan Hayward. This marks a strange reconciliation, with Cummings coming back to the studio where he had so much contract litigation when he tried to get out of an old Universal pact. However, the set-up is practically all new for Cummings and the only familiar things are the sound stages and the lot which thus far has not been changed much by the new regime.

Other films continuing in work are: "Secret Beyond The Door" (Joan Bennett-Michael Redgrave), a Diana Production; "Brute Force" (Burt Lancaster-Hume Cronyn-Charles Bickford), a Mark Hellinger Production; "Jeopardy" (Edmund O'Brien-Ella Raines); "Singapore" (Fred MacMurray-Ava Gardner) and "For The Love of Mary" (Deanna Durbin-John Dahl).

For future activity, the scene looks good too. Ronald Colman has been signed by Kanin Productions to star in "The Art of Murder." George Cukor will direct.

Robert Montgomery has set his first production on his new deal. It will be, "Lights Out," the story of a blind war veteran. Montgomery will star and direct. Joan Harrison will produce.

WARNER BROS.

Seven Features Shooting, Cutting

WITH TWO NEW starters on the lot, last week, and one more to come this week, Warners will have seven features in production and three cutting as of the end of March.

The two new films are: "Whiplash" (Dane Clark-Alexis Smith) and "The Treasure of the Sierra Madre" (Humphrey Bogart-Walter Huston). The latter is an all-male cast with the exception of a few very minor female characters. Jeffrey Lynn, former Warner star, will mark his return to films after a long military service stretch in this picture.

Other films in work are: "Voice of The Turtle" (Eleanor Parker-Ronald Reagan), "Wallflower" (Joyce Reynolds-Bob Hutton).

"The Unfaithful," (Ann Sheridan-Zachary Scott) and "The Unsuspected" (Claude Rains-Joan Caulfield), a Michael Curtiz production, wound up last week.

PRODUCTION & RELEASE RECORD

MARCH 31, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features		Completed (35)	In Production (3)
	Westerns	Completed (14)	In Production (0)
	Serials	Completed (3)	In Production (0)
1945-46 Features		Completed (44)	In Production (0)
	Westerns	Completed (15)	In Production (0)
	Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Assigned To Treasury	Powell-Mayita	12-9			
Her Husband's Affair	Tone-Ball	3-3			
Details under title: Lady Knew How					
Man From Colorado, The (T)	Ford-Drew	3-17			
COMPLETED — 1946-47 —					
Alias Mr. Twilight (69)	Duane-Marshall	9-16	12-20	828	
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-23
Blind Spot (74)	Morris-Dowling	9-30	2-6		2-3
Details under title: Inside Story					
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday (67)	Lake-Singleton	11-25	4-10		3-3
Boston Blackie and the Law (69)	Morris-Marshall	8-19	12-12	822	11-25
Broadway Baby	Porter-Shelton	2-3			
Bulldog Drummond at Bay	Randell-Louise	12-23			
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13		2-17
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Corpse Came C.O.D., The	Brent-Blondell	1-6			
Dead Reckoning (100)	Bogart-L. Scott	6-24	2-47		1-6
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Burnette	12-19		863	
For the Love of Rusty	Donaldson-Powers	12-23			
Framed (82)	Ford-Carter	9-30	4-47		3-17
Details under title: They Walk Alone					
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47		3-17
Details under title: My Empty Heart					
Gunfighters, The (C)	Scott-Britton	9-30			
Details under title: Twin Sombreros					
Keeper of The Bees	Henry-Duane	3-17			
King of Wild Horses (79)	Foster-Patrick	12-9	3-27		3-31
Jolson Story, The (T) (128)	Parks-Keyes	11-12	1-47		9-30
Johnny O'Clock (96)	Powell-Keys	7-8	3-47		1-6
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Lady from Shanghai, The	Hayworth-Welles	10-14			
Landrush (53)	Starrett-Bernetts	11-26	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16			
Law of The Canyon	Starrett-Burnette	10-28	4-24		
Lone Hand Texan (54)	Starrett-Burnette	10-14	3-6		3-3
Lone Star Moonlight (67)	Curtis-Barton	8-19	12-12	854	1-6
Lone Wolf In Mexico, The (69)	Mohr-Ryan	9-16	1-16		1-6
Details under title: Luns Wolf's Invitation to Murder					
Major Denning's Trust Estate	Henry-Campbell	2-17			
Millerson Case, The	Baxter-Saunders	1-20			
Details under title: Crime Doctor's Vacation					
Millie's Daughter (72)	George-Nelson	10-28	3-20		2-17
Mr. District Attorney (81)	O'Keefe-Chapman	8-5	2-47		2-3
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13		2-17
Prairie Raiders	Starrett-Saunders	11-11			
Return of Monte Cristo, The (91)	Hayward-Britton	7-8	12-26		12-23
Riders of The Lone Star	Starrett-Hunter	12-23			
Singin' in the Corn (66)	Canova-Jenkins	12-26		804	12-9
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22	10-24		
Sooth of the Chisholm Trail (59)	Starrett-Burnette	9-30	1.30		2-3
Swing the Western Way	Leonard-Dugan	3-17			
Swordsman, The (T)	Parks-Drew	12-9			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
So Dark the Night (70)	Geray-Cheirel	12-10	10-10	805	9-16
Stranger from Ponca City	Starrett-Burnette	11-25			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12-9
Thirteenth Hour, The (66)	Dix-Morley	10-14	3-6		2-17
Details under title: Hunter Is a Fugitive,					
Three Wore Thoroughbreds	Yonng-Chapman	12-9			
Vigilantes, The	Byrd-Ames	3-3			
West of Dodge City (57)	Starrett-Burnette	3-27			3-31

EAGLE-LION

1946-47 Features	Completed (5)	In Production (2)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Love From A Stranger	Sidney-Hodiak	3-17			
Out of The Blue	Brent-Mayo	3-3			
COMPLETED					
Adventuress, The (98)	Kerr-Howard	Foreign	3-17		3-17
Details under title: I See a Dark Stranger					
Bedelia (85)	Lockwood-Hunter	Foreign	1-29		2-3
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-15		1-20
Lost Honeymoon (71)	Tone-Richards	10-28	3-15		3-17
Details under title: Alias the Bride					
Repeat Performance	Leslie-Hayward	1-6	5-15		

METRO-GOLDWYN-MAYER

1946-47 Features		Completed (37)	In Production (2)
1945-46 Features		Completed (27)	In Production (0)

NEW PRODUCTIONS

GOOD NEWS (T)
Musical—Started March 11
Cast: June Allyson, Peter Lawford, Joan McCracken, Pat Marshall, Ray McDonald, Mel Torme
Director: Charles Walters Producer: Arthur Freed
Story: A re-make of the college musical success of the twenties.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Pirate, The (T)	Garland-Kelly	3-3			
— 1946-47 —					
Arnelo Affair, The (87)	Hodiak-Gifford	8-6			2-17
Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar		3-3
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct	703	7-22
Details under title: But Not Goodbye					
Dark Delusion	Barrymore-Bremer	10-28			
Details under title: Cynthia's Secret					
Fiesta (T)	Williams-Carroll	12-24			
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29	Jan	702	9-30
Details under title: Star from Heaven					
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
High Barbaree (91)	Johnson-Allyson	5-27			3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-5
Hucksters, The	Gable-Kerr	1-20			
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6	Apr		3-3
Little Mr. Jim (92)	Jenkins-Gifford	10-29	Apr		6-10
Lady In The Lake (103)	Montgomery-Totter	5-27	Jan	712	12-9
Living In a Big Way	Kelly-McDonald	8-6			
Details under title: To Kiss and To Keep					
Love Laughs at Andy Hardy (93)	Rooney-Granville	5-13	Feb		
Merton of The Movies	Skelton-D'Brien	9-2			
Mighty McGurk, The (85)	Beery-MacMahon	5-13	Jan	711	11-25
Missouri Story, The	Johnson-Leigh	9-30			
Details under title: Romance of Rosy Ridge					
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb		11-25
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct	704	9-2
Rich Full Life, The	Taylor-Morphy	11-25			
Woman of My Own, A	Garson-Hart	4-1			
Secret Heart, The (97)	Colbert-Pidgeon	6-10	Dec	709	12-9
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr		2-17
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec	708	8-19
Song of Love, A	Hepburn-Henreid	11-25			
Song of The Thin Man	Powell-Loy	2-3			
Summer Holiday	Rooney-DeHaven	7-8			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
This Time for Keeps (T) (120)	Williams-Melchior	8-6			
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan	710	11-25
Two Smart People (93)	Ball-Hodiak	10-1	Nov	706	6-10
Undercurrent (111)	Taylor-Hepburn	3-4	Nov	707	10-14
Details under title: Yoo Were There					
Unfinished Dance, The	O'Brien-Charisse	7-22			
Details under title: Ballerina					
Undercover Maisie (90)	Sothern-Nelson	11-11			3-1
Yearling, The (T) (134)	Peck-Jarman	8-20			12-2
REPRINTS					
Boom Town (119)	Gable-Tracy	Feb			
Captains Courageous (116)	Tracy-Bartholomew				9-
Great Waltz (T) (106)	Rainer-Gravet				
Rage In Heaven (82)	Bergman-Montgomery	Oct		705	9-
COMPLETED — 1945-46 —					
BLOCK NO. SIXTEEN					
Bad Bascomb (112)	Beery-O'Brien	4-46		619	2-1
Hoodlum Saint (91)	Powell-Williams	7-9	4-46	618	2-1
Last Chance, The (105)	Foreign	4-46		621	12-1
Postman Always Rings Twice, The (113)	Turner-Garfield	6-25	4-46	620	3-1
Two Sisters From Boston (112)	Allyson-Lawford	7-9	4-46	622	3-1
SPECIALS					
Adventure (129)					
Details under title: This Strange Adventure	Gable-Garson	6-11	3-46	616	12-2
Easy To Wed (T) (117)	Ball-Johnson	2-19	7-46	624	4-
Green Years, The (127)	Coburn-Drake	9-3	7-46	623	3-
Weekend at the Waldorf (130)	Turner-Johnson	11-27	10-45	605	7-
Ziegfeld Follies (T) (110)	Astaire-Ball	5-1	3-46	617	1-

MONOGRAM

1946-47 Features		Completed (22)	In Production (3)
	Westerns	Completed (8)	In Production (1)
1945-46 Features	(34)	Completed (33)	In Production (0)
	Westerns (12)	Completed (12)	In Production (0)

NEW PRODUCTIONS

SCAREHEADS
Comedy Drama—Started March 12
Cast: Leo Gorcey, Huntz Hall, Christine McIntyre, Bill Kennedy, Bobby Jordan, Gabriel Dell, Billy Benedict, David Gorcey
Director: William Beaudine Producer: Jan Grippo
Story: The Bowery Boys take over a newspaper.

KILROY WAS HERE
Comedy—Started March 21
Cast: Jackie Cooper, Jackie Coogan, Wanda McKay, Norman Phillips, Rand Brooks, Frank Jenks, Gil Stratton, Claire Whitney, William Self, Stumpy Brown, Eric Sinclair
Director: Phil Karlson Producers: Dick Hyland, Sid Luft
Story: An ex-G. I. tries to live down the comic name and go to college.

HIGH TIDE
Drama—Started March 17
Cast: Lee Tracy, Don Castle, Anabel Shaw, Regis Toomey, Francis Ford, Douglas Walton
Story: Not available. See next issue.

SONG OF THE SADDLE
Western—Started March 21
Cast: Jimmy Wakely, Lee (Lasses) White, Dottyc Brown, John James, Holly Bane, Henry Hall
Director: Tommy Carr Producer: Barney Sarecky
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
—— 1946-47 ——					
Black Gold (C)	Quinn-DeMille	12-23	5-31		
Bringing Up Father (68)	Yale-McManus	6-24	11-23	604	12 9
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	5-13	9-14	601	11-25
Gangster, The	Sullivan-Belita	2-17			
Fall Guy (64)	Pierce-Loring	11-25	2-22		
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Goilty, The (71)	Granville-Castle	11-25	3-22		
Ginger (67)	Albertson-Reed	9-2	1-4	60?	
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	4-26		3-31
Details under title: Panic					
High Conquest (83)	Lee-Roland	12-23	4-19		
It Happened on Fifth Avenue (115)	DeFore-Fuggles		1		2-17
Land of The Lawless	Brown-Hatton	1-20	5-3	671	
Louisiana	Davis-Lindsay	3-3			
Mr. Hex (63)	Gorcey-Robbins	9-2	12-7	608	
Raiders of the South (58)	Brown-Hatton	1-20	5-3	671	
Details under title: Draw When You're Ready					
Rainbow Over The Rockies (54)	Wakely-Stirling	8 19	2-8	683	
Riding the California Trail (61)	Roland-Loring	10-14	1-11	610	
Details under title: Cisco and The Angel					
Silver Stallion (59)	Sharpe-Marion	Reissue	12-14	612	
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Belita-Sullivan	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Tragic Symphony	Sundstrom-Long	2-3			
Trailing Danger (58)	Brown-Hatton		3-15	676	
Trap, The (68)	Toler-Chandler	8-19	11-30	607	
Vacation Days (68)	Preisser-Stewart	10-28	1-25	611	
Violence (72)	Coleman-O'Shea	12-23	4-12		
Valley of Fear (54)	Brown-Hatton		2-15	675	
Wife Wanted (73)	Francis-Shayne	6-24	11-2	605	
—— 1945-46 ——					
Beauty and the Bandit	Roland-Ames	8-5	10-26	531	
Details under title: Cisco Kid No. 3					
Allotment Wives (88)	Franeis-Kelly	6-25	12-24	505	12-10
Behind the Mask (67)	Richmond-Reed	10-29	5-11	526	
Details under title: The Shadow's Shadow					
Below The Deadline (65)	Douglas-Ames	4-29	8-3	520	
Details under title: Jumpin' Joe					
Black Market Babies (71)	Richmond-Hayes	3-18	6-1	508	
Bowery Bombshell (65)	Gorcey-Hall	4-15	7-20	511	
Details under title: Hot Money					
Dark Alibi (65)	Toler-Lorring	12-24	5-25	519	
Don't Gamble With Strangers (68)	Richmond-Hayes	3-18	6-22	508	9-30
Details under title: Charlie Chan at Alcatraz					
Freddie Steps Out (75)	Stewart-Preisser	3-18	6-29	515	7-8
Details under title: High School Scandals					
Gentlemen from Texas, The (60)	Brown-Hatton	3-18	6-8	562	
Details under title: The Fighting Texans					
High School Hero (69)	Stewart-Preisser	6-10	9-7	517	
In Fast Company (63)	Gorcey-Hall	2-18	6-22	510	8-19
Details under title: In High Gear					
Joe Palooka, Champ (70)	Kirkwood-Knox	12-24	5-28	502	4-29
Junior Prom (69)	Stewart-Preisser	11-26	5-10	514	5-13
Details under title: High School Kids					
Missing Lady, The (60)	Richmond-Reef	4-29	8-17	525	
Details under title: Jade Lady					
Sarge Goes To College	Hale-Stewart	3-17			
Shadows On The Range (57)	Brown-Hatton	5-13	8-3	567	
Details under title: Roaring Range					
Shadows Over Chinatown (64)	Toler-Young	4-1	7-27	518	10-28
Details under title: Corpus Delicti					
South of Monterey (63)	Roland-Riordan	4-15	7-13	530	
Details under title: Romance of the Rancho					
Silver Range (55)	Brown-Hatton	7-22	11-2	563	
Details under title: The Silver Trail					
Spook Busters (68)	Gorcey-Hall	5-27	8-24	512	
Details under title: The Shadow					
Strange Voyage (61)	Albert-Taylor		7-6	521	8-19
Trail to Mexico (56)	Wakely-White	4-29	6-29	574	
Trigger Finger (54)	Brown-Hatton	6-24	9-21	568	

PARAMOUNT

1946-47 Features	Completed (34)	In Production (2)
1945-46 Features	Completed (25)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Alberquerque (C)	Scott-Britton	3-3			
Big Clock, The	Milland-O'Sullivan	3-17			
—— 1946-47 ——					
COMPLETED					
NOT DESIGNATED					
Adventure Island (C)	Calhuun-Fleming	9-30			
Albuquerque	Scott-Britton	2-3			
Blaze at Noon (91)	Baxter-Holden	11-11		4611	3-17
Big Town (60)	Reed-Brooke	12-24		4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8 6	12 27	4602	9-30
Calcutta (83)	Ladd-Russell	?-9			
California (T) (97)	Stanwyck-Milland	12-10	2 21	4606	12-23
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers			4623	3-3
Dear Ruth	Caulfield-Holden	9-2			
Desert Fury (T)	Scott-Hodiak	9-2			
Details under title: Desert Town					
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17
Details under title: Third Avenue					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Fear in The Night (72)	Kelly-York	4-29		4621	3-3
Golden Earrings	Milland-Dietrich	8-19			
I Cover Big Town (63)	Reed-Brooke	6-10		4624	3-3
I Walk Alone	Lancaster-Scott	12-23			
Details under title: Deadlock					
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					
Jungle Flight (67)	Lowery-Savage	6-24		4625	3-3
Ladies' Man (91)	Bracken-Welles	11 26	2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7 22	4-4	460?	3-3
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Perils of Pauline (T)	Hutton-Lund	3-18			
Road To Rio	Crosby-Hope	1-6			
Saigon	Ladd-Lake	12-9			
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601	3-3
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608	2-17
Trouble With Women, The	Milland-Wright	6-11			
Two Years Before the Mast (98)	Ladd-Dorlcy	5-1	11-22	4601	9-2
Unconquered (T)	Cooper-Goddard	8-19			
Variety Girl	Hatcher-Kelley	11-11			
Welcome Stranger (107)	Crosby-Caulfield	3-18			
Where There's Life	Hope-Hasso	4-15			
Wild Harvest	Ladd-Lamour	9-16			
Details under title: The Big Haircut					
RE-ISSUES					
Jungle Princess, The (84)	Lamour-Milland	9-1	R5	3620	
Sinbad, The (113)	Cooper-Arthur	9-1	R5	3624	
COMPLETED	**—— 1945-46 ——**				
BLOCK NO. SIX					
O. S. S. (107)	Ladd-Fitzgerald	2-18	7-26	4526	5-13
Searching Wind, The (108)	Young-Sidney	1-21	8-9	4527	5-13
Strange Love of Martha Ivers (116)	Stanwyck-Heflin	10-15	9-13	4529	5-13
Details under title: Love Lies Bleeding					
Swamp Fire (70)	Weissmuller-Grey	11-12	9-6	4528	5-13
SPECIALS					
Monsieur Beaucaire (T) (93)	Hope-Caulfield	9-17	8-30	4532	5-27
Road to Utopia, The (90)	Crosby-Hope-Lamour	12-13	3-22	4531	12-10

PRC

1946-47 Features	Completed (16)	In Production (0)
Westerns	Completed (6)	In Production (0)
1945-46 Features	Completed (20)	In Production (0)
Westerns	Completed (16)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
—— 1946-47 ——					
Border Feud	LaRue-Marlen	12-23			
Born To Speed (61)	Sands-Wall	8-19	1-12		2-3
Details under Eagle-Lion heading					
Brute Man, The (58)	Hatton-Adams	11-26	10-1		11-25
Details under Universal Release Chart					
Devil On Wheels, The (67)	Cardwell-Ford	9-30	2-15		2-3
Driftin' River (55)	Dean-Ates	7-22	10-1		11-11
Gangway for Murder	Shaw-Lowery	3-3			
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23		10-14
Law of the Lash (53)	LaRue-St. John				3-17
Philo Vance's Gamble	Curtis-Austin	11-25			
Details under title: Philo Vance's Secret Mission					
Philo Vance, Gentleman Sleuth	Wright-Austin	1-6			
Details under title: Philo Vance No. 3					
Philo Vance Returns	Curtis-Ryan	10-14	2-22		
Details under title: Philo Vance's Gamble					
Range Beyond the Blue (53)	Dean-Ates				3-31
Red Stallion (C)	Paige-Nash	10-14			
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16			
Silent Voice	Ryan-Norris	3-3			
Stars Over Texas	Dean-Ates	9-16	11-18		
Step Child	Austin-Joyce	2-3			
Three On A Ticket	Beaumont-Walker	10-28			
Details under title: The Corpse Came Calling					
Too Many Winners	Beaumont-Marshall	2-17			
Tumbleweed Trail (57)	Dean-Ates	9-2	10 28		12-23
Untamed Fury (58)	Pendleton-Whipper				3 17
Wild Country (C) (59)	Dean-Ates	1-17			2-3
Wild West (C) (73)	Dean-Ates	5-27	1-21		1-20
Details under title: Melody Round-Up					
—— 1945-46 ——					
Accomplice (68)	Arlen-Borg		9-29		10-28
Blonde For A Day (67)	Beaumont-Walker	5-3	8-22		8-19
Details under title: Blondes On the Loose					
Caravan Trail, The (Cinecolor) (65)	Dean-Carlin	10-1	4-20		4-29
Colorado Serenade (68)	Dean-Ates		6-30		
Devil Bat's Daughter	LaPlanche-James	1-21	4-15		

Down Missouri Way (74)	D'Driscoll-Wright	4-29	8-15		11-11
Details under title: Missouri Hayride					
Cas House Kids (68)	Halop-Lowery	8-19	10-14		12-9
Ghost of Hidden Valley	Crabbe-St. John	4-29	6-3		
I Ring Doorbells (67)	Shayne-Gwynne	10-2	2-25		9-16
Lady Chaser	Lowery-Savage	9-2	10-21		
Details under title: Lady Killer					
Larceny In Her Heart (68)	Beaumont-Walker	3-18	7-10		6-10
Details under title: Crime In The Night					
Outlaws of the Plains (56)	Crabbe-St. John		9-22		12-9
Overland Riders (54)	Crabbe-St. John	6-24	8-21		10-14
Details under title: Buster Crabbe No. 8					
Prairie Badmen	Crabbe-St. John	4-29	7-17		
Details under title: Dangerous Men					
Secrets of A Sorority Girl	Ware-Vallin		8-1		9-16
Strange Holiday (61)	Rains-Holden		9-2		9-30

REPUBLIC

1946-47 Features	Completed (20)	In Production (2)	
Westerns	Completed (15)	In Production (0)	
Serials	Completed (3)	In Production (0)	
1945-46 Features (40)	Completed (38)	In Production (0)	
Westerns (16)	Completed (23)	In Production (0)	
Serials (4)	Completed (4)	In Production (0)	

NEW PRODUCTIONS

THE OUTCAST

Drama—Started March 20

Cast: John Carroll, Vera Ralston, Robert Paige, Broderick Crawford, Henry Travers, Blanche Yurka, Constance Dowling, Hattie McDaniel

Assistant: Richard Moder Assoc. Producer-Director: John Auer

Story: A nurse marries her sweetheart's wealthy brother in order to murder him for his fortune. But she falls in love with her husband and fights to prevent his murder.

COMPLEX

Melodrama—Started March 20

Cast: Albert Dekker, Linda Sterling, Charles Drake, Catherine Craig, Alan Carney, Tom Kennedy, John Bagney, Cay Forester, Ben Weldon

Assistant: Ralph Slosser Producer-Director: W. Lee Wilder

(For Republic Release)

Story: Investment broker plans to have an unidentified man murdered so he can marry the man's girl and save his fortune. When the girl falls in love with him, he becomes the victim of his own plot.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Affairs of Geraldine (68)	Withers-Lydon	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor)	Hale-Booth				
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	641	3-31
Bells of San Angelo (Trucolor)	Rogers-Evans	12-23	4-15		
Blackmail	Marshall-Mara	1-6			
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)					
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	607	2-17
End of the Rainbow	Eddy-Massey	11-25			
Details under: Untitled					
Fabulous Suzanne, The (71)	Britton-Valleo	3-18	12-15	604	
Ghost Goes Wild, The (66)	Ellison-Gwynne		3-8	605	
G-Men Never Forget (Serial)					
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610	
Homesteaders of Paradise Valley (59)	Lane-Blake		4-1	664	
Jungle Girl (Serial)	Gifford-Neal	Reissue			
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601	9-30
Details under title: Concerto					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21		
Oregon Trail Scouts	Lane-Blake	9-2			
Marshal of Crippled Creek	Lane-Blake	11-25			
Pilgrim Lady, The (67)	Mara-Douglas	3-18	1-22	602	2-3
Details under title: The Inner Circle					
Outcast, The	Carroll-Ralston				
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15	606	
Rustlers of Devil's Canyon	Lane-Blake	10-14			
Saddle Pals	Autry-Roberts	3-17			
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	611	
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9
Song of the Golden West (Trucolor)	Rogers				
Son of Zorro (Serial)	Turner-Stewart		1-18	691	
Spoilers of The North (66)	Kelly-Booth	8-9	4-24		
Springtime In The Sierras (Tr.)	Rogers-Frazee	3-3			
Stagecoach to Denver (56)	Lane-Blake		12-23	662	
That's My Man	Ameche-McLeod	11-11			
Details under title: Gallant Man					
That's My Girl (Trucolor)	Barry-Roberts	8-6			
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682	2-3
Trespasser, The	Evans-Douglas	2-17			
Details under title: The Finger Woman					
Twilight of The Rio Grande (71)	Autry-Mara	1-20	4-1	683	
Violantes of Bonm Town (56)	Lane-Blake	5-27	2-15	663	2-17
Winter Wonderland	Roberts-Drake	5-1			
Details under title: Snow Cinderella					
Wyoming	Elliott-Ralston	11-25			
Web of Danger	Mara-D'Flynn	10-28			
Yankee Fakir (71)	Fowley-Woodbury		4-1	611	
—— 1945-46 ——					
Conquest of Cheyenne (56)	Elliott-Fleming	10-29	7-22	568	
Crimson Ghost, The (Serial)	Stirling-Quigley	4-15	10-26	584	
Daughter of Don Q (Serial)	Booth-Allen	1-21	7-27	583	
Earl Carroll Sketchbook (90)	Moore-Marshall	3-18	8-13	530	9-2
El Paso Kid (55)	Carson-Harmon		5-22	556	
French Key, The (67)	Dekker-Ankers	10-29	5-18	519	7-8
Heldorado	Rogers-Evans	7-22	12-5		
Home In Oklahoma (72)	Rogers-Evans	6-24	11-8	5542	12-23
In Old Sacramento (89)	Moore-Elliott	12-10	5-31	517	5-13
Invisible Informer (57)	Stirling-Henry	2-18	8-19	529	10-14
Inner Circle, The (57)	Douglas-Roberts	2-18	8-7	526	
King of the Forest Rangers (Serial)	Thompson-Talbot	10-15	4-27	582	
Last Crooked Mile, The (67)	Barry-Savage	12-10	8-9	527	9-30
Last Frontier Uprising (Trucolor) (67)	Hale-Booth		2-1	5504	
Man from Rainbow Valley (M) (57)	Hale-Booth	4-29	12-5	5503	1-20
My Pal Trigger (79)	Rogers-Evans	3-4	7-12	5541	7-22
Mysterious Mr. Valentine (56)	Stirling-Henry	6-10	9-3	531	
Night Train to Memphis (67)	Acuff-Mara	11-12	7-12	523	8-19
One Exciting Week (69)	George-Harris	12-24	6-8	521	7-8
Out California Way (Tr) (67)	Hale-Booth	4-29	9-6	5503	
Passkey to Danger (58)	Bachelor-Mara		5-11	518	8-19
Phantom Rider, The (Serial)	Kent-Stewart	8-6	1-26	581	
Plainsman and The Lady (87)	Elliott-Ralston	4-29	11-15	532	11-25
Rainbow Over Texas (65)	Rogers-Evans	4-1	5-9	448	6-10
Red River Renegades (55)	Carson-Stewart	4-1	7-25	557	
Rendezvous With Annie (89)	Albert-Marlowe	3-18	7-19	525	9-2
Rio Grande Raiders (56)	Carson-Stewart	9-9		558	
Roll On, Texas Moon (68)	Rogers-Evans	5-13	9-12	542	11-11
Details under title: Shine On Texas Moon					
Spectre of the Rose (90)	Kirov-Essen	11-26	7-5	624	6-10
Sun Valley Cyclone (55)	Elliott-Fleming	9-17	5-10	567	
That Brennan Girl (95)	Dunn-Freeman	5-13	12-23	533	12-9
Traffic In Crime (56)	Richmond-Mare	4-1	6-28	522	10-14
Undercover Woman (56)	Bachelor-Livingston	11-26	4-15	511	9-2
Details under title: Passkey to Danger					
Under Nevada Skies (69)	Rogers-Evans	4-15	8-26	541	9-16
Valley of the Zombie, The (56)	Booth-Livingston	9-17	5-24	520	7-8

RKO RADIO

1946-47 Features	Completed (43)	In Production (5)
1945-46 Features	Completed (39)	In Production (0)

NEW PRODUCTIONS

FIGHTING FATHER DUNNE

Drama—Started March 17

Cast: Pat O'Brien, Myrna Dell, Darryl Hickman, Una O'Connor, Charles Kemper

Director: Ted Tetzlaff Producer: Phil Ryan

Story: The autobiography of a St. Louis priest who established a news boys' home in 1906.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bishop's Wife, The	Grant-Young		3-17		
Crossfire	Young-Mitchum		3-17		
If You Knew Susie	Cantor-Davis		1-20		
Indian Summer	Knox-Sothern		1-20		
Tycoon (T)	Wayne-Day		2-3		
COMPLETED —— 1946-47 ——					
BLOCK NO. ONE					
Great Day (69)	Robson-Portman	Foreign		703	7-22
Lady Luck (97)	Young-Hale		10-29	702	7-22
Sister Kenny (116)	Russell-Knox		11-12	701	7-22
Step By Step (62)	Tierney-Jeffreys		1-21	705	7-22
Sunset Pass (60)	Warren-Leslie		12-10	704	7-22
BLOCK NO. TWO					
Child of Divorce (62)	Moffett-Toomey		3-4	708	10-29
Criminal Court (62)	Conway-O'Driscoll		3-18	709	9-2
Genius At Work (61)	Carney-Brown		9-3	710	8-19
Nocturne (88)	Raft-Barl		5-13	706	10-28
BLOCK NO. THREE					
Dick Tracy vs. Cueball (62)	Conway-Jeffreys		4-1	714	11-25
Falcon's Adventure, The (61)	Conway-Meredith		4-29	715	12-23
Lucket, The (86)	Day-Aherne		4-1	711	12-23
Details under title: A Time to Kill					
San Quentin (66)	Tierney-Carr		8-19	712	12-23
Vacation In Reno (60)	Haley-Jeffreys		2-4		11-11
BLOCK NO. FOUR					
Beat the Band (67)	Langford-Kreps		6-24	718	3-3
Code of The West (57)	Warren-Alden		7-22	720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie		7-8	719	3-3
Farmer's Daughter, The (97)	Young-Cotten		5-27	716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys		8-19	717	3-3
BLOCK NO. FIVE					
Banjo	Moffett-White		9-16		
Born To Kill	Trevor-Tierney		5-27		
Details under title: Deadlier Than the Male					
Likely Story, A	Williams-Hale		2-4		
Details under title: Master Minds					
Honeymoon	Temple-Madison		4-1		
Tarzan and the Huntress	Weissmuller-Joyce		10-14		3-31
NOT DESIGNATED					
Amazing Mr. Hammer, The	O'Brien-Siezak		6-24		
Details under title: Riffraff					
Bachelor and The Bobby-Soxer, The	Grant-Loy		8-6		
Dick Tracy's Dilemma	Byrd-Christopher		11-11		
Details under title: Dick Tracy vs. the Claw					
Flight	Brodie-Long		12-9		
Fugitive, The	Fonda-Del Rio		1-6		
Long Night, The	Fonda-Bel Geddes		9-16		
Magic Town	Stewart-Wyman		11-25		
Man About Town	Chevalier-Derrier	Foreign			
Out of the Past	Mitchum-Greer		10-28		
Details under title: Build My Gallows High					
Pearl, The	Marques-Armendariz	Foreign			
Seven Keys to Baldpate	Terry-White		11-25		
So Well Remembered	Scott-Mills				
They Won't Believe Me	Young-Hayward		8-19		
Thunder Mountain	Holt-Hyer		10-28		
Under the Tonto Rim	Hall-Leslie		1-20		
Woman on The Beach, The	Bennett-Ryan		2-4		
Details under title: Desirable Woman					
SPECIALS					
Best Years of Our Lives, The (172)	Loy-March		4-29	751	12-9
It's A Wonderful Life (129)	Stewart-Reed		4-29	781	12-23
Notorious (101)	Bergman-Grant		10-29	761	8-5
Secret Life of Walter Mitty (T)	Kaye-Mayo		4-29		
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara		3-4	762	1-25

—— 1945-46 ——

BLOCK NO. FOUR

Deadline at Dawn (83)	Hayward-Williams	5-28		617	3-4
From This Day Forward	Fontaine-Stevens	9-3		616	3-4
Details under title: All Brides are Beautiful					
Game of Death (70)	Loder-Long	2-19		619	12-10
Details under title: The Most Dangerous					
Riverboat Rhythm (64)	Errol-Newton	7-9		620	3-4
Tarzan and the Leopard Woman (72)	Weismeller-Joyce	8 10		618	2-18

BLOCK NO. FIVE

Badman's Territory (98)	Scott-Richards	10-1		622	4-29
Ding Dong Williams (62)	Vernon-McGuire	5-14		623	4-29
Partners in Time (76)	Goff-Lauck			625	4-29
Truth About Murder, The (63)	Granville-Conway	7-23		624	4-29
Details under title: The Lie Detector					
Without Reservations (107)	Colbert-Wayne	10-29		621	5-13
Details under title: Thanks God, I'll Take It From Here)					

BLOCK NO. SIX

Bamboo Blonde (68)	Langford-Wade	9-17		630	6-24
Bedlam (79)	Karloff-Lee	8-6		628	5-13
Details under title: A Tale of Bedlam					
Crack-Up (93)	O'Brien-Trevor	1-21		627	6-24
Falcon's Alibi, The (62)	Conway-Corday	8-20		629	5-13
Till the End of Time (105)	McGuire-Madison	10-29		626	6-24
Details under title: The Dream of Home					

SPECIALS

Along Came Jones (90)	Cooper-Young	11-27		681	6-25
Bells of St. Mary's, The (125)	Crosby-Bergman	3-5		661	11-26
Heartbeat (102)	Rogers-Aumont	8-20		662	4-29
Kid From Brooklyn, The (T) (114)	Kaye-Maye	6-25		652	4-1
Make Mine Music (75)	Disney Cartoon Feature			692	4-29
Stranger, The (95)	Robinson-Young	10-29		683	5-27
Tomorrow Is Forever (105)	Colbert-Welles	4-2		682	1-21
Wonder Man (T) (98)	Kaye-Mayo	7-24		651	4-30

REISSUE

Pinocchio (T)	Disney Cartoon Feature			691	

SCREEN GUILD

Features — Completed (9) — In Production (4)

RELEASE CHART

WESTERN BARN DANCE

Western—Started March 11

Cast: Ernest Tubb, Lori Irving, Helen Boyce, Frank McGlynn, Charles Williams, Earl Hodges, Phil Arnold, Frank Bristow, Betty Mudge

Director: B. B. Ray — Producer: Jack Schwarz

Story: Guitar playing boy runs away from home after barn burns. He meets up with an old actor and daughter and they all find success in Hollywood but return to the home town.

THE CASE OF THE BABY SITTER

Mystery Murder—Started March 22

Cast: Tom Neal, Allen Jenkins, Virginia Sales, Pamela Blake, Keith Richards, Eddie Kane, Lona Andre, Crane Whitley, Mickey Simpson

Director: Lambert Hillyer — Exec. Producer: Maury Nunes; Producer: Carl Hittleman

Story: Not available. See next issue.

KILLER-DILL

Mystery Murder—Started March 7

Cast: Anne Gwynne, Frank Albertson, Stu Erwin, Mike Mazurki, Milburn Stone, Dorothy Granger

Director: Lewis Collins — Producer: Max King

THE HAT BOX MYSTERY

Murder Mystery—Started March 14

Cast: Tom Neal, Allen Jenkins, Virginia Sale, Pamela Blake, Edward Keane, Leonard Penn, William Rule

Director: Lambert Hillyer — Exec. Producer: Maury Nunes; Producer: Carl Hittleman

Story: Detective, girl friend and stooge solve camera murder.

COMPLETED —— 1946-47 ——

Bells of San Fernando	Woods-Warren	11-25			
Buffalo Bill Rides Again	Arlen-Holt	11-25			
Bush Pilot	Hudson-LaRue	Foreign			
My Dog Shep	Neil-Chapman	9-2			
Neath Canadian Skies	Hayden-Cooper				
Queen of The Amazon	Morison-Lowery	9-30			
Renegade Girl	Curtis-Savage	9-30			
Rolling Home	Parker-Hayden	7-8			
Details under title: One More Chance					
Shoot To Kill	Wade-Walters	3-3			

HOPALONG CASSIDY REISSUES

Rustler's Valley (60)	Boyd-Hayden	2-1		HCD1	
Texas Trail (59)	Boyd-Hayden	2-21		HCO2	
Partners of the Plains (71)	Boyd-Hayden	3-1		HCO3	
Cassidy of Bar 20 (59)	Boyd-Hayden	4-1		HCD4	
Heart of Arizona (68)	Boyd-Hayden	4-12		HCO5	
Bar 20 Justice (65)	Boyd-Hayden	5-1		HCO6	

SELZNICK—S.R.O.

Features — Completed (1) — In Production (2)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Paradine Case, The	Todd-Peck	12-23			
Portrait of Jenny	Cotten-Jones	3-3			
COMPLETED					
Duel In the Sun (T)	Jones-Cotten	3-19			

20th CENTURY-FOX

1946-47 Features — Completed (31) — In Production (4)

1945-46 Features — Completed (35) — In Production (0)

NEW PRODUCTIONS

KISS OF DEATH

Drama—Started March 6

Cast: Victor Mature, Brian Donlevy, Patricia Morison, Coleen Gray, Wendell Phillips, Anthony Ross, Henry Brandon

Director: Henry Hathaway — Producer: Fred Kohlmar

Story: Gangster comes out of jail wanting to go straight but fails.

SECOND CHANCE

Drama—Started March 14

Cast: Kent Taylor, Louise Currie, Dennis Hoey, Larry Blake, Ann Doran, John Eldridge, Paul Guilfoyle, Betty Compson

Director: James Tinling — Producer: Sol Wurtzel

Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Captain From Castile (T)	Powers-Peters	12-9			
Scudda Hoo, Scudda Hey (T)	Haver-McCallister	3-17			
—— 1946-47 ——					
Backlash (66)	Travis-Rogers	9-30			3-31
Black Beauty (74)	Freeman-Denning	12-10	Sept.	636	8-19
Bob, Son of Battle (T)	Garner-McCallister	7-22			
Details under title: The High Window					
Boomerang (88)	Andrews-Wyatt	9-30	Feb.	706	2-3
Bowery, The (84)	Raft-Beery	Reissue	Oct.	642	
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb.	707	2-17
Carnival In Costa Rica (T)	Haymes-Holm	4-29	Mar.	710	3-31
Claudia and David (78)	McGuire-Young	3-18	Sept.	637	8-5
Dangerous Millions (69)	Taylor-Drake	7-8	Dec.	648	12-9
Forever Amber	Darnell-Wilde	11-11			
Ghost and Mrs. Muir, The	Harrison-Tierney	12-9			
Homestretch (T)	Wilde-O'Hara	7-22			
Miracle on 34th Street	Payne-D-Hara	12-9			
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			
Jewels of Brandenburg	Travis-Cheirel				
Lake George Apley, The (98)	Colman-Cummins	7-8			2-17
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct.	640	8-5
If I'm Lucky (79)	Blaine-James	4-29	Sept.	633	9-2
Details under title: That's for Me					
Margie (T) (91)	Craine-Young	2-18	Nov.	646	10-28
Mother Wore Tights	Grable-Dailey	11-11			
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov.	645	10-14
Razor's Edge, The (146)	Power-Tierney	4-15	Jan.	701	11-25
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan.	703	1-6
Strange Journey (65)	Kelly-Massen	5-27	Feb.	708	9-16
Details under title: Flight To Paradise					
Sun Valley Serenade (86)	Henie-Payne	Reissue	Sept.	641	
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan.	702	1-6
Three Little Girls In Blue (T) (90)	Haver-Montgomery	11-26	Oct.	639	9-16
Wake Up and Dream (T) (92)	Payne-Haver	5-14	Dec.	649	
Wanted for Murder (91)	Portman-Grey	Foreign	Nov.	644	11-11
REISSUES					
Alexander's Ragtime Band (106)	Power-Faye		Apr.	709	
Les Miserables (105)	March-Laughton		Jan.	704	
Stanley and Livingstone (101)	Tracy-Greene		Jan.	705	
COMPLETED —— 1945-46 ——					
NOT DESIGNATED					
Anna and The King of Siam (128)	Dunne-Harrison	12-10	Aug.	634	6-10
Bell for Adano, A (103)	Hodiak-Tierney	11-13	Aug.	601	7-9
Centennial Summer (T) (102)	Crain-Wilde	9-17	Aug.	633	6-10
Cluny Brown (100)	Jones-Boyer	12-24	June	628	5-27
Crimson Key, The	Taylor-Dowling	2-3			
Dark Corner, The (99)	Ball-Stevens	12-10	May	625	4-15
Deadline For Murder (65)	Kelly-Ryan	3-18	Aug.	635	6-24
Do You Love Me? (91)	O'Hara-Haymes	4-30	May	626	4-29
Junior Miss (94)	Garner-Joslyn	2-19	Aug.	603	6-25
It Shouldn't Happen To A Dog (70)	Landis-Joslyn	2-4	July	632	5-27
Moss Rose	Mature-Cummins	12-9			
Rendezvous 24 (70)	Gargan-Palmer	1-21	May	627	5-13
Somewhere In the Night	Hodiak-Guild	12-10	June	629	5-13
Smoky (T) (87)	MacMurray-Baxter	7-23	July	631	6-24
Strange Triangle (65)	Hasso-Shepperd	1-7	June	630	5-27

UNITED ARTISTS

1945-46-47 Features — Completed (49) — In Production (3)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn); Enterprise (Ent).

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Atlantis	Montez-Aumont	3-3		Neb	
Body and Soul	Garfield-Palmer	1-20			
Little Prince, The	Harman-Ising Cartoon				
—— 1945-46-47 ——					
Abie's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Cby	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C)	Martin-Rafferty	8-19		R-C	
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20	Rgs	9-30
Details under title: Me and Mr. Satan					
Arch of Triumph	Bergman-Boyer	7-22		Ent	

Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Caesar and Cleopatra (T) (126)	Olivier-Leigh	For	8-16	GFD	9-2
Carnegie Hall (134)	Hunt-Prince			LeB-M	3-17
Chase, The (86)	Cummings-Morgan	6-24	11-22	Nch	11-11
Christmas Eve	Ralt-Blondell	12-9		Bgs	
Cobacabana	Miranda-Mark	12-9		Csl	
Curley	Rafferty-Olsen	5-27		Ro	
Dangerous Venture (59)	Boyd-Alexander	8-5		Rach	3-3
Dishonored Lady	Lamarr-D'Keefe	5-27		Smg	
Devil's Playground, The (62)	Boyd-Clyde	5-27	11-15	B.B	9-30
Fabulous Joe, The	Abel-Grahame	8-6		Ro	3-3
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5	2-21	Rgs	
Fanny by Gaslight	Mason-Calvert	For		GFD	
Fool's Gold (63)	Boyd-Clyde	5-27	1-31		
Fun On A Week-end	Bracken-Lane	7-8	3-14	Stn	
Details under title: Strange Bedfellows					
Heaven Only Knows	Cummings-Donlevy	12-23		B B	11-11
Henry V (T) (134)	Olivier-Newton	For		GFD	4-29
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	5-24		Ro	
Hoppy's Holiday	Boyd-Ware	9-30		Rehl	
Johnny In the Clouds (88)	Montgomery-Mills	For	3-15	GFD	12-10
Little Iodine (57)	Marlowe Cramer	4-29	10-11	R.C.	9-16
Macomber Affair, The (89)	Peck-Bennett	4-29	3-21	Roj	
Details under title: The Short, Happy Lil					
Miracle Can Happen, A	All-Star	8-5		Bog-Mer	
Mr. Ace (84)	Ralt-Sidney	3-4	8-2	Bog	10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux	Chaplin-Raye	6-24		Chn	
Details under title: Comedy of Murders					
New Orleans	deCordova-Patrick	9-30	4-18	Lee	
Night In Casablanca, A (89)	Marx Brothers	10-15	5-10	L.L	5-13
Other Love, The	Stanwyck-Niven	10-28		Ent	
Outlaw, The (114)	Russell-Huston			Hug	4-1
Personal Column	Sanders-Ball	11-11			
Private Affairs of Bel Ami (112)	Sanders-Lansbury	5-13	3-7	Lov	3-3
Ramrod (94)	McCrea-Lake	6-20	5-2	Fnt	3-3
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk	
Red House, The (100)	Wayne-O'Sheridan	9-30		Hkl	
Scandal in Paris, A (100)	Sanders-Hasso	10-27	4-19	Psb	8-5
Sin of Harold Diddlebock, The (80)	Lloyd-Walburn	10-1	4-4	Stg	3-3
Stampede	Robinson-McCallister	5-13	2-7	Lsr	2-17
Details under title: Red River					
Stork Bites Man	Cooper-Roberts	2-3			
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg	11-25
Susie Steps Out (65)	Bruce-Caldwell	5-27	12-13	R.C.	12-9
Details under title: Miss Television					
Unexpected Guest (67)	Boyd-Tate	9-2	3-28	Rel	1-20
Details under title: Whispering Walls					
Vendetta	DeGeorge-Brooke	8-19			
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30		Ro	
Details under Misc. Independents Chart					
Young Widow (98)	Russell-Hayward	3-5	3-1	Smg	3-4

UNIVERSAL-INTERNATIONAL

1946-47 Features	Completed (31)	In Production (6)	
Serials	Completed (0)	In Production (0)	
1945-46 Features (48)	Completed (48)	In Production (6)	
Westerns (7)	Completed (7)	In Production (0)	
Serials (4)	Completed (4)	In Production (0)	

NEW PRODUCTIONS

THE LOST LOVE

Drama—Started March 12

Cast: Robert Cummings, Susan Hayward, Agnes Moorehead, Joan Lorring, Frank Puglia, John Archer

Director: Martin Gabel — Producer: Walter Wanger

Story: A publisher in search of valuable love letters, finds his own love in a house of mystery and memories.

JEOPARDY

(Other Details Issue 3/17)

Story: Industrialist tricks his attorney into killing his former partner. The attorney tracks down the evidence to convict the industrialist.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
For The Love of Mary	Durbin-Dall	3-17			
Jeopardy	D'Brien-Raines	3-17			
Secret Beyond the Door	Bennett-Redgrave	Foreign			
Singapore	MacMurray-Gardner	3-17			
Brute Force	Laneaster-Blyth	3-3			
—— 1946-47 ——					
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr		3-17
Captive Heart, The	Redgrave-Johns	Foreign			
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Oct	Jnsn	10-14
Destry Rides Again (94)	Stewart-Dietrich	Reissue	Mar		
Egg and I, The	Colbert-MacMurray	12-9			3-31
I Know Where I'm Going	Hiller-Livesy	Foreign			
I Stole a Million (78)	Raft-Trevor	Reissue	Apr		
I'll Be Yours (93)	Durbin-Drake	9-20	Jan		1-20
Ivy	Fontaine-Knowles	12-23			
Johnny Frenchman (104)	Rosay-Roe	Foreign			12-23
Lady Surrenders, A	Lockwood-Granger	Foreign			
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Doll (94)	Rogers-Niven	6-24	Nov		12-9
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar		2-17
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov	603	11-11
Odd Man Out (118)	Mason-Ryan	Foreign			3-3
Pirates of Monterey (T)	Montez-Cameron	5-13			
Slave Girl	DeCarlo-Brent	8-5			
Smash-Up (103)	Hayward-Bowman	6-10	Mar		2-17
Details under title: Love Takes a Holiday					
Sons of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar		2-3
Details under title: Scherezade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign			1-6
Secret Beyond the Door	Bennett-Redgrave				
Swell Guy (87)	Tufts-Blyth	6-24	Jan		12-23
Temptation (98)	Oberon-Brent	4-29	Dec		1-6
Details under title: Bella Donna					
Time Out of Mind (87)	Calvert-Hutton	10-28			3-31
They Were Sisters (108)	Mason-Calvert	Foreign	Sept	1065	9-16
This Happy Breed	Newtoo-Johnson	Foreign		GFD	
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22			
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar		
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan	605	12-23
Years Between, The (88)	Redgrave-Hobson	Foreign			3-17
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue	Apr		
COMPLETED —— 1945-46 ——					
Black Angel, The (81)	Duryea-Vincent	4-29	8-2	543	8-19
Details under title: Lesson in Love					
Canyon Passage (T) (90)	Andrews-Hayward	9-3	7-26	541	8-5
Danger Woman (65)	Joyce-Porter	4-15	7-12	539	8-5
Details under title: Claudia's Wife	Arnaz-Smith	4-29	7-26	542	11-11
Cuban Pete (61)					
Dark Horse (59)	Terry-Savage	4-1	7-19	540	
Dead of the Night (79)	Redgrave-Withers	Foreign	8-23	547	7-22
Dressed To Kill (72)	Rathbone-Bruce	2-4	6-7	534	6-24
Details under title: Prelude to Murder					
Gunmen's Code (54)	Grant-Adams	8-5	8-30	1107	
Her Adventurous Night (65)	O'Keefe-Walker	4-29	7-5	538	7-22
Details under title: He Meant No Harm					
Inside Job (65)	Foster-Rutherford	3-18	6-28	537	7-8
Details under title: Kelly Is My Name					
Killers, The (102)	Lancaster-Gardner	5-13	8-30	548	8-19
Lawless Breed, The (56)	Grant-Adams	7-22	8-16	1106	
Little Miss Big (61)	Holden-Simmons	3-4	8-30	549	11-25
Lover Come Back (90)	Brent-Hall	3-18	6-21	536	6-24
Slightly Scandalous (62)	Ryan-Brady	5-13	8-2	544	9-2
Time of Their Lives, The (82)	Abbott-Costello	3-18	8-16	546	
White Tie and Tails (77)	Duryea-Raines	7-8	8-30	550	
Wild Beauty (61)	Porter-Collier	6-10	8-9	545	10-14

WARNER BROTHERS

1946-47 Features	Completed (31)	In Production (5)
1945-46 Features	Completed (22)	In Production (0)

NEW PRODUCTIONS

TREASURE OF SIERRA MADRE

Drama—Started March 17

Cast: Humphrey Bogart, Walter Huston, Tim Holt, Barton MacLane

Director: John Huston — Producer: Henry Blanke

Story: Goldmining in Mexico bring lust, greed and murder.

WHIPLASH

Drama—Started March 18

Cast: Dane Clark, Alexis Smith, S. Z. Sakall, Jeffrey Lynn

Director: Lew Seiler — Producer: William Jacobs

Story: Artist turns prize fighter to make money.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Two Guys From Texas (T)	Morgan-Carson	3-17			
Voice of The Turtle	Parker-Reagan	3-3			
Wallflower	Reynolds-Hutton	3-3			
COMPLETED —— 1946-47 ——					
Beast with Five Fingers, The (88)	Alda-King	12-10	2-8	613	1-6
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16
Cry Wolf	Flynn-Stanwyck	5-27			
Dark Passage	Bogart-Bacall	11-25			
Deception (112)	Davis-Henreid	5-13	10-28	605	10-28
Deep Valley	Clark-Lupino	10-14			
Escape Me Never	Flynn-Lupino	11-26			
Humoresque (125)	Crawford-Garfield	12-24	1-25	612	1-6
Life With Father (T)	Dunne-Powell	4-15			
Love and Learn (83)	Carson-Vickers	9-16			3-31
Man I Love, The (96)	Lupino-Alda	1-11		611	1-6
Details under title: The Sentence					
My Wild Irish Rose (T)	Morgan-King	10-14			
Never Say Goodbye (97)	Flynn-Parker	8-6	11-9	606	10-28
Night Unto Night	Garfield-Fitzgerald	9-18	10-12	604	9-30
Nobody Lives Forever (100)	Lindfors-Reagan	9-30			
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2-17
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Pursued (101)	Wright-Mitchum	8-19	3-8	615	3-3
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	9-2
Stallion Road (97)	Reagan-Smith	4-15	4-12	617	3-31
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2-17
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T) 105	Morgan-Paige	4-2	12-28	610	12-23
Two Mrs. Carrolls, The	Bogart-Stanwyck	5-14			
Unfaithful, The	Sheridan-Scott	12-9			
Unsuspected, The	Rains-Caulfield	2-3			
Verdict, The (86)	Greenstreet-Lorre	11-23		607	11-11
Woman in White, The	Parker-Young	10-14			
REISSUES					
Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26	618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609	
COMPLETED —— 1945-46 ——					
Burma Victory (63)	Documentary	2-16		512	
Cinderella Jones (88)	Leslie-Aldo	12-13	3-9	512	2-1
Devotion (107)	deHavilland-Lupino	11-16	4-20	517	4-1
Her Kind of Man (78)	Scott-Paige	8-20	5-11	518	4-2
Janie Gets Married (89)	Leslie-Hutton	4-16	6-22	520	6-1
My Reputation (94)	Stanwyck-Brent	11-29	1-26	510	1-2
Night and Day (T) (128)	Grant-Smith	6-25	8-3	523	7-2
Of Human Bondage (107)	Henreid-Parker	7-24	7-20	522	7-
One More Tomorrow (87)	Sheridan-Moran	11-1	6-1	519	5-2
Saratoga Trunk (135)	Cooper-Bergman	3-8	3-30	514	12-1
Stolen Life, A (107)	Davis-Ford	2-19	7-6	521	5-
Three Strangers (93)	Fitzgerald-Greenstreet	1-22	2-16	511	2
Two Guys From Milwaukee (90)	Morgan-Leslie	12-24	8-17	524	8
REISSUES					
City for Conquest	Cagney-Sheridan		4-13	515	
No Time for Comedy	Russell-Stewart		4-13	516	

'APACHE ROSE' SUPERIOR ROY ROGERS WESTERN IN TRUCOLOR

Rates ● ● ● in western spots; OK dualler for naborhoods

Republic

75 minutes

Roy Rogers, Dale Evans, Olin Howlin, George Meeker, John Laurenz, Russ Vincent, Minerva Urecal, LeRoy Mason, Donna DeMario, Terry Frost, Conchita Lemus, Tex Terry, Bob Nolan and the Sons of the Pioneers, Trigger the Horse.

Directed by William Witney.

In addition to plenty of hard riding, six-gun battles, fistic combat and four lilting song numbers, "Apache Rose" has other assets calculated to appeal to filmgoers. Production quality is superior, evidenced by lavish sets and costumes, all enhanced by Trucolor; dances and fiesta routines are well staged; Gerald Geraghty's scenario contains more than the usual amount of humor, both in situation and dialogue, and the coastline locale is novel — at times the film becomes almost a sea-going western. William Witney's direction defies at least two conventions: six-guns are actually shown to be empty after firing a half-dozen shots, and for the first time, at least in this writer's recollection, hero and heavy battling for their lives have their sombreros knocked off! A capable cast gives Rogers adequate support. Dale Evans, Olin Howlin and Minerva Urecal inject judicious comedy relief into their respective roles.

Capitalize the fact this is Rogers' first western in color. Tie-up with music dealers handling records by Roy Rogers and Bob Nolan's Sons of the Pioneers. Screen Romances Magazine's fictionization of "Apache Rose" should obtain newsstand cooperation.

Wildcat oilman Roy Rogers joins forces with tugboat skipper Dale Evans when the latter's suitor Russ Vincent is about to lose his ranch's valuable oil rights to gambling ship operator George Meeker. Disguising herself as Vincent's newly-arrived cousin Donna DeMario, Dale leads Meeker's would-be kidnapers on a wild goose chase, is captured, but later rescued by Roy and Olin Howlin, Vincent's foreman. Subsequently Roy and Olin raid Meeker's office aboard the gambling ship and, after a knockdown and drag-out battle, recover $143,000 of Vincent's IOU's, lost in crooked games. At end, Meeker's men wound and abduct Vincent but Roy, aided by oilmen and ranch hands, overpower the kidnappers in a terrific battle in the surf.

'BACKLASH' WEAK MURDER MYSTERY LACKS SUSPENSE

Rates ● ● in naborhood and action spots, less elsewhere

20th Century-Fox

66 minutes

Jean Rogers, Richard Travis, Larry Blake, John Eldredge, Leonard Strong, Robert Shayne, Louise Currie, Douglas Fowley, Sara Berner, Richard Benedict, Wynne Lark, Susan Klimist.

Directed by Eugene Forde.

This low-cost whodunit quickie will get by in action and minor naborhood houses, but discriminating audiences will find little entertainment in its synthetic, confused plot and stereotyped performances. There is little suspense and no humor to relieve the dull proceedings. The cast lacks marquee names, and the best that can be said for Richard Travis, John Eldredge, Douglas Fowley and Larry Blake is that they turn in adequate portrayals. On the credit side of the ledger is some superior photography.

Since the film doubtlessly will be relegated to the lower slot on double bills, exhibitors will confine their campaigns — if any — to inexpensive and routine angles. Radio spot announcements, title teasers ("Beware of 'Backlash'!") via heralds, snipes and cards may prove helpful.

Criminal lawyer John Eldredge aids his client Douglas Fowley, wanted for murder, to escape a police dragnet. Later his wrecked car is found, in it a bullet-ridden body, supposedly his own. Detective Larry Blake is assigned to the case. Suspicion points in turn to Eldredge's wife Jean Rogers, his law partner Robert Shayne, Jean's suitor district attorney Richard Travis, Fowley and the latter's sweetheart Louise Currie. Blake uncovers various clues indicating that Jean has tried twice to poison her husband, his partner has embezzled from the firm, Fowley has slain Eldredge when the latter tried to hijack the loot of a recent robbery. Blake discovers Eldredge has faked his own murder, purposely casting suspicion on his wife whom he has suspected of infidelity. At end, he corners Eldredge, kills him in self defense.

'TARZAN AND THE HUNTRESS' AMONG BEST SERIES TO DATE

Rates ● ● ● in action houses; good dualler elsewhere

RKO Radio

72 minutes

Johnny Weissmuller, Brenda Joyce, Johnny Sheffield, Patricia Morison, Barton MacLane, John Warburton, Wallace Scott, Charles Trowbridge, Maurice Tauzin, Ted Hecht, Mickey Simpson, Cheta the Chimpanzee.

Directed by Kurt Neumann.

This above-average Tarzan story should match previous grosses enjoyed by this long-popular series. Juveniles will enjoy its action and suspense, adults its fantasy and authentic scenes of wild beasts in their native habitat, young and old alike, its unforced comedy relief furnished by the amazing chimpanzee, Cheta. Production quality is good, performances by the familiar cast are satisfactory, and associate-producer Kurt Neumann's direction of a reasonably credible script is painstaking and effective.

Arrange counter and window displays with bookshops and libraries handling the works of Edgar Rice Burroughs. Jungle lobby and front, with box-offices simulating thatched hut, should prove effective.

To restock war-depleted zoos in Europe, hunters Patricia Morison, Barton MacLane, John Warburton and Wallace Scott arrive in Taurange. Their bag limited by native ruler Charles Trowbridge to two specimens of each species, they make a deal with the king's tricky nephew, prince Ted Hecht. Hecht's tribesmen kill Trowbridge and throw his rightful heir, prince Maurice Tauzin, to the crocodiles. Johnny Weissmuller, hating zoos, offers all the animals a safe refuge in his own territory, warns the hunters not to follow. When the expedition defiantly enters his preserve, Johnny frees the captured beasts and hides the hunters' guns, but his tame chimpanzee reveals the arms cache and the hunters resume operations. Johnny finds Tauzin alive, learns of Hecht's treachery and declares war on the expedition, summoning an elephant herd to rout the invaders. The herd stampedes the expedition's camp, killing Hecht, Warburton and MacLane.

'HARD-BOILED MAHONEY' SUB-PAR BOWERY BOYS FILM DRAGS

Rates ● ● as dualler support in action spots

Monogram

63 minutes

Leo Gorcey, Huntz Hall, Bobby Jordan, Gabriel Dell, Billy Benedict, David Gorcey, Bernard Gorcey, Patti Brill, Betty Compson, Pierre Watkin, Teala Loring, Bill Ruhl, Danny Beck, Dan Seymour, Noble Johnson, Byron Foulger, Bob Faust, Carmen de Antonio.

Directed by William Beaudine.

Monogram's latest Bowery Boys release is below par and will suffice only as a supporting feature in houses where this series has found favor in the past. Production quality reflects the film's obviously low budget; performances are stereotyped; the plot is synthetic, lacking in action and situation, and comedy is forced. Despite William Beaudine's directorial efforts, the film will prove disappointing even to the "Boys'" juvenile followers.

Play up Leo Gorcey, in the role of a "private eye," uncovering new rackets and solving several novel crimes.

Leo Gorcey and Huntz Hall, posing as detectives, are engaged by Betty Compson to solve the disappearance of her sister, Teala Loring, whose long-lost husband, Bob Faust, is returning from South America. Aided by the rest of his Bowery Boys, Leo traces Teala to the apartment of Dr. Pierre Watkin, arriving in time to witness the latter's murder by an unseen assassin. They learn Watkin was a psuedo psychic who blackmailed his clients. Dan Seymour, head of an underworld syndicate, discovers the boys have information regarding Watkin's murder, goes with his thugs to wipe out Leo and his pals. The police arrive, round up the gang, save Leo and his aides.

'KING OF WILD HORSES' REMAKE OF ANIMAL STORY FOR ACTION FANS

Rates ● ● + in action, rural houses; good dualler elsewhere

Columbia
79 minutes

Preston Foster, Gail Patrick, Bill Sheffield, Guinn (Big Boy) Williams, Patti Brady, Buzz Henry, Charles Kemper, John Kellog, Ruth Warren, Louis Faust, Royal the Wonder Wild Horse.

Directed by George Archainbaud.

This remake of a Columbia feature released in the 1930's should prove satisfying fare to action-minded audiences, particularly western fans and horse lovers. Adults and juveniles alike will find to their liking the magnificent shots of wild horses amid locales of scenic grandeur, as well as the interesting routines of life on a ranch. While this picture does not stand comparison with 20th Century-Fox's "Smoky," it should do well wherever that picture clicked. A cast of nominal drawing power appears to advantage, with Big Boy Williams and youthful Buzz Henry doing swell jobs of scene-stealing from such experienced troupers as Preston Foster and Gail Patrick. Bill Sheffield's portrayal of a maladjusted Chicago urchin, regenerated by sympathetic understanding and life on a ranch, will tug at the heartstrings of feminine patrons.

Obtain cooperation of local humane society and civic officials in proclaiming a Be Kind to Animals Week, concurrent with the film's run. Hold a pet show, giving ticket prizes to the youngster exhibiting the most unusual, the best trained and the best cared-for pets. Get your local newspaper and leading photographers to stage a freckles contest with free admissions to girls of different age groups with as many, or more freckles than Patti Brady. Arrange counter, window and bulletin board displays at book shops and libraries featuring fiction pertaining to horses: Black Beauty, Smoky, Flicka, Thunderhead, etc.

Bill Sheffield, product of the Chicago slums, comes to live at the ranch of his Uncle Preston Foster, Aunt Gail Patrick and Cousin Patti Brady. Their sympathetic kindness and range life make him a different boy. Inheriting his dead father's love for freedom, he releases a herd of horses from the corral. Fearful of punishment, he flees, follows the herd and its leader, King, a wild stallion, into the hills. Later Foster and his men arrive, round up the horses and return, Sheffield with them, to the ranch. Ensues a man-to-man talk between uncle and nephew. At end, the lad is given for his very own a colt, son of his beloved King.

'CODE OF THE WEST' SUPERIOR ZANE GREY SHOOT-'EM-UP

Rates ● ● for western spots

RKO Radio
57 minutes

James Warren, Debra Alden, John Laurenz, Steve Brodie, Rita Lynn, Robert Clarke, Carol Forman, Harry Woods, Raymond Burr, Harry Harvey, Phil Warren, Emmett Lynn.

Directed by William Berke.

This moderate-budget western has plenty of action, builds up to an exciting climax, contains several pleasing musical numbers and is adequately acted by a capable cast headed by James Warren, RKO's latest cowboy star. While Warren has been seen in several of the company's feature releases, he lacks marquee value and the supporting cast is unknown. Zane Grey's straight-line story of the Old West, as adapted by Norman Huston, carries more than its share of hard riding, gun battles, fist fights and cattle stampedes. William Berke's direction makes it attractive screenfare. Although angled at western spots, it might prove acceptable as second feature on a double bill in naborhood and small town situations for week-end trade.

Arizona Strip, 1880. James Warren and John Laurenz, settler pals, foil a stagecoach holdup by Phil Warren and Steve Brodie, henchmen of local boss Raymond Burr. Aboard are Debra Alden, her father Harry Harvey and her brother Robert Clarke. Tipped off that the railroad is coming through the strip, Burr tries to buy up all the ranches, most of them mortgaged to him at ruinous interest. Balked when Harvey opens a bank and makes loans on fair terms, Burr has his men terrorize the strip by burning down ranch houses, stampeding the settlers' herds and murdering all who resist. Warren stops a threatened lynching by the enraged survivors and, aided by Harvey and Laurenz, gets the goods on Burr, battles him and his men, finally brings law and order to the community.

'WEST OF DODGE CITY' ACTIONFUL BUT AIMLESS STARRETT WESTERN

Rates ● ● + in western spots

Columbia
57 minutes

Charles Starrett, Smiley Burnette, Nancy Saunders, Fred Sears, Glenn Stuart, Stan Jolley, George Chesebro, Bob Wilke, Nolan Leary, Steve Clark, Zon Murray, Marshall Reed, Mustard & Gravy.

Directed by Ray Nazarro.

Like most of the Durango Kid westerns, this has plenty of riding, shooting, stagecoach holdups, cattle stampedes and fistic combats. Unfortunately, the script is so confusing that most of the action makes little sense. Co-stars Starrett and Burnette, supported by a dependable cast, give satisfactory performances. Production quality is mediocre, miniature and stock shots of a flood adding little to the climax.

Charles Starrett interrupts a stagecoach holdup in which rancher Nolan Leary is killed. Starrett's publisher pal, Smiley Burnette, shares his suspicion that promoter Fred Sears killed Leary because the latter would not sell him his ranch for a crooked irrigation scheme. Later Starrett, disguised as the Durango Kid, saves Smiley from Sears' henchmen, clears Leary's son, Glenn Stuart, of a trumped-up robbery charge and foils Sears' plot to blow up a dam and flood the ranch in order to force Stuart's sister, Nancy Saunders, to sell out to him.

'RANGE BEYOND THE BLUE' ABOVE PAR EDDIE DEAN WESTERN

Rates ● ● for western houses

PRC PICTURES
53 minutes

Eddie Dean, Roscoe Ates, Helen Mowery, Bob Duncan, Ted Adams, Bill Hammond, George Turner, Ted French, Brad Slavin, Steve Clark, The Sunshine Boys, Flash the horse.

Directed by Ray Taylor.

Considerably better than most of Eddie Dean's previous efforts, this will boost his stock with western fans. Director Ray Taylor and scripter Patricia Harper have furnished sufficient stagecoach holdups, fist fights, gun battles and mounted pursuits to hold the interest of sagebrush devotees for the full gunning time of 53 minutes. Dean turns in his usual straightforward performance and sings pleasingly three intelligently-spotted musical numbers. Roscoe Ates, mugging less than heretofore, gives creditable comedy relief.

Dean and Ates drive off road agents holding up a stagecoach driven by Helen Mowery. Wounded in the fracas, Sheriff Steve Clark appoints Ates his substitute. When Helen tells her banker-uncle Ted Adams the stage has been held up each time it carried a gold shipment, he insists the bandits must be getting advance information, urges her to sell the line left her by her father. Insurance agent Brad Slavin concurs, says if further holdups occur, his company will cancel her policy. Eddie pretends to turn outlaw, locates the bandits' hideout and, after the stage is held up a third time, rounds up the highwaymen and their undercover chief, Helen's scheming uncle.



United Artists' sales staff gets hints on new selling methods via a sales promotion package sent by Paul N. Lazarus, Jr., ad-publicity chief. Twelve items in the kit include poison, razor blades, rope, a pistol, steel file, whiskey glass and some other useful gadgets for whiling away the time in stir after the exhibitor has signed the contract.

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to and from
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1225 Vine St. Phila. 7, Pa.
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NEW JERSEY MESSENGER SERVICE
Member Nat'l Film Carriers
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LOcust 7-4823

NEWS DIGEST

(Continued from Page 16)

of W. Ray Johnston, were: George D. Burrows, Will Hurlburt, Charles Trampe, Sam Wolf, Norton Ritchey, Herman Rifkin, Edward Morey, Howard Stubbins, Arthur Bromberg, Jack Schlaifer, Lon Fidler and Sol Francis.

* * *

FOX NET JUMPS TEN MILLION

A jump of almost $10,000,000 in 1946 over 20th Century-Fox' 1945 net profit was seen as the company released its estimated 1946 earnings statement for the 52 weeks ended December 28, last. The consolidated net profit, after all charges and provision for federal taxes, was estimated at $22,600,000, compared with an actual 1945 net of $12,746,467.06.

Gross income was estimated at $190,300,000 for 1946 compared with the 1945 gross of $178,211,889.26, while the consolidated net before Federal taxes, minority interests and contingencies was tentatively set at $39,900,000 for the 1946 period, compared with $37,-121,126.77 the year before. Provision for Federal taxes was estimated at $14,650,000 for 1946, a seven million drop from the 1945 figure. Net profit applicable to minority interests was set at $2,650,000 last year, while in the 1945 the figure came to $1,724,659.71. The $1,000,000 provision for contingencies during 1945 was not shown on the company's estimated 1946 statement.

* * *

GRAINGER SETS THREE REGIONALS

A series of three Republic regional sales meetings has been set by James R. Grainger, executive vice-president in charge of sales and distribution. The first will be held in New York starting April 2-3, to be followed by a Chicago regional, April 8-9 and a Hollywood meeting, slated for the week of April 14. Herbert J. Yates, Sr., president, will address each session, which will be attended by district managers and branch managers.

The N. Y. conference will include the Eastern district, headed by Maxwell Gillis, Sam Seplowin's Central District, and the New England district, managed by Frank Dervin. The second parley will be attended by Southern district, headed by Merrit Davis; the Southwestern, with Norman J. Colquhoun as district manager; Nat E. Steinberg's Prairie District, and Will Baker's Midwestern district. The final meeting, at the company's North Hollywood studios will find Earl R. Collins, Western district manager heading the group of branch managers.

* * *

GILLHAM NEW SRO EASTERN AD HEAD

Robert M. Gillham, former advertising-publicity director for Paramount, has joined Selznick Releasing Organization to head the company's Eastern and foreign ad-publicity departments. Gillham, who left the J. Walter Thompson Advertising Agency to assume his new post, will work with Paul MacNamara, who continues in charge of advertising and publicity for Selznick.

Gillham will headquarter in New York.

* * *

FOY GOES TO EXHIBS FOR CRITICISM

Declaring it was high time production executives seriously consider patrons' comments about Hollywood's efforts, Bryan Foy, Eagle-Lion Films vice-president in charge of production, set the example by taking to the field for advice, criticisms and suggestions from film exhibitors. The E-L executive's travels will take him to Detroit, Cleveland and Chicago, whence he will return to Hollywood before starting for Washington, Montana and Oregon theatres to solicit suggestions from theatremen, "the people on the spot where the pictures made in Hollywood are being shown," Foy declared. "Only they can tell us what's wrong with pictures today."

Foy left New York last Monday (24), where he made his first progress report to the board of directors of Pathe Industries, Eagle-Lion parent company and E-L home office heads. He disclosed that in less than 10 months, the studio has been completely rebuilt at a cost of $1,500,00. He also revealed a schedule for the next 12 months, including four outdoor million-dollar color productions, with two pictures completed, two editing, two in production and nine ready for filming.

* * *

BALABAN HEADS INDUSTRY UJA DRIVE

Barney Balaban, president of Paramount Pictures, was appointed national chairman of the motion picture division of the United Jewish Appeal by general chairman Henry J. Morgenthau, Jr. Thus, Balaban assumes his second post in the current campaign, having recently accepted chairmanship of the UJA drive for Metropolitan New York.

Following his appointment, Balaban announced that a national film committee will be organized to develop the maximum effort of the industry in each of the local community drives, and plans to go into the field to stimulate accomplishment of the $170,000,000 goal, an increase of $70,000,000 over last year's quota. The motion picture committees in Hollywood and New York raised almost $2,000,000 in 1946, not including substantial sums from the field.

* * *

TECHNICOLOR PRICE UPPED

A price increase of eight per cent, retroactive to Jan. 1, 1947, was announced by Technicolor Motion Picture Corp. last week on all 35 mm. film delivered at the company's Hollywood plant except three-strip and successive negative exposure and on all negative developing.

The increase comes to one-half per cent linear foot and is based on an 11.71 per cent rise in labor costs, also retroactive to Jan. 1. The corporation explained that customers can cancel Technicolor commitments on 14 days notice if work is not started, providing they are not agreeable to the rise.

READ THIS REVIEW!

'THE PRIVATE AFFAIRS OF BEL AMI' SLOW, DULL CHARACTER STUDY

Rates • • for adult audiences; slightly more if exploited

Here is a dull piece of film. Pedestrian pace and stilted dialog make this overlength character study of a conscienceless Casanova dreary going for most filmgoers. Box-office returns will be just about fair in the early runs, but unfavorable word-of-mouth will affect sub-runs adversely. It might do better where heavily exploited. The script by director Al Lewin is episodic and, save for the final sequence, lacking in suspense and action. Patrons expecting risque situations — Guy de Maupassant authored "Bel Ami" — will be disappointed, despite the recent campaign by women's groups attacking the film's cynical attitude toward their sex. Of the large and moderately popular cast, George Sanders, Ann Dvorak and Frances Dee stand out; save for their looks, Angela Lansbury and Susan Douglas have little to offer. Settings are lavish but reflect an unattractive period: Paris in the 1880's. Photography is undistinguished; most of the exteriors obviously include painted backdrops.

FROM REVIEW IN RECENT ISSUE OF THE BULLETIN

Compare . . .

Comparison Proves

Why Thousands of Exhibitors

Trust and Depend On

Film BULLETIN

Reviews

Film BULLETIN

America's Independent Motion Picture Journal

APRIL 14, 1947

NEW MAJORS GROWING

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STUDIO SIZE-UPS

Behind The Production Scenes

Page 21

SHORT SUBJECTS

Stuff About People

Page Eight

Reviews of the New Films

'DUEL IN THE SUN' LAVISH, LUSH, LONG — AND BOX-OFFICE!
'THE OTHER LOVE' SOMBRE DRAMA OF LOVE AND SACRIFICE
'THE TWO MRS. CARROLLS' HEAVY-HANDED MELODRAMA
'THAT'S MY MAN' SOLID HEART INTEREST, STRONG MASS APPEAL
'VIOLENCE' SUPERIOR, SUSPENSEFUL TOPICAL MELODRAMA

And Others, Pages 11, 12, 14, 17

Price: 25 Cents



Box

Republic's Great Money Hit!

JOHN WAYNE · GAIL RUSSEL

JOHN WAYNE'S

Angel and the BADMAN



with

HARRY CAREY · BRUCE CABOT
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Written and Directed by
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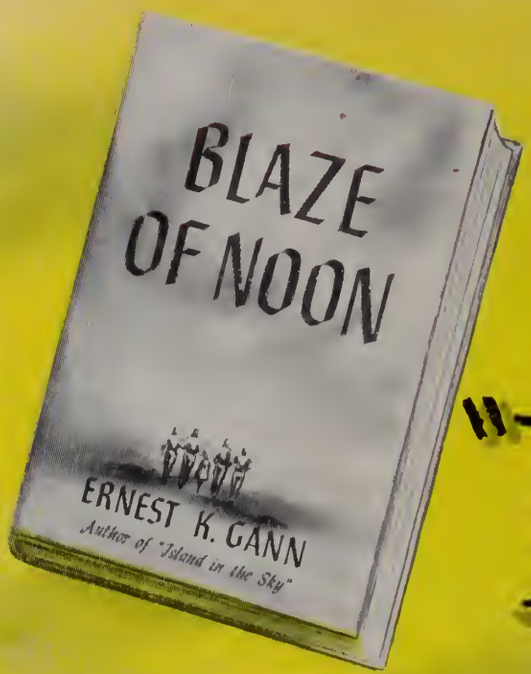
Office Angel!

NEW YORK Hold Over 5th Week
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BALTIMORE Hold Over 3 Weeks
NEW ORLEANS . . . Move Over 3 Weeks
CHARLOTTE Move Over 2 Weeks
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BOSTON Move Over 3 Weeks
OAKLAND Move Over 2 Weeks
OKLAHOMA CITY . Move Over 2 Weeks
DENVER Move Over 2 Weeks
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KANSAS CITY Sensational 3 Theatre Premiere
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FIRST PRODUCER-STAR PICTURE

PARAMOUNT Brings You Another P
The Director of



"BLAZE OF NOON"

Love was torture — because he loved his own brother's wife!

Lovable Porky, who had to finance another fellow's honeymoon.

He didn't tell his wife about that beautiful blonde.

She wed one brother—and found she was "married" to all four!



with
JOHNNY SANDS · JEAN WALLACE · EDITH KING
Produced by ROBERT FELLOWS
Directed by JOHN FARROW
Screenplay by Frank Wead and Arthur Sheekman

wer-Packed Drama From
California" and "Two Years Before The Mast"

With all the tense suspense of a million-copy best-seller, and the young-audience draw of four of the screen's leading young stars in this big 6-name cast!



ANNE BAXTER

This year's Academy Award winner on the crest of a flood of headline publicity

WILLIAM HOLDEN

Femme fan favorite of a dozen hits, in his first picture since he went to war

SONNY TUFTS

His strongest role since his discovery in "So Proudly We Hail"

WILLIAM BENDIX

That "Life of Riley" guy is a bigger marquee draw than ever

STERLING HAYDEN

Overnight romantic sensation of "Bahama Passage" back to make 'em swoon

HOWARD DA SILVA

His draw solidly established by "Lost Weekend" and "Two Years Before The Mast"



Poppy, the carnival queen, who was born to make men restless.

e led four reckless
ungsters along new and
dangerous air trails.



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HIS VERY OWN! VERY SPECIAL! VERY BIG ROMANCE!

FULL OF SONGS YOU'LL BE WHISTLING— AND GALS YOU'LL BE WHISTLING AT!

"WOULD YOU BELIEVE ME"
"IF YOU ARE COMING BACK TO ME"
"HAPPY ME"



it's a Breezy Lesson in easy Lovin'!

CO-STARRING

ROBERT HUTTON
MARTHA VICKERS
JANIS PAIGE



"LOVE and LEARN"

WARNER PICTURE

Directed By FREDERICK de CORDOVA • Produced By WILLIAM JACOBS

Screen Play by Eugene Conrad, Francis Swann and I.A.L. Diamand • Adapted from a Story by Harry Sauber • Musical Score Composed and Adapted by Max Steiner

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"LOVE and LEARN"

TWEET, TWEET. IT'S SPRING, IT'S LOVE-TIME. LEARN ALL ABOUT IT!

EDITORIAL

Vol. 15. No. 8 April 14. 1947

America's Independent Motion Picture Journal

THINK IT OVER

The Cynic

The cynic makes fun of all earnestness; he makes fun of everything and everyone who feels that something can be done...But in his heart of hearts he knows that he is a defeated man and that his cynicism is merely an expression of the fact that he has lost courage and is beaten.

—Dr. George E. Vincent.

Film BULLETIN

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NEW MAJORS GROWING

A couple of issues back, we offered a few observations on the economy wave that seems to be sweeping over some of the major film companies. It was suggested that any economies (and, admittedly, there is room for plenty in Hollywood) should take the form of eliminating WASTE in production and not the slashing of essential personnel and the salaries of people outside the top brackets. We warned, also, against cutting exploitation budgets, pointing out that the industry must gird itself to face a "tough-to-sell" public in the coming years.

It seems, however, in the face of their fabulous profit statements for 1946 and several preceding years, as well as the reopening of foreign markets, limited as they may be at the moment, that the economy-minded film executives are practicing retrenchment on an unwise, penny-pinching basis.. The word from the men who control the pursestrings seems to be: cut minor studio personnel; cut a couple men from the publicity staff; cut a half-dozen field exploiteers; cut a few thousand dollars from the advertising budget of a picture they say cost two or three million to produce!

The big film moguls with the small-fry ideas might wake up some day to find they have cut their own throats. For the past five or six lush years they have reaped a harvest on comparatively few pictures, never sensing that the false scarcity of product they created opened wide the doors for the "arrival" of imposing new competitors. Now, with the first dip in grosses, those aging majors will be fondling their money bags while the new blood, alert, enterprising and emboldened, stride toward leadership at a rapid pace.

We're not sure where companies like Metro and Paramount may be headed, but they themselves might pause to take stock. There can be no doubt, where Republic, Eagle-Lion, and Monogram, with its Allied Artists subsidiary, are headed. They are growing fast, production-wise and showmanship-wise.

Republic's deal with the Charles K. Feldman Group Productions involving such top-notch personalities as director Lewis Milestone, players Robert Mitchum, Myrna Loy and Orson Welles, and the story properties of authors John Steinbeck and Ben Hecht, foreshadows the prominent role this company is destined to play in the future.

Eagle-Lion, still so young, was a big baby at birth, and already is showing signs of manhood. If financier Robert Young's other industrial activities may be accepted as a criterion, this organization is going far fast. And as evidence of the fact that production chief Bryan Foy is on the ball, we recommend that you read his comments on star salaries in Studio Size-Ups in this issue of your favorite trade paper (Page 21).

The accolade accorded Allied Artists' "It Happened on Fifth Avenue" quickly established the Monogram off-shoot as an important new factor in the production field and it is a first effort that augurs well for the future of this unit.

These companies move into the upper ranks fired by ambition and unburdened by highly watered studio overheads. Their money will be spent for growth, not wasted to maintain extravagant fetishes.. Economy, to them, will mean sound spending, not short-sighted saving.

The sum of all this is that new majors are growing to challenge the old ones.

SHORT SUBJECTS

Who Wants Part of A Bet?

OUR HAND IS CALLED!: In reply to our comment in the last issue that the James & William Cagney organization would not complete two, let alone the three pictures they have announced, before the end of 1947, we received the following communication from Charles Leonard, the Cagney publicity man: "I personally am betting $500 that Cagney Productions completes at least two pictures in 1947...The best must be payable either as soon as the second production is completed or on Friday, January 2nd, 1948." Whew! $500 is kind of steep for a hard-working tradepaper columnist, but, mind you, Mr. Leonard will have some sort of a wager.

☆ ☆

LOVE THY COMPETITOR: Philadelphia lived up to its name on Friday, April 4, when the Fox Theatre in the City of Brotherly Love, running an ad in the morning and evening dailies for its opening of 20th's "Carnival in Costa Rica," penned a postscript which read, "Congratulations to the Areadia and Pix Theatres on their booking of the Academy Award Winner, 'The Best Years of Our Lives.' This is one of the great pictures of all time and deserving of the greatest crowds in Philadelphia history!" And this on the day its own "Carnival" opened. Greater love hath no competitor.

☆ ☆

STUNT-OF-THE-ISSUE: Howard Dietz unleashed one of the most potent attention-getters in many moons on behalf of the company's release "The Sea of Grass," when he deeded one acre (more or less) of land in Valencia County, New Mexico, locale of the picture. In a letter with the imposing, gold-sealed deed, beginning "Dear Landowner," the M-G-M ad-publicity head (who is president of the Sea of Grass Land Co.) says, "The taxes for 1947 are all paid up and there are no strings attached, except, of course, should you strike oil or gold or other mineral, then, brother, will you see strings!" But there were no strings attached to the spontaneous publicity and newscolumn plugs that followed receipt of the deed. Hats off to Mr. Dietz for a hallybeaut!

☆ ☆

KING CONDESCENDS..A world-shattering, shall we say revolutionary, event takes place at 3 o'clock today (14th), in the Big City's Hotel Gotham. At that time, Charles (we knew him as "Charlie") Chaplin holds his first mass press interview strictly for representatives of "accredited" press wire and radio services. To ward off "an influx of numerous persons whose connections with the working press fraternity is somewhat nebulous," the Great Funny Man Gone Serious has decreed that only those armed with recognized press credentials be admitted. It was rumored that FBI men would be on hand to nab any interlopers, but this could not be confirmed. There were no specifications made as to whether the Fourth Estate would be required to have their hair and nails done, but it was distinctly understood that formal clothes are optional.

☆ ☆

HOUSING PROBLEM: Monogram and Allied Artists are on the trail of a home for their pictures on New York's Great White Way. Prexy Steve Broidy says he hopes to close a deal this month for a showcase theatre on Broadway devoted exclusively to first-run showings of the companies' product, but if no can find, Broidy says he'll be willing to share a theatre with another distributor...Warners' spat with Universal gives William Goldman, whose court suit busted the Warner first-run monopoly in Philadelphia, the golden opportunity to nab U-I's "The Egg and I" for dual day-and-date first-runs at his Goldman and Karlton Theatres.

☆ ☆

NEW BLOOD: Movie executives are in for a bit of stiff competition soon. Robert R. Young, the rail magnate who has become one of America's most publicized industrialists, is preparing to project his dynamic personality directly into the affairs of his rapidly growing film organizations. He controls Pathe, Eagle-Lion, PRC and the 16mm outfit, Pictorial Films. Young is said to feel that new blood and new methods are needed in the merchandising of films and he plans to recruit additions to his sales staff from the nation's colleges.

☆ ☆

OUR PUBLIC!: One of our exhibitor fans writes thus: "Happened to see one of Columbia's trade ads on 'The Guilt of Janet Ames' which read, DON'T CONDEMN JANET AMES UNTIL YOU'VE SEEN THE PICTURE! Having read the FILM BULLETIN review on it, the picture already is condemned as far as I'm concerned!" In case you, dear reader, missed The BULLETIN's review, it called the picture "confused, disjointed and occasionally ridiculous."...A couple of the majors have been coming in for strong attacks on their sales policies at the series of exhibitor meetings being held recently by Allied of E. Penna. From 30 to 50 of the territory's indies assemble every two or three weeks for these confabs and compare notes on demands of the distribs. The most militant are the up-state theatremen.

☆ ☆

PLUGGING 'EM: Universal-International publiciteers didn't miss the opportunity; Easter eggs were employed as a delectable device to publicize you-know-what picture...This column's enemies had better watch out. We received one of those "little black books" with which Eagle-Lion is ballyhooing "The Adventuress" — and we shall use it!!!...Pursuing the idea, the E-L exploitation specialists are offering a daily reward of ten bucks and two tickets to the Victoria, where the pic is playing, to the two New Yorkers who can identify a mysterious young woman carrying the little black book in midtown Whelan drug stores and in the Victoria lobby...Hang onto your hoss, pardner! Anyone riding up on a saddle horse or behind nags in harness gets free hitching space and guest tickets for the twin feature bill of PRC's "Kit Carson" and "Last of the Mohicans" at Broadway's Republic Theatre ..Warner's "Cheyenne" is having a royal send-off in the plan initiated by Mort Blumenstock, ad-publicity head. More than 100 pre-release showings of the picture to be known as the Rocky Mountain Empire Preview will be held day-and-date on May 22nd, in the Denver-Salt Lake City territories coincidentally with the world premiere send-off of the film at Cheyenne, Wyoming.

☆ ☆

HONORED: That testimonial to Edward M. Fay, at Providence's Sheraton-Biltmore Hotel next Monday (21) tendered by Independent Exhibitors of Rhode Island has snowballed into a gigantic affair that will see top industry luminaries from all over the nation pay tribute to the veteran New England theatre man, who counts 50 years of yeoman service in the entertainment field. Among thos expected to grace the tables, many of them due to arrive on the special "Edward M. Fay Train" which leaves Grand Central Station at 1 p. m. are: Frank C. Walker, Basil O'Connor, Albert M. Warner, Joseph R. Vogel, Barney Balaban, George Schaefer, Malcolm Kingsberg, William F. Rodgers, Thomas J. Connors, Ned Depinet, Herman Rohhins, William A. Scully, Ben Kalmenson, Leonard Goldenson, Si Fabian and lots more.

☆ ☆

MORE HONORS: The 25th anniversary dinner of the MPAA, scheduled for May 8 at the Waldorf-Astoria, was postponed because it conflicted with other industry events around that time. Instead, the board of the producer's association will entertain J. Arthur Rank at dinner that evening...Sidney E. Samuelson, general manager of Allied of E. Pa., will be tendered a testimonial dinner on Monday, May 5, in Philadelphia's Warwick Hotel. Jack Greenberg, chairman of the affair, promises the cream of the exhibition and distribution fields will be present to pay tribute to the inde exhibitors' fighting leader...Jack L. Warner, recent recipient of the Presidential Medal of Merit, is not one to rest on his medals. He accepted, on behalf of the Warner Bros. Studio, a citation signed by General A. A. Vandergrift and Brig. Gen. W. E. Reilly for aid extended by the studio in the recent recruiting program of the Marine Corps.

☆ ☆

UP AND ABOUT...Joseph A. Wolfe, comptroller for National Screen Service, was upped to the post of Treasurer at the company's board meeting last Monday (7th)...Robert S. Taplinger, Enterprise v.p. in charge of ad-publicity, arrived in NY for several weeks of huddles with George Schaefer, distribution chief...Norman H. Moray, WB short subject sales chief, is due back at the home office any day from his swing around the country for confabs with exchangemen...John Joseph, U-I's ad-pub director, limped back to the studio on crutches last week after hospitalization for a smashed left heel bone...Max E. Youngstein, Eagle-Lion director of ad-pub-exploitation, has gone to Hollywood for conferences with E-L prexy Arthur B. Krim, sales chief Alfred W. Schwalberg and production head Bryan Foy.

POSSIBLE UA SHAKE-UP?

A couple of issues ago we remarked that a shake-up in one of the major film companies was impending. Could it be United Artists? A rumor reported by our Hollywood correspondent mentions the possibility of Ed Raftery retiring and other changes in the executive ranks. With the Chaplin-Pickford forces now in complete control of the company, it is not unlikely that changes will be made.

Let's Be Candid about Katie!!!*



*She did take a job as housemaid in a bachelar Congressman's home! She did fall in love with him! She did risk scandal with that painter! BUT WHAT A GIRL!... You'll love her—and the amazing story of her career from cornfield to Capitol!

RKO PRESENTS

LORETTA YOUNG

JOSEPH COTTEN ★ ETHEL BARRYMORE

in

"The Farmer's Daughter"

with

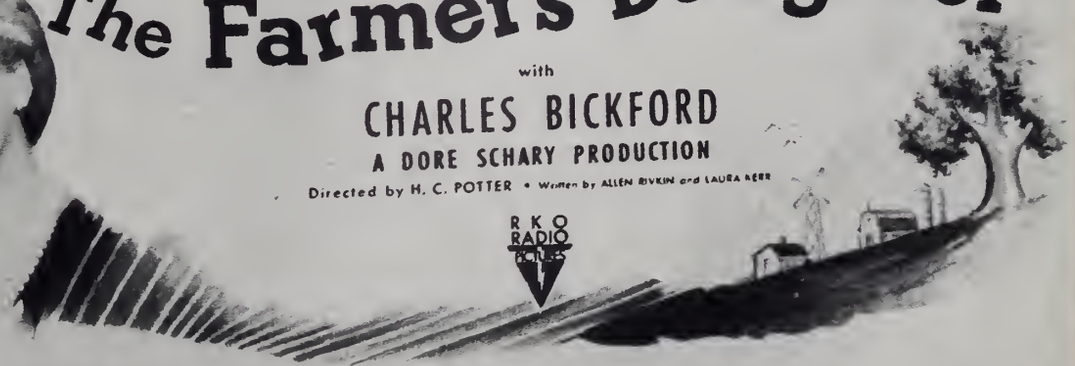
CHARLES BICKFORD

A DORE SCHARY PRODUCTION

Directed by H. C. POTTER • Written by ALLEN RIVKIN and LAURA KERR

RKO RADIO





NOTE! this is a reproduction of one of the regular national magazine ads in RKO's big new DOUBLE-PLAY seat-selling smash!



—And this is a reproduction of the half-page COMIC-TYPE ad that runs in four of the biggest NATIONAL MAGAZINES, as well as in the comic or magazine sections of 118 leading Sunday newspapers—to an overpowering grand total CIRCULATION of 102,310,984!

'DUEL IN THE SUN' LAVISH, LUSH, LONG — AND BOXOFFICE!

Rates ● ● ● + generally on pre-selling campaign alone

Selznick International
138 minutes
Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Lillian Gish, Charles Bickford, Herbert Marshall, Walter Huston, Otto Kruger, Sidney Blackmer, Tilly Losch, Harry Carey, Lane Chandler, Charles Dingle, Francis McDonald, Victor Kilian, Griff Barnett, Butterfly McQueen, Frank Cordell, Scott McKay, Dan White, Lloyd Shaw, Thomas Dillon, Joan Tetzel, Robert McKenzie.
Directed by King Vidor.

David O. Selznick's widely heralded and long awaited multi-million dollar super-Western has all the ingredients of a great picture—and several of a poor one. On the credit side of this certain top-grosser are a magnificent cast of tremendous drawing power; a story with considerable sweep and a dynamic climax; superlative production quality and Technicolor. On the debit side are exaggerated portrayals by some of the players; hackneyed situations; trite, expository dialogue; tediously long scenes; picture postcard color effects in several of the outdoor shots, and King Vidor's dated direction of Selznick's old-fashioned screenplay. Despite its faults, "Duel in the Sun" will, thanks to the extensive campaign being given it, prove welcome and eye-filling entertainment to record audiences, adult and juvenile, male and female. Outstanding performances are contributed by Joseph Cotten, Gregory Peck, Lionel Barrymore, Walter Huston and Harry Carey. Jennifer Jones' ardent fans may enjoy her overacting as a teen-age, halfbreed femme fatale, but others will not. The vast majority of filmgoers, however, will thrill to the epic panorama of southwestern locale, the several exciting chases on horseback, the fortuitous arrival in the nick of time of the U. S. Cavalry and a tense, actionful struggle between Gregory Peck and an untamed stallion.

EXPLOITATION: Play up the grandeur, sweep and beauty of this epic saga, proud successor to Selznick's previous smash hit, "Gone with the Wind." Stress the multi-million dollar production's all-star cast. Avail yourself of the comprehensive and extensive pre-selling campaign already effected and still going strong. Slant advertising on the angle of the wild and fierce passions of a man and a girl in a wild and fierce terrain. Exploitation possibilities are limitless, should be used to the fullest extent.

Her squawman father, Herbert Marshall, hanged for killing her "breed" mother, Tilly Losch, and the latter's lover, Sidney Blackmer, teen-age half-breed Jennifer Jones goes to live on the empire-like ranch of Marshall's cousin, Lillian Gish, wife of cattle baron Lionel Barrymore. Although Jennifer returns the unspoken affection of Barrymore's elder son, Joseph Cotten, her heritage of hot blood from her mother's side, makes her an easy prey to Cotten's wastrel, younger brother, Gregory Peck. When the railroad invades his ancestral domain, Barrymore calls out his myraid henchmen to do battle, is stopped from murdering hundreds of track-layers by the arrival of the U. S. Cavalry. Cotten, espousing the railroad's cause, is ordered from the ranch. He goes to bid Jennifer farewell, finds her lying disheveled in bed, Peck coolly adjusting his attire. Cotten leaves. Jennifer weds strawboss Charles Bickford, later slain by Peck. Cotten, returning months later upon the death of his mother, finds Jennifer the discarded mistress of her brother. He takes her away to live with his fiancee, hoping to educate her. Peck follows, shoots the unarmed Cotten, flees toward the border. Jennifer trails him there. In the ensuing duel in the sun, both are killed, die in each other's arms.

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'THE OTHER LOVE' SOMBRE DRAMA OF LOVE AND SACRIFICE

Rates ● ● ● — except in action houses

United Artists (Enterprise)
96 minutes
Barbara Stanwyck, David Niven, Richard Conte, Gilbert Roland, Joan Lorring, Lenore Aubert, Maria Palmer, Natalie Schafer, Richard Hale, Edward Ashley, Jimmy Horne, Mary Forbes, M. Romanoff, Ann Codee, Kathleen Williams.
Directed by Andre de Toth

Although its mood is depressingly sombre and its pace pedestrian, Enterprise's "The Other Love" can be classed as a "woman's picture," which means that it will enjoy substantial box-office in all but the action houses. Adopted from Erich Maria Remarque's story, this tear-jerker has been sumptuously mounted and is favored by one of Barbara Stanwyck's best dramatic performances. It should exert strong emotional appeal upon the women, but the male trade and the youngsters may be made restless by the slow pace, the lack of action and light touches. This reviewer wishes that screenplay authors Harry Brown and Ladislas Fodor had leavened their scenario a bit and avoided several confusing time lapses. Box-office will be strengthened by the Stanwyck and Niven names and in class spots, Remarque's fame as a novelist will be helpful.

EXPLOITATION: Stress the triangle aspect of a woman torn between two loves, sacred and profane. Use catch-lines like, "Does a Woman's Heart Have Place for Two Men?" Copy should feature Rermarque, author of "All Quiet on the Westrn Front" and "Arch of Tirumph."

Concert pianiste Barbara Stanwyck, stricken with TB, enters the Alpine sanitarium of Dr. David Niven, gradually falls in love with him. Although her condition improves, she resents the institution's restriction, rebels at Niven's insistence she takes things easy. Fleeing the place, she becomes the mistress of wealthy sportsman Richard Conte, burns herself out in going the rounds of Monte Carlo's resorts with him. Believing his love is returned, Conte plans marriage aboard a yacht about to take them to Egypt. But riotous living has brought a relapse. Desperately ill, she leaves her lover without telling him of her condition and returns to the sanitarium. Niven assures her she'll regain her health, although he knows her days are numbered. Deeply in love, the two marry, find happiness. Their idyll ends with her death soon afterward.

'DARK DELUSION' SLOW, OVER-LENGTH DR. GILLESPIE EPISODE

Rates ● ● as dualler

Metro-Goldwyn-Mayer
90 minutes
Lionel Barrymore, James Craig, Lucille Bremer, Jayne Meadows, Warner Anderson, Henry Stephenson, Alma Kruger, Keye Luke, Art Baker, Lester Matthews, Marie Blake, Ben Lessy, Geraldine Wall, Nell Craig, George Reed, Mary Currier.
Directed by Willis Goldbeck.

Implausible situations, synthtetic plot and a listless finale mar this latest "Dr. Gillespie" from M-G-M. It is too talky, lacks action, routine in every respect and will have to rely for whatever boxoffice value it might claim on the strength of the Barrymore, Craig and Bremer names. Exhibitors will find it useful as a supporting feature, calculated best to please the family trade. James Craig lends virility to the role of Dr. Gillespie Barrymore's assistant, while Lucille Bremer's beauty stands her in good stead as the neurasthenic heiress. The shears should have been used to lop off about 20 minutes of the running time.

EXPLOITATION: Exhibitors should endeavor to capitalize on the current interest in psycho-neuroses and on the doctor-and-patient romantic angle. Much of the plot revolves around a relatively new treatment of supposed insanity. Another subject dealt with in the picture is the adoption of babies and the necessity of foster parents being physically fit.

In hot water for being too outspoken, young Dr. James Craig is farmed out by Lionel Barrymore, top hospital medico, to take over for six weeks the practice of suburban physician, Dr. Art Baker. Another local practitioner, Dr. Henry Stephenson, calls him in as "consultant" to sign commitment papers for beautiful, young, apparently insane Lucille Bremer, daughter of wealthy Lester Matthews. To save her from the asylum, Craig spirits the girl to a distant hospital, performs a difficult operation successfully. Her formerly-irate father gratefully stakes him so he may open an office, take over the soon-to-retire Stephenson's practice and wed Lucille.

'THE TWO MRS. CARROLLS' HEAVY-HANDED MELODRAMA HAS NAME VALUE

Rates ○ ◉ ● — on name strength

Warner Bros.
100 minutes
Humphrey Bogart, Barbara Stanwyck, Alexis Smith, Nigel Bruce, Isobel Elsom, Pat O'Moore, Ann Carter, Anita Bolster, Barney Bernard
Directed by Peter Godfrey.

Given pick-and-shovel direction by Peter Godfrey and scenery-chawing performance by Humphrey Bogart, "The Two Mrs. Carrolls" emerges on the screen as corny, heavy-handed melodrama. Despite its lack of subtlety, the marquee value of names like Bogart, Barbara Stanwyck and Alexis Smith should return fairly good grosses in most theatres, and it is quite possible that the mass audiences will find it engrossing and exciting. However, discriminating filmgoers will find the theatrics too thick and ludicrous for their taste. In contrast to Bogart's "hamming" of the mad artist role, Barbara Stanwyck contributes a much steadier, albeit emotional, performance as the second Mrs. Carroll. Alexis Smith lends so little warmth to the would-be Mrs. C., that one wonders why Mr. C. would want to dispose of the second. Little Ann Carter is terribly precocious as Bogart's child by the first wife he murdered.

EXPLOITATION: For those who like their Bogart heavy, play him up as a killer of women. Countless catchy catchlines can be recommended, like: To Love Him Was Like DEATH! The fact that he poisons his wives suggests the stunt of setting up a showcase of various deadly poisons in the lobby or in a store window. Make mention of the famous stage play from which this was adapted; Elizabeth Bergner was featured in the Stanwyck role.

The plot is laid in England and Bogart is seen as an artist in love with Barbara Stanwyck. He tells her that his wife is an invalid in London. Shortly thereafter, his wife dies and they marry, moving to the country accompanied by Bogart's young daughter, Ann Carter. Alexis Smith, a neighbor, visits them with her mother and Pat O'Moore, an old suitor of Barbara's. Alexis falls in love with Bogart and asks him to paint her portrait. While he first repulses her, they are soon involved together and when Barbara is taken ill, it becomes evident that Bogart is poisoning her. Several incidents make Barbara curious and she elicits some facts from the child about her mother's strange death. She realizes that she, too, is marked for death by her husband, who is palpably insane. Bogart, meanwhile, murders the chemist who furnishes the poisons and who has been blackmailing him. When Bogart arranges to take the child and the maid to London, Barbara knows that he will return to kill her. He comes back unexpectedly and gives her what he intends to be the final poison potion in her milk. She manages to dispose of it and locks herself in her room. Crazed by his frustration, Bogart climbs to the second floor and crashes through her window. As he is attempting to choke her, O'Moore and the police arrive on the scene in answer to her frantic phone call. It ends on a comical punch line as Bogart, being led out by the police, stops them and asks if he can get them something, perhaps a glass of milk!

'THAT'S MY MAN' PACKED WITH HEART INTEREST; STRONG MASS APPEAL

Rates ● ● ● generally

Republic
104 minutes
Don Ameche, Catherine McLeod, Roscoe Karns, John Ridgely, Kitty Irish, Joe Frisco, Gregory Marshall, Dorothy Adams, Frankie Darro, Hampton J. Scott. John Miljan, William B. Davidson, Joe Hernandez and Gallant Man, the horse.
Directed by Frank Borzage.

Here is a poignant, moving, human comedy brimming with laughs and tears, heart interest and action. A 100% audience picture with a powerful appeal to women, it tells the familiar, but ever-appealing story of a woman's fight to hold her husband and protect him from his own weaknesses, the worst being his passion for gambling. Deftly tied into the script by Steve Fisher and Bradley King is the tale of a man's love for a gallant race horse, an element that makes it also sure-fire entertainment for the men and the youngsters. All of which means that "That's My Man" is going to run among the leaders in the Boxoffice Stakes in coming months. Frank Borzage's direction is splendid throughout, never letting the sentiment become mawkish. Of the moderately strong cast, Don Ameche, Catherine McLeod, Roscoe Karns, Joe Frisco, Frankie Darro and youthful Gregory Marshall give telling performances. Production quality is lavish. Photography of the race track sequences is unusually effective, among the best ever seen.

EXPLOITATION: Play up the thrilling race track sequences, the eternal triangle situation, the mother's struggle to obtain security for her child, and the human interest angle of a man's love for his horse transcending all other considerations. The name of Frank Borzage, director of "Seventh Heaven," "Bad Girl" and subsequent smash hits, has advertising value. Don't overlook Don Ameche's radio popularity. Base co-op newspaper ads on the idea: "The Snappy Dresser in the Adams Hat—'That's My Man.' "

Accountant Don Ameche quits his job, buys a month-old colt, on the theory any thoroughbred will win, if loved and cared for. Soda counter girl Catherine McLeod, befriended by Don, gives him and the colt shelter in her flat when they can find no accommodations elsewhere, Don and Catherine wed. The colt develops into a great winner, helps build up a fortune—blue chips for Don to gamble away. When Catherine's son, Gregory Marshall, is born, Don is in an all-night poker game; when the child is desperatly ill, Don is losing the bulk of his fortune at cards. The marriage goes on the rocks; Don's luck goes from bad to worse, he retires Gallant Man, disappears. Later Catherine, co-owner, enters the long-retired horse in the Gold Cup. Against overwhelming odds, Gallant Man wins, reunites Don and Catherine.

'THIS HAPPY BREED' POIGNANT, WELL-ACTED NOEL COWARD IMPORTATION

Rates ● ● + or better in class and art spots; n.g. for action houses

Universal-International
110 minutes
Robert Newton, Celia Johnson, John Mills, Stanley Holloway, Eileen Erskine, Kay Walsh. John Blythe, Alison Leggatt, Amy Veness.
Directed by David Lean.

A worthy successor to Noel Coward's "Brief Encounter," this unpretentious yet diverting comedy, enhanced by Technicolor, has the poignancy, if not the scope of his "Cavalcade." Ideally suited to art and class houses, only its leisurely pace and pronounced English accents prevent its recommendation for top billing elsewhere. Sophisticated, adult audiences will respond to its charm; less discerning patrons, while amused by its light comedy vein, will find it lacking in action and suspense. It is poorly suited for action houses. All of the roles, down to the lowliest bit performance, are superbly enacted. The four principals have been seen here before, but seldom to better advantage; supporting players Kay Walsh and Amy Veness, relatively unknown to U. S. audiences, also give notable portrayals. The settings of director David Lean's film are, like its cast, realistic rather than glamorous.

EXPLOITATION: Play up the name of writer-producer Noel Coward, known here for his successful books, plays and films, as well as that of Celia Johnson whose starring role in "Brief Encounter" was hailed by New York critics as one of the year's "ten best." If your patrons liked "Cavalcade," point out the similarity of "This Happy Breed" to that other achievement by Noel Coward, author also of "Blithe Spirit." "Private Lives." "Tonight at 8:30," "Design for Living" and "In Which We Serve."

In 1919 newly-demobilized veteran Robert Newton and his wife, Celia Johnson, move with their three children, Eileen Erskine, Kay Walsh and John Blythe into a suburban cottage, accompanied by Aunt Alison Leggatt and Grandmother Amy Veness. The empty, damp little house gradually takes on the semblance of a home. The son marries, is subsequently killed in an auto accident. In a pathetic effort to allay her frustrated longings for marriage and motherhood, Aunt Alison takes up various "isms," becomes the target of Granny Veness' malicious barbs. Pretty and headstrong Kay, beloved by neighbor Stanley Holloway's son, John Mills, runs off with a married man, is later left stranded on the Riviera. There, the faithful Mills finds and weds her, sires their child. Kay's sister Eileen marries a childhood sweetheart. Following the death of Granny Veness, Aunt Alison finds contentment in a new faith-healing cult. The house—their home for twenty years—is too big for the old folks, now the children are grown up and gone away. The oldsters move to a small flat.

(More Reviews on Page 14)

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Edward M. Fay, veteran New England exhibitor, is to be honored at a Golden Testimonial honoring his 50 years as a showman and leading citizen. Sponsored by the ITO of Rhode Island, the dinner affair will be at Providence's Sheraton-Biltmore, April 21, and will be attended by top industry, civic and state figures.



Herbert J. Yates, Sr. (left), Republic president, in a lively discussion with Republic star William Elliott (center) and ass't general sales manager Edward L. Walton at the company recent regional sales confab in New York.



Ben Kalmenson, Warner sales chief, announced a 13-week company sales drive for April 27-July 26 to celebrate the wind-up of the 20th year of talking pictures. Canadian exchanges, prevented by wartime restrictions from participation previously, again will be part of the competition this year.

JUSTICE REED SIGNS STAY ORDER OVER GOVERNMENT OBJECTIONS

Stay orders deferring most of the major provisions of the decree handed down by the Statutory Court in the industry anti-trust case was signed last week by Supreme Court Justice Stanley Reed. The orders were presented to Justice Reed by seven of the major defendants, with 20th Century-Fox and its subsidiary National Theatres filing a separate document which requested a stay in only the competitive bidding provisions and the termination of arbitration. The company is bound by all other orders of the decree, which became effective April 1.

Withheld from execution until the U. S. Supreme Court makes a ruling on appeals, possibly in a year or so, were all the provisions dealing with trade practices, except the ban on franchises. In his order, Justice Reed also stipulated that the stays will be terminated on May 20 if any defendant has failed to file his appeal from the Federal Court decision by that date.

D of J Objects

The signature of the Supreme Court justice was penned despite protest by the Department of Justice to postponement of any of the decree's provisions with the exception of blockbooking, competitive bidding and arbitrary refusal to grant an exhibitor license or run, as outlined in the decree. Government objections to the stay requests were based on belief that exhibitors should be entitled to receive at once the "limited" relief offered by the decree. Government counsel Robert L. Wright pointed to the fact that Section V would restore the old consent decree and that pooling provisions of the Statutory decree, which were not included in the stay request, are incompatible with the old consent decree.

The indication that a stay order would be granted the eight defendants was first made apparent when Justice Reed on March 28 told the companies that he would sign their requests for postponement of the indicated decree provisions if they could get together on a joint order applicable to all. Further, that the order should be submitted to the Department of Justice for comment before being presented to him. After several disagreements, the defendants finally settled on the order asking stays on all provisions except franchises, dissolution of pools and the ban on theatre acquisitions. Sole dissenter was 20th-Fox, which turned in a separate order, asking deferment of only the competitive bidding and arbitration sections. Wright's comments on the orders were delayed by his illness until early last week. His objections, however, seemed to have no effect on Justice Reed, who signed the order a day later.

Industry Wide Open

The status of the industry today permits the seven defendants to stipulate minimum admission prices, maintain clearance agreements, make formula deals, condition the sale of one film on that of another, arbitrarily refuse to license a film to an exhibitor on a selected run, dispense with placing the burden of proving the legality of clearance on the distributor and other practices found to be in violation of the anti-trust laws by the Statutory Court. 20th-Fox, however, is bound by these provisions. In other words, the industry was back, virtually, to the wide open status it enjoyed in 1938 when the anti-trust suit was filed originally.

Any competitive bidding arrangement will be on a voluntary basis, pending the Supreme Court decision. It was indicated that those companies which have conducted experimental bidding in selected areas — M-G-M, 20th-Fox and RKO, will continue to test this method wherever requested. Several other companies have indicated their willingness to institute the controversial sales method in competitive situations if requested by exhibitors.

• • •

MYERS, LEVY RAP ASCAP BOOST

Ascap's attempt to increase the music tax on motion picture theatre seats will result in legislation that may bar association from functioning in several states, it was prophesized by A. F. Myers, board chairman and general counsel of Allied States, as he voiced strong opposition on behalf of independent exhibitors to the proposed increase. The Ascap proposal was blasted also by Herman M. Levy, general counsel for MPTOA.

Myers warned, "Ascap is making a mistake in demanding an increase in royalties. In the short pull there is very little we can do, but in the long pull it would be a disastrous move for Ascap." He pointed out that the Indiana legislature has recently passed a bill to bar Ascap from the state, which was later vetoed by the governor. However, it was an omen of what the Society could expect if it pursued its arbitrary tactics.

Levy pointed to higher theatre operating costs with prospect of revenue loss, whereas Ascap faces neither of these problems, he said. Pointing to the "nearly $1,500,000 assessed from theatres annually for music inseparable from the film for which exhibitors pay high rentals," Levy said the only excuse for higher music taxes advanced by Ascap was that the tax was set during the depression. "There has been no attempt to justify a higher tax because of necessity or increased operating costs," he added, and promised that MPTOA would fight an increase "with every means available to us."

• • •

PARAMOUNT HITS RECORD PROFIT

Paramount's net profit for 1946 estimated at $44,040,000 after all charges and provision for taxes was an all-time high not only for the company, but a record figure for any motion picture company. The estimated earnings for the 53 weeks ended Jan. 4, 1947, released last week, compared to the 1945 net of $17,952,432, after charges, and taxes.

(Continued on Page 20)

'JEWELS OF BRANDENBURG' ENGROSSING CROOK MELODRAMA

Rates ● ● as dualler generally

20th-Century Fox
65 minutes
Richard Travis, Micheline Cheirel, Leonard Strong, Carol Thurston, Lewis Russell.
Directed by Eugene Forde.

Though not blessed with any names of marquee value, "Jewels of Brandenburg" is fortified with a swiftly paced scenario which provides suspense and realism throughout, and a cast which accredits itself nobly. The story concerns a fabulous collection of world-famous jewels and the effort of an American agent to retrieve them from a gang of international jewel thieves. Locale of the film is Lisbon which adds color to the intrigues involved. Direction is sure and steady, and except in a few minor instances, the plot never wavers. The lack of known names will force this into the secondary spot on dual bills, but it will please audiences.

EXPLOITATION: Impetus to the exploitation campaigns can be furnished by tie-ups with jewelry establishments, dress and specialty shops. Stress the historic background of the Brandenburg collection, once owned by Queen Marie Antoinette. Play up the duel of American agent versus ruthless foreign jewel swindlers.

Ex-undercover agent Richard Travis is commissioned by the State Department to return to service to recover the priceless Brandenburg jewel collection, stolen by European thieves and reported to be in Lisbon. Travis returns to Portugal and re-assumes his war time role of piano player in the cafe of Leonard Strong, international crook and chief suspect. Travis ascertains that Strong has the collection and proceeds to recoup them with a series of strategems that include dropping a high-priced gem in a coffee cup and making love to the kingpin's wife. The latter proves the gang's undoing, because the lustful wife steals the jewels from the gang leader and discloses their whereabouts to the agent just before she is shot in a gunfire exchange. The hectic climax occurs in the cafe wine cellar where all the prinicpals are involved in a shooting fray which spells finis for the gang and a successful case for the American agent.

'THE GHOST GOES WILD' WILL GET LAUGHS FROM MASS AUDIENCES

Rates ● ● as second feature generally

Republic
66 minutes
James Ellison, Anne Gwynne, Edward Everett Horton, Ruth Donnelly, Stephanie Bachelor, Grant Withers, Lloyd Corrigan.
Directed by George Blair.

This definitely is not for sophisticated audiences, but less discriminating comedy fans, and the youngsters, particularly, should get plenty of laughs out of this Republic programmer. The idea of real people imitating ghosts and then finding themselves confronted by a real spirit in a climactic courtroom sequence, is amusing enough to provoke anything from titters to guffaws. The proceedings are abetted greatly by the presence of a good cast of comedy players, including Edward Everett Horton, Ruth Donnelly and James Ellison. While George Blair's direction follows the familiar paths of all ghost comedies, he has contrived to keep the events moving at a lively clip.

Artist James Ellison, engaged to Anne Gwynne, caricatures her aunt, Ruth Donnelly, for a magazine cover. She sues him and the publisher for a half-million. Anne stands by James until she finds him embracing predatory, pretty Stephanie Bachelor. Stephanie's husband, Grant Withers, aware of his wife's crush on James, goes gunning for him. A convenient accident makes people think James has died in a fire. He seizes the opportunity to appear as a ghost in order to frighten the aunt into dropping her suit. The real ghost of Ruth's late husband, Lloyd Corrigan, appears and, by tipping James off to a few secrets about Ruth and Grant, enables him to bring them both to heel.

'FUN ON A WEEKEND' WHIMSICAL BRACKEN FARCE HAS MOMENTS OF HILARITY

Rates ● ● + as supporting feature; weak for action spots

United Artists
93 minutes
Eddie Bracken, Priscilla Lane, Tom Conway, Allen Jenkins, Arthur Treacher, Clarence Kolb, Alma Kruger, Russell Hicks.
Directed by Andrew Stone.

Judging by the reception accorded it by a representative audience at its preview in a naborhood theatre, "Fun On A Weekend" should satisfy all but the most discerning customers and action fans. Despite its synthetic plot and comic-strip characterizations this lightweight situation comedy, written, directed and produced by Andrew Stone, is laden with laughs, and, in one sequence where Fritz Feld performs a piano concerto under overwhelming and hilarious difficulties, is packed with guffaws. Co-stars Bracken and Lane are supported by a cast above average in popularity and ability. Production quality is good.

EXPLOITATION: Go after Bracken's film and radio fans, legion among the juveniles. Co-op newspaper ads may be based on the idea: "For 'Fun on a Weekend' Buy Your Sports Clothes at Blank's" Stress the film's theme: "If You've Enough Brass, You'll Strike Gold."

On a Florida beach Eddie Bracken meets Priscilla Lane. Broke and hungry, they pool their funds, buy one cup of coffee and two donuts at Allen Jenkins' lunchwagon. On the theory that if you've enough brass you'll strike gold, Eddie and Priscilla pawn their nondescript clothes for smart bathing garb, boldly enter Arthur Treacher's realty office, introduce themselves as Mr. and Mrs Peterson Price Porterhouse III, of the Wall St. firm of the same name. Told they're looking for a large estate, Treacher personally conducts them over several fabulous homes, enabling them to make contacts with the owners and their socially and financially prominent friends. Rich local playboy Tom Conway goes on the make for Priscilla, while the resort's big business tycoons try to promote financial deals with Eddie. The couple promote swank wardrobes and accommodations on credit, neatly side-stepping disaster at every turn. Complications ensue but at end, Priscilla weds Eddie and with him enters a partnership with Jenkins; the project, financed by the local bank head, catapults Jenkin's humble eatery into the four-star bracket.

(More Reviews on Page 17)

RE-ISSUES

Reviewed April 5, 1941

'THE SEA WOLF'

Original Rating ● ● ● generally; better in action houses.
Warner Bros.
Edward G. Robinson, Ida Lupino, John Garfield, Alexander Knox, Barry Fitzgerald, Gene Lockhart.
Thrilling and exciting ..Cast plus the enthusiastic word of mouth advertising make it good boxoffice for all locations. A natural fo raction spots. **(Re-release, April 26, 1947)**

Reviewed August 10, 1940

'THE SEA HAWK'

Original Rating ● ● ● on name value
Warner Bros.
Errol Flynn, Brenda Marshall, Claude Rains, Donald Crisp, Flora Robson Alan Hale.
Uninspired, routine opus...Action seenes poor imitation of those in silent version. Box office returns should be above-average for deluxe matinee and family nabe trade thanks to the spectacle of dead-pan Flynn in tights! **(Re-release, April 26, 1947)**

Reviewed June 4, 1938

'ALEXANDER'S RAGTIME BAND'

Original Rating ● ● ● ●
20th Century-Fox
Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley.
A smash hit! Grand and thrilling musical cavalcade—a picture of limitless boxoffice appeal. Returns should be far above average. Magnificent musical secre. **(Re-release, April, 1947)**

Reviewed September 21, 1940

'KIT CARSON'

Original Rating ● ● + in action spots only; less elsewhere
PRC (formerly United Artists — Edward Small)
Jon Hall, Lynn Bari, Dana Andrews
Photography is magnificent and cowboy-indian battles humdingers. When "Kit Carson" reverts to story telling and histrionic talents it is far below what one expects from a major production. Action houses should have no problem getting above average grosses but better class houses will find it suitable only for dual billing.

Reviewed November 19, 1938

'THE GREAT WALTZ'

Original Rating ● ● ● for class houses only; weak for action houses
Metro-Goldwyn-Mayer
Luise Rainer, Fernand Gravet, Miliza Korjus, Hugh Herbert, Lionel Atwill.
Immortal Strauss music itself is lovely and beautifully recorded, photography magnificent, the production dazzling. But offsetting these virtues is the poorest excuse for a story. Deluxe first-runs and arty spots will get good returns. Elsewhere, grosses will be only fair. Very weak for action houses. **(Re-release, May, 1947)**

"GREAT EXPECTATIONS"



A fine boxoffice motion picture

has been booked

into the Radio City Music Hall

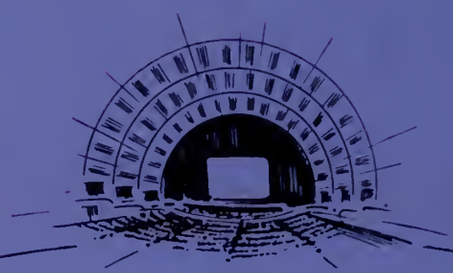
. *No finer recommendation could be given to this motion picture*

START EXPECTING

BEYOND-EXPECTATIONS BUSINESS

FOR

"GREAT EXPECTATIONS"



J. ARTHUR RANK *presents*

JOHN MILLS *and* VALERIE HOBSON

in

"GREAT EXPECTATIONS"

by Charles Dickens

with Bernard Mills · Francis L. Sullivan

and introducing

Anthony Wager · Jean Simmons

Directed by DAVID LEAN · *Produced by* RONALD NEAME

Executive-Producer ANTHONY HAVELOCK-ALLAN

A CINEGUILD PRODUCTION

A UNIVERSAL-INTERNATIONAL RELEASE

Universal International

PRINTED IN U S A.

'VIOLENCE' SUPERIOR TOPICAL MELODRAMA WITH LOTS OF SUSPENSE

Rates ● ● ◕ as dualler in naborhood and action spots

Monogram
72 minutes
Nancy Coleman, Michael O'Shea, Emory Parnell, Sheldon Leonard, Peter Whitney.
Forester.
Directed by Jack Bernhard.

Monogram rushed to complete this picture to capitalize on its great topical value of being based on the recent expose of Georgia's fascistic "Columbians." The result is a surprisingly good little melodrama, crammed with exploitation angles for the enterprising showman. It has pace, action and suspense, and under the hand of producer-director Jack Bernhard, a well-chosen cast turns in convincing performances. The tight, workmanlike screenplay by Stanley Rubin and Lewis Lantz combines enough of the factual newspaper story about the Columbians with fiction to make the 72-minute running time thoroughly engrossing. Box-office returns will depend to a great extent on the showmanship put behind "Violence" and it figures to bring handsome returns in action houses.

EXPLOITATION: Get the newspaper stories of the Columbians' expose and blow them up. Copy should stress the danger of war veterans falling into the clutches of demagogues and subversive groups. Circularize veterans organizations, invite them to attend in uniform. Play up the title big.

To expose United Defenders, news photographer Nancy Coleman works as secretary to leader Emory Parnell. Her undercover assignment finished, she goes to Chicago to turn over her negatives to editor Pierre Watkin. An accident en route gives her amnesia. FBI agent Michael O'Shea takes her back to Los Angeles, joins the fascist group, learns Parnell and his aides, Sheldon Leonard and Peter Whitney, have murdered a dissident member. Suspicious of O'Shea, Nancy reports him to Parnell and his aides who torture him. Jealous of O'Shea, Leonard knocks Nancy down. Her memory restored by the blow, she seeks to extricate O'Shea. Both are captured, face death. At end, they escape, aid in the capture or killing of the fascists and their wealthy, undercover backer, Billy Green.

'SAN DEMETRIO, LONDON' BRITISH FILM LACKS NAMES, TIMELINESS

Rates ● ● — as second feature generally; more in arty houses

20th Century-Fox
76 minutes
Walter Fitzgerald, Arthur Young, Ralph Michael, Neville Mapp, Barry Letts, Michael Allen, Frederick Piper, Herbert Cameron, John Owers, Gordon Jackson, Robert Beatty.
Directed by Charles Frend.

This interesting and suspenseful account of a tanker crew's heroic and factual exploits during the late war has two major handicaps: its variety of British accents are for the most part unintelligible to American audiences, and it arrives years too late to have topical value. Handicapped further by an all-male cast of unknowns, its drawing power will be negligible. If heavily exploited, this might get fairly good grosses in transient ballyhoo or arty houses; elsewhere it will have to be relegated to the supporting slot on dual bills. Under Charles Frend's direction the cast performs with characteristic English restraint; all portrayals, however, are convincing and realistic. Photography is of a high order, heightening the film's dramatic impact.

EXPLOITATION: Feature the fact the film portrays factually one of the strangest, bravest and most improbable adventures in the history of the sea. A skeleton, starving crew sail and bring across the North Atlantic a blazing oil tanker—sans bridge, charts, wireless, steering gear.

Hopelessly outgunned, the SS Jervis Bay comes to grips with the dreadnaught Von Scheer, sinks with her guns still blazing. Her sacrifice enables the convoy to scatter and run for safety. Shells from the raider his SS San Demetrio, set ablaze her 12,000-ton cargo of high octane gas. The crew takes to the boats; two of them are picked up, the third is buffeted by wintry gales. Days later, the lifeboat's crew sights a burning ship, rows near and discovers it's the San Demetrio, miraculously still afloat. They reboard the white-hot decks, finally vanquish the flames. The still smouldering hulk has no bridge, no charts, no radio, no steering gear, and no food to speak of. Chief engineer Walter Fitzgerald coaxes his engines back to life, every man works at his task like ten. At long last the tanker makes port, the fifteen heroic survivors rewarded by an equal share of the salvage money.

OUTSTANDING INDUSTRY EVENT!

ASSOCIATED MOTION PICTURE ADVERTISERS

30th ANNIVERSARY DINNER-DANCE

HOTEL ASTOR — MAIN BALLROOM

WEDNESDAY, APRIL 23 — 7 P. M. SHARP

This gala affair will honor the Presidents of our industry, who will be present for the occasion, as well as celebrated Hollywood personalities.

ADMISSION.....TEN DOLLARS PER PERSON

(For Tickets Write or Phone Harry McWilliams, Columbia Pictures, 729 Seventh Ave., New York 19 — CIrcle 5-5000)

RUTGERS NEILSON, PRESIDENT, WILL PRESIDE

HOWARD DIETZ, MEMBER, GUEST EMCEE

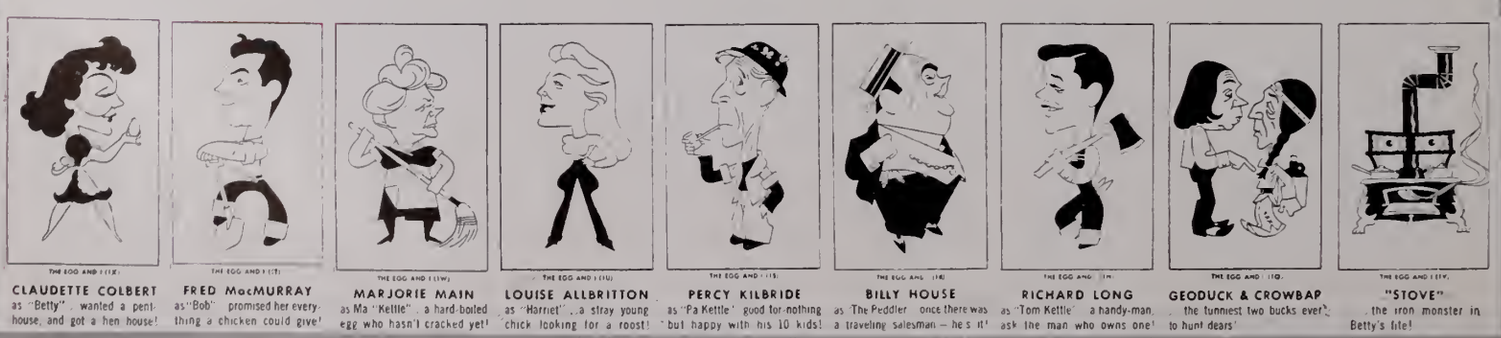


"THE EGG AND I"

Some twenty-odd million people have read Betty MacDonald's delightful best-seller. Spurred on by the hit-'em-from-every-angle exploitation campaign being put on by Universal-International, the movie version figures to be seen by quite a few millions more.

Nor will they be disappointed, for producer-writers Chester Erskine (he also directed) and Fred F. Finklehoffe have captured to a thoroughly-satisfying degree the charm and humor in this story of a city-bred girl who is plunged by her equally-city-bred bridegroom into the primitive life of a chicken rancher.

As played by Claudette Colbert (above), Fred MacMurray and a shrewdly selected supporting cast, the proceedings are great fun.



CLAUDETTE COLBERT as "Betty" . . wanted a penthouse, and got a hen house!

FRED MacMURRAY as "Bob" . . promised her everything a chicken could give!

MARJORIE MAIN as Ma "Kettle" . . a hard-boiled egg who hasn't cracked yet!

LOUISE ALLBRITTON as "Harriet" . . a stray young chick looking for a roost!

PERCY KILBRIDE as "Pa Kettle" . . good for-nothing but happy with his 10 kids!

BILLY HOUSE as The Peddler . . once there was a traveling salesman — he's it!

RICHARD LONG as "Tom Kettle" . . a handy-man. . . ask the man who owns one!

GEODUCK & CROWBAR . . . the funniest two bucks ever . . . to hunt dears!

"STOVE" . . . the iron monster in Betty's life!

U-I Gives "The Egg and I" Terrific Campaign!

HISTORY OF A SELLING JOB

THE campaign to promote "The Egg And I" started way back in July, 1946, a full nine months before the premiere engagement of this Universal-International laugh-hit was to be set. The picture has been accorded one of the most thorough and extensive ballyhoos of recent seasons, certainly tops for any previous Universal release.

Last July, the drive was kicked off with a luncheon tendered authoress Betty MacDonald by the Governor of the State of Washington to mark the sale of the one-millionth copy of the book. Since then, a veritable multitude of publicity and exploitation stunts have been poured on the press and the public to make them conscious of "The Egg and I" in their every waking moment.

Life Magazine has given the book and the movie two picture-stories. The national press services, the columnists and countless local newspapers have devoted reams of copy to it. It has gotten both barrels on the other networks.

So, Mr. Showman, you have the benefit of a terrific pre-release selling job on "The Egg and I." For this you can thank John Joseph, Maurice Bergman, Hank Linet, Al Horwits and the other U-I box-officers, who worked tirelessly these past nine months to whet the public's appetite for this delightful and funny film.

But, they have gone further and have placed at your disposal the advertising-publicity-exploitation ammunition with which you can keep on firing until you see the whites of your customers' eyes at your box-office.

They have turned out a press book that's a gem, crammed from cover to cover with practical, attention-getting, eye-tugging copy, material and stunts. Dig into that press book and carry on the campaign that will make this picture one of your happy box-office treats.

TO PLAY MUSIC HALL

Indicative of the picture's merit is its booking into New York's famous Radio City Music Hall. It will open late this month or early in May, following 20th-Fox's "Late George Apley."

In the meantime, key-city engagements have taken place in Detroit, Cincinnati, Louisville, Kansas City and Los Angeles.

In Philadelphia, "The Egg and I" is set for a two-theatre first-run in William Goldman's Goldman and Karlton Theatres, the only dual engagement of a picture (with the exception of "Best Years of Our Lives") in that city's recent history.

CARTOON TRAILER



One of the most unique and effective ideas of the entire campaign is the special animated cartoon teaser trailer—the first of its kind ever produced for a live-action film. Produced by Walter Lantz, it runs three minutes and is absolutely FREE to exhibitors.

The cartoon features Romeo Rooster and Henrietta Hen, who become the happy parents of an egg...and a book. The teaser cartoon is to be run in advance of the regular trailer. Local Universal Exchanges handle orders for this.



RADIO PLUGS

An amazing amount of radio time has been utilized to sell "The Egg and I." Plugs and promotions have gone out over a full array of coast-to-coast programs.

Last January, Hedda Hopper's "This Is Hollywood" show broadcast a dramatization of the book, with Claudette Colbert and Fred MacMurray playing their screen roles. Songstress Dinah Shore has featured the title song on her program, as have Erskine Johnson and other bandleaders.

Other radio pluggers have ranged from Walter Winchell to the "Quiz Kids."

EXPLOITATION



There are four pages packed with close to 100 "eggsploitation" stunts presented in the press sheet. The ideas are all attention-getters. Select the one or two that strike your fancy and work them up.

The stunt you see here calls for a tent to be pitched on a busy thoroughfare (a vacant lot or even store window will do), with a man sitting and watching a hen. Have volunteers take shifts and promote a prize or prizes to be awarded to the one who is on duty when the hen lays her egg.

Among the wealth of ideas is the grocery store tieup for an eggs-in-basket window display. How Many Eggs Are In the Basket? Tickets to the winners, Or, you might prefer the Incubator stunt.



Several of the newspaper ads are reproduced above. They stress the comedy angles and the book's amusing characters. The latter point should be mentioned in all copy, because everyone who reads the novel will be interested in seeing how these odd and laugh-provoking supporting characters are developed in the film.

NEWS DIGEST

(Continued from Page 13)



Arthur B. Krim, Eagle-Lion president, back from conferences with J. Arthur Rank in England, revealed an exchange agreement.



Nine appointments were announced last fortnight by William F. Rodgers, M-G-M sales head: First row, l. to r., Samuel J. Gardner, assistant West Coast sales manager; Jerome Adams, Washington branch mgr.; Jack Goldberg, Albany branch mgr.; second row, Jacques C. Reville, Charlotte branch mgr.; Sam Davis, Seattle br. mgr.; Benn H. Rosenwald, Boston br. mgr.; third row, Thomas A. Aspell, Jr., Los Angeles branch mgr.; Chas. D. Lyne, Oklahoma City br. mgr. and Mike Simons, ass't to H. M. Richey, promotion and public relations chief.



Claude Lee (center) Paramount's director of public relations, with six winners of the company's British quota sales drive.



Connoisseurs examining a new Enterprise property are, l. to r., Harry Sherman, Barbara Stanwyck, Charles Einfeld, David Lewis and Robert Taylor.

The 1946 figure includes $4,840,000 representing Paramount's interest in undistributed earnings for the year of theatre affiliates. This compares with $2,527,000 of undistributed earnings of partially owned subsidiaries in 1945.

Earnings for the 14-weeks ended Jan. 4 are estimated at $10,163,000, compared with $4,111,000 for the corresponding 1945 quarter. The profit for the last 1946 quarter was equal to $1.37 per share on outstanding common stock, compared with 55c per share for the comparable 1945 quarter. For the year, 1946, the earnings were equal to $5.92 per share; for 1945, $2.39 per share.

* * *

RODGERS PLEDGES FAIR DECREE PRACTICE

"Under no circumstances will we tolerate the turning of the decree to self-advantage," was the statement made by William F. Rodgers, M-G-M vice-president and general sales manager at a luncheon for company executives and trade press representatives.

Referring to the future sales policy by M-G-M under decree provisions, or whatever provisions are in effect at the time the division, district and branch managers meet in New York on April 28, Rodgers stressed the fact his men in the field have been instructed that it is the company's responsibility "to administer the rules as outlined if, as and when they are final, in the same fair friendly manner that has featured our business contacts in the past."

Rodgers revealed that Metro has sold by competitive bidding in about 50 situations in all parts of the country on an experimental basis and that M-G-M will sell on that basis everywhere that exhibitors request it now in competitive situations. He reported that the experiments were "satisfactory," returning approximately the same dollar value to the company as formerly, but added that this might vary if bidding is extended to all competitive situations by every company.

* * *

YATES SEES BIGGEST REPUBLIC YEAR

Republic is set for its biggest year, according to Herbert J. Yates, Sr., company president, pointing to two important innovations as evidence. He stressed the inking of a deal with Charles Feldman which brings Lewis Milestone, Orson Welles, Robert Mitchum and Ben Hecht to the Republic lot, as John Steinbeck's "The Red Pony" in Technicolor marks the initial production on the big-time pact. He also laid emphasis on the company's new Trucolor process, pointing to enthusiastic exhibitor reaction as proof that the industry would go all-out for color as soon as laboratories are in a position to meet the demand.

Yates spoke before the company's two-day regional meeting convened by James R. Grainger, vice-president in charge of sales and distribution, in New York, April 1-2, following his address to stockholders at the company's annual board meeting a day earlier at the home offices. He presided at the meeting at which the current slate of officers was re-elected and five members of the board were elected: Walter L. Titus, Jr., and Arthur J. Miller, re-elected; Samuel Becker, Harry F. Goetz, and Harry C. Mills.

A thorough analysis of the "B" picture and its current market was a highlight of the regional meetings, with increased costs making such production a major problem. A decision was scheduled to be made after the last two regionals, held in Chicago last week and Los Angeles the week of April 14th, whether to eliminate "B" product or to restrict it.

Another highlight of the New York meeting was the presentation of baseball's Babe Ruth to the delegates, by Grainger who confirmed that Republic was closing negotiations for the picture rights to the story of the American idol's life.

* * *

20th, PARAMOUNT INT'L IN 16MM DEAL

A new 16mm distributing corporation, owned jointly by Twentieth Century-Fox International and Paramount International, was announced last week by Emanuel D. Silverstone, home office representative for 20th-International, who will also be president of the new organization. Each corporation will own 50% of the stock.

The new corporation, said Silverstone, will distribute substandard width films in those parts of foreign countries, which because of lack of equipment and facilities, are not now reached by standard product. It will have foreign distribution rights, except in Canada, to 16mm versions of both 20th-Fox and Paramount films, marking the first time that these companies' films of substandard gauge have been distributed in foreign countries. Also slated for distribution will be a series of educational shorts called "The World Today," currently being produced by Boris Vermont at Movietone News.

Daniel Frankel, vice-president of Four Continent Films, is resigning that post to become general manager of the new set-up. It was announced that the corporate name for the new organization will be revealed shortly.

(Continued on Page 29)



Republic's regional sales meeting at New York's Athletic Club was the occasion for this gathering of company sales executives, district and branch managers. Seated, fifth from left, is H. J. Yates, president, and on his right, James R. Grainger, general sales manager.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

4 Minor League Features on Lot

FOUR new porductions are lensing here currently, all minor league stuff. They are: "Sweet Genevieve" (Jean Porter-James Lydon), "Blondie In the Dough" (Penny Singleton-Arthur Lake), "Destiny" (John Beal-Trudy Marshall) and the "Son of Rusty" (Ted Donaldson-Ann Doran).

Charles Vidor, Columbia's stormy petrel director, pulled off the "Man from Colorado" directorial stint a few weeks ago, shuttled back from Palm Springs vacationing to take over the assignment on "The Gallant Blade." At least he'll take over the assignment until the powers-that-be decide he would shuttle again.

Another legal entanglement faced Columbia as the Shubert's suit for $500,000 for alleged misappropriation of the Winter Garden name in "The Jolson Story" entered its second phase. Now before the New York Supreme Court, Columbia lawyers tag the suit "fantastic and ridiculous," offering evidence that other film companies used Winter Garden in sequences in previous films with no dire results (or suits).

SMALL TO MAKE TWO

Edward Small is set with this company for the production of two literary classics, Alexandre Dumas' "D'Artagan," and Robert Louis Stevenson's "The Black Arrow." First slated to roll the middle of May.....Cornel Wilde returns to the studio which built him in "A Song To Remember" for the romantic comedy, "I Found A Dream." He'll co-star with Ginger Rogers, who will be doing her first stint on this lot.

Frank MacDonald, director, who has solidly scored at Republic. has shifted to this filmery to take over reins on "Bulldog Drummond Strikes Back," second in studio's revived Drummond series....."Assigned to Treasury" (Powell-Hasso) is still shooting in Havana. Location material brought in from China to strengthen authenticity of narcotic thriller.



EAGLE-LION

Foy Predicts Dip In Stars' Pay

BRYAN FOY, Eagle-Lion production chief, predicts the time is close at hand when there will come a sweeping revision—mostly downward—in the salaries of screen players. Producers finally are awakening to the realization that too many stars are still riding high, financially, on names that no longer carry box-office, Foy claimed.

"The agents are to blame for a situation that is keeping many a thespian idle simply because they will not bring themselves around to telling their people the simple facts of professional life," said Foy. "Because Jane Doe or Joe Doakes reached the $100,000-per-picture bracket five years ago, because their monickers listed in the title credits helped sell tickets, does not mean that they are still sufficiently potent as 'favorites' to carry a costly feature to success."

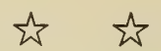
Foy repeated his recently-expressed determination to build his own play roster as a means of bringing talent outlays down to what he calls a "sane" basis.

SEEKS NEW FACES

"We will sign new faces, gradually build them into boxoffice names, and let some of the present-day $100,000 crowd sit back and watch the parade that sooner or later will completely pass them by," he continued.

While there are some players, Foy pointed out, who are worth their weight in gold because their names on marquees insure a return of the producer's investment, "there are too many who only think they are that good," he concluded.

Frank Launder, who produces, directs and writes for Individual Pictures in J. Arthur Rank organization, visited Eagle-Lion and conferred on E-L releases of British productions. Eagle-Lion only recently premiered one of Launder's productions, "The Adventuress," starring Deborah Kerr.



M-G-M

No Recession Talk, Says Rodgers

A GENERAL SHUFFLING of the M-G-M sales force was followed by a national conference of sales, district and branch managers in New York. Distribution chief William F. Rodgers announcing experimental competitive bidding in about 50 situations, said:

"As far as we know those involved have been satisfied and as a general rule, engagements have been satisfactory. It is still too early to predict what the net results will be, but it is doubtful if the amount of money involved in engagements to date differs much from what we generally received out of the situations in dollars and cents."

Rodgers warned against recession talk, and recommended better theater housekeeping and merchandising for drawing public in and keeping wolf away.

"It will require intelligent advertising to make the public realize that, for a low cost, they are being brought the best products of the greatest writers and artists of the world," he said. "Once we establish in the public mind confidence that the merchandise we have to offer is the greatest dollar value they can buy, we will not need to worry about empty seats."

25 RELEASES IN '47

Metro will release approximately 25 features this year, according to Rodgers, who listed "Cynthie" (James Craig-Lucille Bremer), "The Missouri Story" (Jan Johnson-Janet Leigh), "Living In a Big Way" (Gene Kelly-Marie McDonald), "Fiesta" (Esther Williams-John Carroll), "Song of Love" (Katherine Hepburn-Paul Henried), "A Woman of My Own" (Greer Garson-Richard Hart), "This Time for Keeps" (Esther Williams-Lauretz Melchior), "The Birds and The Bees" (Jeanette MacDonald-Jose Iturbi), for release before end of fall. Possible release scheduled for "The Hucksters"(Clark Gable-Deborah Kerr) and "Green Dolphin Street" (Lana Turner-Van Heflin).

Two new features and one reissue will be released during May. "High Barbaree" and "Undercover Maisie" are the new ones; "The Great Waltz," the oldie.

No new production on this lot but "Good News" (Technicolor) —(June Allyson-Peter Lawford) and "The Pirate" (Judy Garland-Gene Kelly)—Technicolor are still shooting.



MONOGRAM

4 Features Rolling

THE MONOGRAM lot is busy with one new starter, "The Hunted" (Belita-Preston Foster), an AA picture, and three others continuing in production: "Kilroy Was Here" (Jackie Cooper-Jackie Coogan), "High Tide" (Lee Tracy-Don Castle) and "Song of Wasteland" (Jimmy Wakely-Lee (Lasses) White).

With "Gun Crazy" scheduled to go before the cameras in late April, the program of six million dollar features for Allied Artists Productions is nearly completed.

Adela Rogers St. John, one of the screen's topnotch writers, has been borrowed from MGM by Allied Artists to do the screenplay of "Smart Woman," which will star Contance Bennett, Brian Aherne and Barry Sullivan. She reports to the studio this week.

Nearly two years have passed since local censors refused to allow the exhibition of "Dillinger" in Chicago. Last week, first showings there were set at the Oriental and Biograph theaters for

STUDIO SIZE-UPS

May 29. The Biograph was the house that Dillinger came out of when he was shot down by FBI agents.....Roddy McDowall's first vehicle for this outfit will be "Return To Yesteryear"..... AA's "Tragic Symphony" will be previewed this month, now that scoring has been completed by Los Angeles Philharmonic orchestra under the baton of Nat W. Finston.

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PARAMOUNT

Only 1 Feature Shooting

THE LOT IS QUIET except for "The Big Clock" (Ray Milland-Maureen O'Sullivan) now nearing completion. Several big ones are scheduled to roll in the next fortnight, however.

Concentration on novels has been the order this year at Paramount. Of 15 screenplays scheduled to be lensed soon, eight are from novels, five from screen originals and three from plays.

Novels forming the basis of screenplays include the following:

"Whispering Smith" is Alan Ladd's first Technicolor film laid in the outdoors. "So Evil My Love," from Joseph Shearing's "For Her to See," will be produced in England, starring Ray Milland, Ann Todd and Geraldine Fitzgerald. Hal Wallis, producer, is already in England readying production.

"My Own True Love," from Yonada Foleds' "Make You a Fine Wife," will be filmed with Phyllis Calvert in starring role. Alan Ladd is set for "The Great Gatsby," one of F. Scott Fitzgerald's best novels. Bing Crosby will do an adaption of Mark Twain's classic, "A Connecticut Yankee," with Rodgers and Hart music from the Broadway show of the same name. "Web of Days," a first novel by Edna Lee, will star Paulette Goddard.

Other novels being transformed into screenplays are: "The Sealed Verdict," Lionel Shapiro's first novel, and "Jed Baline's Woman" by Evelyn Wells.

TWO ORIGINALS FOR HOPE

Originals in preparation include the Bob Hope comedy, "Paleface," Alan Ladd starrer; "Comeback," a prize-fight yarn; "Caliph of Bagdad," starring Hope; "The Long Grey Line," by William Wister Haines, and Cecil B. DeMille's "Samson and Delilah."

Plays include Elmer Rice's "Dream Girl," Broadway hit, and "Sainted Sisters." Both are vehicles for Betty Hutton, the latter to co-star Sterling Hayden.

Novel press introduction was given Hal Wallis newcomer Wendell Corey, player in "Desert Fury" and "I Walk Alone." Rave preview notices on the boy gave Wallis idea of holding press party and introducing him via two reeler made from action clips from the two films. Result: several magazine stories, columns of columns.

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PRC

Marathon to Produce Four

THREE NEW PICTURES went before the lenses last week, one a western, "Pioneer Justice" (Jack LaRue-Jennifer Holt), one Gashouse Kids comedy, "Gashouse Kids Go West," and a mystery-drama, "Bury Me Dead" (Cathy O'Donnell).

"Killer at Large" is the final title set for what was known as "Gangway for Murder." Robert Lowery tops the cast.

Arthur Mayer and Harry Brandt are heading new Marathon Productions company with four pictures set to release through Producers Releasing Corporation, according to Harry H. Thomas, PRC president. Since Brandt and Mayer cannot devote time to production, they are putting four men, all under thirty, in charge in Hollywood. Frank Satenstein, former Brodaway producer, will head production, Pete Mayer handles directorial chores, Max Wilk will be in charge of the story department and Robert Joseph will be Associate Producer for the company.

REPUBLIC

Yates Aiming Up

RESULTS OF THE RECENT SALES MEET in New York are having repercussions at this studio, with Herbert J. Yates returning with a firm hand on new policy.

The company head is convinced that Republic has its big chance to step into the ranks of the production leaders and is determined to capitalize it.

However, Yates told his sales force in Chicago last week that the company will continue to make B pictures and would, as a matter of fact, produce more features next season than this.

Already in effect is the turning of the specials over to independent units such as Charles K. Feldman Group Productions and the Frank Borzage outfit. Studio staff will concentrate on less expensive features, hypoing both modest budget films and Westerns. More careful, long-range planning and thoughtful scrutiny of stories, producers, directors and players is slated here.

Casting of stellar personalities continues to be the news from Republic, which recently concluded releasing negotiations for Feldman productions. Myrna Loy (her latest, "The Best Years of Our Lives) and Robert Mitchum (solid hit in "Pursued") co-star in John Steinbeck's "The Red Pony," now readying for May 15th shooting date. Lewis Milestone directs, shuttling between Republic with a probable one-a-year and Enterprise for a contracted two-a-year.

Second picture in the deal is Orson Welles producing, directing and starring in "Macbeth," set now for an early June start. Welles pushed back his scheduled trip to London for stellar role in Alexander Korda's "Salome" until late this fall. After "Salome," he returns to this lot for the first Technicolor film under the merger, Ben Hecht's "The Shadow."

Looks as if Republic may buy top the big yarn of the season, if they conclude negotiations, already well toward termination, for Babe Ruth's life story.

ALLA LANE BUILD-UP

In line with company policy of dropping Red Ryder series and building its star Allan Lane into a new Western personality, billing planned is Allan "Rocky" Lane and "Black Jack," horse's tag. New series starts build-up with "Wild Frontier," set for camera eye in May.

Out-of-court settlement gives Republic two more Gene Autrey flickers, one set for production in April, another in December, leaving him free to start his first Western musical for Columbia on April 15. Arrangement will be carried out no matter what the decision of the California Supreme Court on Republic's appeal from former decision freeing Autrey from commitments to this lot. His last picture for this studio will be "Robin Hood of Texas."

No new starters this week. "The Outcast" (John Carroll-Vera Ralston) and "Complex" (Albert Dekker-Linda Stirling) are still before the cameras.

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RKO

Koster Handles Goldwyn's Next

AFTER TEMPORARY PRODUCTION HALT (supposedly induced by clash between producer Samuel Goldwyn and director William Seiter over story format), "The Bishop's Wife" (topped by Cary Grant-Loretta Young-David Niven-Monty Woolley) resumes shooting on RKO lot with Henry Koster at directorial reins. Switch indicates what angle the picture will feature, Seiter having stressed comedy line with Goldwyn insisting on dramatic strength.

Meanwhile, Howard Hawks, who, we predicted in the last issue, would replace Seiter on "Bishop's Wife" has been signed, instead, to direct Goldwyn's last Danny Kaye musical, "That's Life."

Following stint in "The Bishop's Wife," Cary Grant is set to do "Mr. Blandings Builds His Dream Castle" at this studio, fol-

lowed by suspense-melodrama "Weep No More," Alfred Hitchcock directing.

"The Miracle Of The Bells," Jesse L. Lasky-Walter MacEwen production for RKO of Russell Janney's best-seller, is set to roll in June, with Fred MacMurray and Frank Sinatra already signed for stellar parts. Sinatra's role excludes singing, being his first straight-dramatic delineation; the star will donate over $100,000 salary to non-sectarian charities. While Ben Hecht and Quentin Reynolds collaborate on script, nationwide hunt continues for "unknown" to play femme lead.

Comedian Edgar Kennedy inked new RKO contract, marking his 18th year with the studio. Kennedy is now in the midst of 17th series of six comedies annually...Rudy Rosenberg, production assistant to producer-director Edward Dmytryk, returned from seven weeks in Europe, where he arranged for filming of RKO's "The White Tower" in England, Switzerland and France, with shooting to begin in early summer.

After temporary title change from "Memory Of Love" to "Counterpoint," RKO's Dana Andrews-Merle Oberon co-starrer once again resumes its original name. Eugene Ormandy, conductor of Philadelphia Symphony Orchestra and New York Philharmonic-Symphony Orchestra, was signed to record Leith Stevens' "Concerto in C Minor" for this picture, while Artur Rubenstein is already set to play composition. Both he and Ormandy portray themselves.

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SCREEN GUILD

Shooting Them Fast

SCREEN GUILD maintains its speedy, if slap-dash, production activity with four new quickies going: "Dark Bullet" (Henry Wilcoxsen in lead as Scotland Yard detective); "Swamp Island"; and two as-yet-untitled pictures based on Northwest Mounted Police stories.

This outfit seems to be turning them out on the theory that two pictures can be made as easily as one while the cast is assembled and the sets or location are available.

Meanwhile, post-camera work is being done on four just finished: "Killer Dill," "Hollywood Barn Dance," "The Hat Box Mystery," and "The Case of the Baby Sitter."

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SELZNICK

New Deal Brewing?

SHOOTING ON THE SELZNICK LOT is almost negligible, with "The Paradine Case" (Gregory Peck-Ann Todd-Charles Laughton-Charles Coburn-Ethel Barrymore-Louis Jourdan-Joan Tetzel) wound up, and "Portrait of Jennie" (Jennifer Jones, Joseph Cotten) proceeding in New York.

In New York, Selznick is conducting series of talks with certain independent picture-makers regarding a new "revolutionary" method of distribution. System is understood to revolve about Selznick's reported deal with James M. Clark's newly formed National Film Distributors to handle the mechanics of distribution. Among the interested parties is said to be Hal Roach, who is supposedly making decision between United Artists and Selznick.

Alf Kjallin, leading young Swedish film star, signed a term contract with David O. Selznick and arrives here in June. Kjallin co-stars with Mia Zetterling in Swedish film "Torment," soon to get U. S. premiere in New York. The hunt is now on for a new name for the Swedish actor. Just drop the "j" and you have it. No charge, Mr. Selznick.

20th CENTURY-FOX

Same Old Musical Routine

ALTHOUGH CUTTING DOWN on actual number of productions this year, 20th Century-Fox maintains its rather antiquated Technicolor-musical format. Of 22 features scheduled for 1947, four colored tune films keep percentage up. They are: "The Shocking Miss Pilgrim," "Carnival in Costa Rica" (both in release), "I Wonder Who's Kissing Her Now" and "Mother Wore Tights." The first two, by the way, were disappointing as entertainment and at the boxoffice.

Five Technicolor-musicals are in some stage of production for next year: Producer George Jessel's "Dancing In The Dark" and "Ballad Of Furnace Creek," William A. Bacher's "Song of Ramona," Mack Gordon's "Wabash Avenue," and Preston Sturges' "Blonde From Bashful Bend."

Still heaviest buyer of best-seller novels, 20th is going to make "Gentleman's Agreement," "Not So Long Ago," "Kiss Of Death," "Snake Pit," "The Heller,' "Spoonhandle, "The Night The World Shook" and "Northside 777." While all stay in the "heavy" class, escapist trend is evidenced by "Forever Amber," "Captain From Castile," "Moss Rose," "The Ghost and Mrs. Muir," "The Foxes of Harrow," "The Walls of Jericho," "Green Grass of Wyoming," "Nightmare Alley" and "Scudda Hoo, Scudda Hay."

Robert Bassler is back from New York conference with Anatole Litvak and scripters Millen Brand and Frank Partos on "The Snake Pit," which will star Olivia deHaviland and be co-produced by Bassler-Litvak. Film is scheduled for a late Spring start.

Richard Conte's option has been lifted. Conte goes into "Northside 777" as his first picture under new deal.

In addition to regular production promotion, 20th-Century Fox is pushing re-issue of Technicolor production "Alexander's Ragtime Band," starring Don Ameche and Tyrone Power. Studio says it hopes to beat old record during present re-release.

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UNITED ARTISTS

Einfeld Displays Showmanship

ENTERPRISE IS HOLDING UP release of "Ramrod" to coincide with national and fan magazine campaign already out on the film. "The Other Love" set to go into release first with bombastic campaign which opened recent world premiere of picture in London. Largest free radio and press time ever accorded a picture came as result of this brilliant exploitation stunt with broadcast of Barbara Stanwyck from aboard the S/S America hooked-up with David Niven in Hollywood and Louella Parsons in Manhattan topping the campaign. Charlie Einfeld proved again that he is one of the industry's greatest showmen.

Some executive changes are brewing in this outfit. Speculation is still rife on whether or not Ed Rafftery will step out, with Rex Dennant said to be certain candidate for spot, if vacated. Board also is due to take official action on Arthur Kelly's return to the company as executive vice-president, although that will wait until he winds up job as Chaplin's representative. There is some talk about a change in Grad Sears' status, too.

The board meeting in New York last Tuesday (8th) approved a deal with Sam Coslow for the production of five musical pictures, all to carry budgets of $1,500,000 or more. Coslow at present is making "Copacabana," with Carmen Miranda and Groucho Marx.

The board also authorized two high-budget films to be produced by Edward Small and Robert Young and delivered within 18 months. The first will be based on "The Lovers," by Sam Fuller;

(Continued on Page 28)

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (36)	In Production (5)
Westerns	Completed (14)	In Production (0)
Serials	Completed (3)	In Production (0)

NEW PRODUCTIONS

SWEET GENEVIEVE
Musical—Started April 2
Cast: Jean Porter, Jimmy Lydon, Gloria Marlen, Ralph Hodges, Lucien Littlefield, Bryant Washburn.
Director: Arthur Dreifuss Producer: Sam Katzman
Story: New girl at high school joins basketball team. An attempt to fix game by gamblers leads to music and complications.

BLONDIE IN THE DOUGH
Comedy—Started April 2
Cast: Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent, Hugh Herbert, Jerome Cowan.
Director: Abby Berlin Producer: unassigned
Story: Dagwood about to lose job when Blondie becomes involved with big biscuit man. He likes the cookies she makes, saves Dagwood's job.

DESTINY
Psychological Drama—Started April 7
Cast: John Beal, Trudy Marshall, Jimmy Lloyd.
Director: D. Ross Lederman Producer: Rudolph Flothow
Story: An inventor of gadgets is wrongly accused of murder. He assumes another's identity and almost hangs for another murder of which he is also innocent. Identity cleared and all ends well.

THE SON OF RUSTY
Outdoor Drama—Started April 10
Cast: Ted Donaldson, Tom Powers, Ann Doran, Stephen Dunne, Flame (the dog).
Director: Lew Landers Producer: Wallace MacDonald
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Assigned To Treasury	Powell-Mayita	12-9			
Man From Colorado, The (T)	Ford-Drew	3-17			
COMPLETED — 1946-47 —					
Alias Mr. Twilight (69)	Duane-Marshall	9-16	12-20	828	
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-23
Blind Spot (74)	Morris-Dowling	9-30	2-6		2-3
Details under title: Inside Story					
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday (67)	Lake-Singleton	11-25	4-10		3-3
Boston Blackie and the Law (69)	Morris-Marshall	8-19	12-12	822	11-25
Broadway Baby	Porter-Shelton	2-3			
Bulldog Drommond at Bay	Randell-Louise	12-23			
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13		2-17
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Corpse Came C.O.D., The	Brent-Blondell	1-6			
Dead Reckoning (100)	Bogart-L. Scott	6-24	2-47		1-6
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Burnette	12-19		863	
For the Love of Rusty	Donaldson-Powers	12-23			
Framed (82)	Ford-Carter	9-30	4-47		3-17
Details under title: They Walk Alone					
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47		3-17
Details under title: My Empty Heart					
Gunfighters, The (C)	Scott-Britton	9-30			
Details under title: Twin Sombreros					
Her Husband's Affair	Tone-Ball	3-3			
Details under title: Lady Knew How					
Keeper of The Bees	Henry-Duane	3-17			
King of Wild Horses (79)	Foster-Patriek	12-9	3-27		3-31
Jolson Story, The (T) (128)	Parks-Keyes	11-12	1-47		9-30
Johnny O'Clock (96)	Powell-Keys	7-8	3-47		1-6
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Lady from Shanghai, The	Hayworth-Welles	10-14			
Landrush (53)	Starrett-Burnette	11-20	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16			
Law of The Canyon	Starrett-Burnette	10-28	4-24		
Lone Hand Texan (54)	Starrett-Burnette	10-14	3-6		3-3
Lone Star Moonlight (67)	Curtis-Barton	8-19	12-12	854	1-6
Lone Wolf in Mexico, The (69)	Mohr-Ryan	9-16	1-16		1-6
Details under title: Lone Wolf's Invitation to Murder					
Major Denning's Trust Estate	Henry-Campbell	2-17			
Millerson Case, The	Baxter-Saunders	1-20			
Details under title: Crime Doctor's Vacation					
Millie's Daughter (72)	George-Nelson	10-28	3-20		2-17
Mr. District Attorney (81)	O'Keefe-Chapman	8-5	2-47		2-3
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13		2-17
Prairie Raiders	Starrett-Saunders	11-11			
Return of Monte Cristo, The (91)	Hayward-Britton	7-8	12-26		12-23
Riders of The Lone Star	Starrett-Hunter	12-23			
Singin' In the Corn (66)	Caneva-Jenkins	12-26		804	12-9
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22	10-24		
South of the Chisholm Trail (59)	Starrett-Burnette	9-30	1-30		2-3
Swing the Western Way	Leonard-Dugan	3-17			
Swordsman, The (T)	Parks-Drew	12-9			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
So Dark the Night (70)	Geray-Chotrel	12-10	10-10	805	9-16
Stranger from Ponca City	Starrett-Burnette	11-25			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12-9
Thirteenth Hour, The (66)	Dix-Morley	10-14	3-6		2-17
Details under title: Hunter Is a Fugitive.					
Three Were Thoroughbreds	Yonng-Chapman	12-9			
Vigilantes, The	Byrd-Ames	3-3			
West of Dodge City (57)	Starrett-Burnette	3-27			3-31

EAGLE-LION

1946-47 Features Completed (5) In Production (2)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Love From A Stranger	Sidney-Hodiak	3-17			
Out of The Blue	Brent-Mayo	3-3			
COMPLETED					
Adventuress, The (98)	Kerr-Howard	Foreign	3-17		3-17
Details under title: I See a Dark Stranger					
Bedella (85)	Lockwood-Hunter	Foreign	1-29		2-3
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-15		1-20
Lost Honeymoon (71)	Tone-Richards	10-28	3-15		3-17
Details under title: Alias the Bride					
Repeat Performanee	Leslie-Hayward	1-6	5-15		

METRO-GOLDWYN-MAYER

1946-47 Features Completed (37) In Production (2)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Good News (T)		3-31			
Pirate, The (T)	Garland-Kelly	3-3			
— 1946-47 —					
Arnelo Affair, The (87)	Hodiak-Gifford	8-6			2-17
Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar		3-3
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct	703	7-22
Details under title: But Not Goodbye					
Dark Delusion (90)	Barrymore-Bremer	10-28			4-14
Details under title: Cynthia's Secret					
Fiesta (T)	Williams-Carroll	12-24			
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29	Jan	702	9-30
Details under title: Star from Heaven					
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
High Barbaree (91)	Johnson-Allyson	5-27	May		3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-5
Hucksters, The	Gable-Kerr	1-20			
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6	Apr		3-3
Little Mr. Jim (92)	Jenkins-Gifford	10-29	Apr		6-10
Lady In The Lake (103)	Montgomery-Totter	5-27	Jan	712	12-9
Living In a Big Way	Kelly-McDonald	8-6			
Details under title: To Kiss and To Keep					
Love Laughs at Andy Hardy (93)	Rooney-Granville	5-13	Feb		
Merton of The Movies	Skelton-O'Brien	9-2			
Mighty McGurk, The (85)	Beery-MacMahon	5-13	Jan	711	11-25
Missouri Story, The	Johnson-Leigh	9-30			
Details under title: Romance of Rosy Ridge					
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb		11-25
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct	704	9-2
Rich Full Life, The	Taylor-Murphy	11-25			
Woman of My Own, A	Garson-Hart	4-1			
Secret Heart, The (97)	Colbert-Pidgeon	6-10	Dec	709	12-9
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr		2-17
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec	708	8-19
Song of Love, A	Hepburn-Henreid	11-25			
Song of The Thin Man	Powell-Loy	2-3			
Summer Holiday	Rooney-DeHaven	7-8			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
This Time for Keeps (T) (120)	Williams-Meichlor	8-6			
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan	710	11-25
Two Smart People (93)	Ball-Hodiak	10-1	Nov	706	6-10
Undercurrent (111)	Taylor-Hepburn	3-4	Nov	707	10-14
Details under title: You Were There					
Unfinished Dance, The	O'Brien-Charisse	7-22			
Details under title: Ballerina					
Undercover Maisie (90)	Sothern-Nelson	11-11	May		3-17
Yearling, The (T) (134)	Peck-Jarman	8-20			12-9
REPRINTS					
Room Town (119)	Gable-Tracy		Feb		
Captains Courageous (116)	Tracy-Bartholomew				9-2
Great Waltz (T) (106)	Rainer-Gravet		May		
Rage In Heaven (82)	Bergman-Montgomery		Oct	705	9-2

MONOGRAM

1946-47 Features	Completed (23)	In Production (3)
Westerns	Completed (8)	In Production (1)

NEW PRODUCTIONS

THE HUNTED

Drama—Started April 3

Cast: Belita, Preston Foster, Cathy Carter, Russell Hicks, J. Farrell MacDonald.

Director: Jack Bernhard Producer: Scott R. Dunlap

Story: Flash-back yarn of girl imprisoned for crime she didn't commit. Detective, in love with her, not quite certain whether or not she committed crime, succeeds in getting at truth.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Kilroy Was Here	Cooper-Coogan	3-31			
High Tide	Tracy-Castle	3-31			
Song of the Wasteland	Wakely-White	3-31			
Details under title: Song of the Saddle					
COMPLETED — 1946-47 —					
Black Gold (C)	Quinn-DeMille	12-23	5-31		
Bringing Up Father (68)	Yule-McManus	6-24	11-23	604	12-9
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	5-13	9-14	601	11-25
Gangster, The	Sullivan-Belita	2-17			
Fall Guy (64)	Pierce-Loring	11-25	2-22	613	
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Granville-Castle	11-25	3-22	614	
Ginger (67)	Albertson-Reed	9-2	1-4	609	
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	4-26		3-31
Details under title: Panic					
High Conquest (83)	Lee-Roland	12-23	4-19		
It Happened on Fifth Avenue (115)	DeFore-Ruggles		1		2-17
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight	Brown-Hatton	6-7			
Louisiana	Davis-Lindsay	3-3			
Mr. Hex (63)	Gorcey-Robbins	9-2	12-7	608	
Raiders of the South (58)	Brown-Hatton	1-20	5-3	6 1	
Details under title: Draw When You're Ready					
Rainbow Over The Rockies (54)	Wakely-Stirling	8 19	2-8	683	
Riding the California Trail (61)	Roland-Loring	10-14	1-11	610	
Details under title: Cisco and The Angel					
Scareheads	Gorcey-Hall	3-31			
Silver Stallion (59)	Sharpe-Mason	Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White				4-14
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Belita-Sullivan	10 29	6-15	609	4-15
Details under title: Glamour Girl					
Tramp Symphony	Sundstrom-Long	2-3			
Trailing Danger (58)	Brown-Hatton		3-15	676	
Trap, The (68)	Toler-Chandler	8-19	11-30	607	
Vacation Days (68)	Professor-Stewart	10-28	1-25	611	
Violence (72)	Coleman-O'Shea	12-23	4-12		4-14
Valley of Fear (54)	Brown-Hatton		2-15	675	
Wife Wanted (73)	Francis-Shayne	6-24	11-2	605	

PARAMOUNT

1946-47 Features	Completed (34)	In Production (2)
1945-46 Features	Completed (25)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Big Clock, The	Milland-O'Sullivan	3-17			
— 1946-47 —					
COMPLETED					
NOT DESIGNATED					
Adventure Island (C)	Calhoun-Fleming	9-30			
Alberquerque (C)	Scott-Britton	3-3			
Albuquerque	Scott-Britton	3-3			
Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17
Big Town (60)	Reed-Brooke	12-24		4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8-6	12-27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	
California (T) (97)	Stanwyck-Milland	12-10	2-21	4606	12-23
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers			4623	3-3
Dear Ruth	Caulfield-Holden	9-2			
Desert Fury (T)	Scott-Hodiak	9-2			
Details under title: Desert Town					
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17
Details under title: Third Avenue					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Fear In The Night (72)	Kelly-York	4-29	4-18	4621	3-3
Golden Earrings	Milland-Dietrich	8-19			
I Cover Big Town (63)	Reed-Brooke	6-10		4624	3-3
I Walk Alone	Lancaster-Scott	12-23			
Details under title: Deadlock					
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					
Jungle Flight (67)	Lowery-Savage	6-24		4625	3-3
Ladies' Man (91)	Bracken-Welles	11-26	2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	4609	3-3
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Perils of Pauline (T)	Hutton-Lund	3-18			
Road To Rio	Crosby-Hope	1-6			
Saigon	Ladd-Lake	12-9			
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601	3-3
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608	2-17
Trouble With Women, The	Milland-Wright	6-11			
Two Years Before the Mast (98)	Ladd-Donlevy	5-1	11-22	4601	9-2
Unconquered (T)	Cooper-Goddard	8-19			
Variety Girl	Hatcher-Kelley	11-11			
Welcome Stranger (107)	Crosby-Caulfield	3-18	6-13	4613	
Where There's Life	Hope-Hasso	4-15			
Wild Harvest	Ladd-Lamour	9-16			
Details under title: The Big Haircut					
RE-ISSUES					
Jungle Princess, The (84)	Lamour-Milland	9-1	R5-3620		
Plainsman, The (113)	Cooper-Arthur	9-1	R5-3624		

PRODUCERS RELEASING

1946-47 Features	Completed (16)	In Production (2)
Westerns	Completed (6)	In Production (1)

NEW PRODUCTIONS

PIONEER JUSTICE

Western—Started April 3

Cast: Lash La Rue, Al (Fuzzy) St. John, Jennifer Holt.

Director: Ray Taylor Producer: Jerry Thomas

Story: Marshal goes into small town to find out why so much lawlessness. He discovers why.

BURY ME DEAD

Mystery-Drama—Started April 7

Cast: Cathy O'Donnell, Mark Daniels, Greg McClure, June Lockhart, Hugh Beaumont.

Director: Bernard Vorehaus Producer: Chuck Reisner

Story: A woman presumed to be killed in fire turns up at her own funeral, realizes that someone is out to murder her.

GASHOUSE KIDS GO WEST

Comedy—Started April 7

Cast: Carl (Alfalfa) Switzer, Chili Williams, Vince Barnett.

Director: William Beaudine Producer: Sam Baerwitz

Story: Gashouse kids take a trip to West Coast after kind friend lends them a car. Car is stolen property and you carry on from there.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
— 1946-47 —					
Border Feud	LaRue-Marlen	12-23			
Born To Speed (61)	Sands-Wall	8-19	1-12		2-3
Details under Eagle-Lion heading					
Route Man, The (58)	Hatton-Adams	11-26	10-1		11-25
Details under Universal Release Chart					
Devil Dn Wheels, The (67)	Cardwell-Ford	9-30	2-15		2-3
Driftin' River (55)	Dean-Ates	7-22	10-1		11-11
Gangway for Murder	Shaw-Lowery	3-3			
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23		10-14
Kit Carson (97)	Andrews-Hall	Reissue			
Law of the Lash (53)	LaRue-St. John				3-17
Philo Vance's Gamble	Curtis-Austin	11-25			
Details under title: Philo Vance's Secret Mission					
Philo Vance, Gentleman Sleuth	Wright-Austin	1-6			
Details under title: Philo Vance No. 3					
Philo Vance Returns	Curtis-Ryan	10-14	2-22		
Details under title: Philo Vance's Gamble					
Range Beyond the Blue (53)	Dean-Ates				3-31
Red Stallion (C)	Paige-Nash	10-14			
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16			
Silent Voice	Ryan-Norris	3-3			
Stars Over Texas	Dean-Ates	9-16	11-18		
Stolen Child	Austin-Joyce	2-3			
Three On A Ticket (62)	Beaumont-Walker	10-28			4-14
Details under title: The Corpse Came Calling					
Too Many Winners	Reaumont-Marshall	2-17			
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28		12-23
Untamed Fury (58)	Pendleton-Whipper				3-17
Wild Country (C) (59)	Dean-Ates	1-17			2-3
Wild West (C) (73)	Dean-Ates	5-27	1-21		1-20
Details under title: Melody Round-Up					

REPUBLIC

1946-47 Features	Completed (20)	In Production (2)
Westerns	Completed (15)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
COMPLETED — 1946-47 —					
Affairs of Geraldine (68)	Withers-Lydon	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor)	Hale-Booth				
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	641	3-31
Bells of San Angelo (Trucolor) (79)	Rogers-Evans	12-23		642	
Blackmail	Marshall-Mara	1-6			
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)					
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	607	2-17
Complex	Dekker-Sterling	3-31			
End of the Rainbow	Eddy-Massey	11-25			
Details under: Untitled					
Fabulous Suzanne, The (71)	Britton-Vallee	3-18	12-15	604	
Ghost Goes Wild, The (66)	Ellison-Gwynne	3-8		605	4-14
G-Men Never Forget (Serial)					
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610	
Homesteaders of Paradise Valley (59)	Lane-Blake	4-1		664	
Jungle Girl (Serial)	Gifford-Neal	Reissue	4-19	692	
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601	9-30
Details under title: Concerto					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21		
Marshal of Crippled Creek	Lane-Blake	11-25			

Oregon Trail Scouts	Lane-Blake	9-2				
Outcast, The	Carroll-Ralston	3-31				
Pilgrim Lady, The (67)	Mara-Douglas	3-18	1-22	602	2-3	
Details under title: The Inner Circle						
Outcast, The	Carroll-Ralston					
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15	606		
Rustlers of Devil's Canyon	Lane-Blake	10-14				
Saddle Pals	Autry-Roberts	3-17				
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	651		
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9	
Son of Zorro (Serial)	Turner-Stewart		1-18	691		
Spoilers of The North (66)	Kelly Booth	8-9	4-24	612		
Springtime In The Sierras (Tr.)	Rogers-Frazee	3-3				
Stagecoach to Denver (56)	Lane-Blake		12-23	662		
That's My Man (104)	Ameche-McLeod	11-11			4-14	
Details under title: Gallant Man						
That's My Girl (Truecolor) (66)	Barry-Roberts	8-6				
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682	2-3	
Trespasser, The	Evans-Douglas	2-17				
Details under title: The Finger Woman						
Twilight of The Rio Grande (71)	Autry-Mara	1-20	4-1	683		
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15	663	2-17	
Winter Wonderland	Roberts-Drake	5-1[illegible]				
Details under title: Snow Cinderella						
Wyoming	Elliott-Ralston	11-25				
Web of Danger	Mara-O'Flynn	10-28				
Yankee Fakir (71)	Fowley-Woodbury	4-1		611	4-14	

RKO RADIO

1946-47 Features — **Completed (43)** — **In Production (5)**

NEW PRODUCTIONS

1946-47 Features — **Completed (46)** — **In Production (6)**

MOURNING BECOMES ELECTRA

Drama—Started March 24

Cast: Rosalind Russell, Michael Redgrave, Raymond Massey, Katina Paxinou, Leo Genn, Henry Hull, Nancy Coleman, Kirk Douglas, Sara Allgood.

Director: Dudley Nichols — Producer: Dudley Nichols

Story: Picturization of famous Eugene O'Neill stage play of great emotional conflicts.

MEMORY OF LOVE

Romantic-Drama—Started April 1

Cast: Dana Andrews, Merle Oberon, Ethel Barrymore, Hoagy Carmichael, Artur Rubenstein, Walter Reed, Jacqueline White.

Director: John Cromwell — Producer: Harriet Parsons

Story: Blind pianist-composer reaches fame and regains eyesight through girl's help.

DICK TRACY VS. THE GRUESOME GANG

Murder-Mystery—Started April 2

Cast: Ralph Byrd, Boris Karloff, Lyle Latell, Ann Gwynne, Edward Ashley, Skelton Knags, June Clayworth, Tony Barrett, Milton Parsons.

Director: Jack Rawlins — Producer: Herman Schlom

Story: Tracy vanquishes gang using mysterious gas, producing suspended animation, enabling gang to rob and plunder.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bishop's Wife, The	Grant-Young	3-17			
Tycoon (T)	Wayne-Day	2-3			
COMPLETED — 1946-47 —					
BLOCK NO. ONE					
Great Day (69)	Robson-Portman	Foreign		703	7-22
Lady Luck (97)	Young-Hale	10-29		702	7-22
Sister Kenny (116)	Russell-Knox	11-12		701	7-22
Step By Step (62)	Tierney-Jeffreys	1-21		705	7-22
Sunset Pass (60)	Warren-Leslie	12-10		704	7-22
BLOCK NO. TWO					
Child of Divorce (62)	Moffett-Toomey	3-4		708	10-22
Criminal Court (62)	Conway-O'Driscoll	3-18		709	9-2
Gentex At Work (61)	Carney-Brown	9-3		710	8-19
Noeturne (88)	Raft-Barl	5-13		706	10-28
BLOCK NO. THREE					
Dick Tracy vs. Cueball (62)	Conway-Jeffreys	4-1		714	11-22
Falcon's Adventure, The (61)	Conway-Meredith	4-29		715	12-22
Locket, The (86)	Day-Aherne	4-1		711	12-22
Details under title: A Time to Kill					
San Quentin (66)	Tierney-Carr	8-19		712	12-22
Vacation in Reno (60)	Haley-Jeffreys	2-4			11-11
BLOCK NO. FOUR					
Beat the Band (67)	Langford-Krupa	6-24		718	3-3
Code of The West (57)	Warren-Alden	7-22		720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie	7-8		719	3-3
Farmer's Daughter, The (97)	Young-Cotten	5-27		716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys	8-19		717	3-3
BLOCK NO. FIVE					
Ranjo	Moffett-White	9-16			
Born To Kill	Trevor-Tierney	5-27			
Details under title: Deadlier Than the Male					
Likely Story, A	Williams-Hale	2-4			
Details under title: Master Minds					
Honeymoon	Temple-Madison	4-1			
Tarzan and the Huntress (72)	Weissmuller-Joyce	10-14			3-31
NOT DESIGNATED					
Amazing Mr. Hammer, The	D'Brien-Slezak	6-24			
Details under title: Riffraff					
Bachelor and The Bobby-Soxer, The	Grant-Loy	8-6			
Crossfire	Young-Mitchum	3-17			
Dick Tracy's Dilemma	Byrd-Christopher	11-11			
Details under title: Dick Tracy vs. the Claw					
Fighting Father Dunne	O'Brien-Dell	3-31			
Desperate	Brodie-Long	12-9			
Details under title: Flight					
Fugitive, The	Fonda-Del Rio	1-6			
If You Knew Susie	Cantor-Davis	1-20			
Indian Summer	Knox-Sothern	1-20			
Long Night, The	Fonda-Bel Geddes	9-16			
Magic Town	Stewart-Wyman	11-25			
Man About Town	Chevalier-Derrier	Foreign			
Out of the Past	Mitchum-Greer	10-28			
Details under title: Build My Gallows High					
Pearl, The	Marques-Armendariz	Foreign			
Seven Keys to Baldpate	Terry-White	11-25			
So Well Remembered	Scott-Mills				
They Won't Believe Me	Young-Hayward	8-19			
Thunder Mountain	Hoft-Hyer	10-28			
Under the Tonto Rim	Holt Leslie	1-20			
Woman on The Beach, The	Bennett-Ryan	2-4			
Details under title: Desirable Woman					
SPECIALS					
Best Years of Our Lives, The (172)	Loy-March	4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Notorious (101)	Bergman-Grant	10-29		761	8-5
Secret Life of Walter Mitty (T)	Kaye-Mayo	4-29			
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762	1-20

SCREEN GUILD

Features — **Completed (12)** — **In Production (0)**

RELEASE CHART

COMPLETED — 1946-47 —					
Bells of San Fernando	Woods-Warren	11-25			
Buffalo Bill Rides Again	Arlen-Holt	11-25			
Bush Pilot	Hudson-LaRue	Foreign			
Case of the Baby Sitter, The	Neal-Jenkins	3-31			
Hat Box Mystery, The	Neal-Jenkins	3-31			
Hollywood Barn Dance	Tubb-Irving	3-31			
Details under title: Western Barn Dance					
Killer Dill	Gwynne-Albertson	3-31			
My Dog Shep	Nell-Chapman	9-2			
'Neath Canadian Skies	Hayden-Cooper				
Queen of The Amazon	Morison-Lowery	9-30			
Renegade Girl	Curtis-Savage	9-30			
Rolling Home	Parker-Hayden	7-8			
Details under title: One More Chance					
Shoot To Kill	Wade-Walters	3-3			
HOPALONG CASSIDY REISSUES					
Rustler's Valley (60)	Boyd-Hayden		2-1	HC07	
Texas Trail (59)	Boyd-Hayden	2-21		HC08	
Partners of the Plains (71)	Boyd-Hayden	3-1		HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden	4-1		HC10	
Heart of Arizona (68)	Boyd-Hayden	4-12		HC11	
Bar 20 Justice (65)	Boyd-Hayden	5-1		HC12	

SELZNICK—S.R.O.

Features — **Completed (1)** — **In Production (2)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Paradine Case, The	Todd-Peck	12-23			
Portrait of Jenny	Cotten-Jones	3-3			
COMPLETED					
Duel In the Sun (T)	Jones-Cotten	3-19			

20th CENTURY-FOX

1946-47 Features — **Completed (31)** — **In Production (4)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Captain From Castile (T)	Powers-Peters	12-9			
Kiss of Death	Mature-Donlevy	3-31			
Scudda Hoo, Scudda Hey (T)	Haver-McCallister	3-17			
Second Chance	Taylor-Currie	3-31			
— 1946-47 —					
Backlash (66)	Travis-Rogers	9-30	Mar	711	
Black Beauty (74)	Freeman-Denning	12-10	Sept	636	8-19
Bob, Son of Battle (T)	Garner-McCallister	7-22			
Details under title: The High Window					
Boomerang (88)	Andrews-Wyatt	9-30	Feb	706	2-3
Bowery, The (84)	Raft-Beery	Reissue	Dec	642	
Brasher Doubloon, The (72)	Montgomery-Gould	7-22	Feb	707	2-17
Carnival in Costa Rica (T) (95)	Haymes-Holm	4-29	Mar	710	3-31
Claudia and David (78)	McGuire-Young	3-18	Sept	637	8-5
Dangerous Millions (69)	Taylor-Drake	7-8	Dec	648	12-9
Forever Amber	Darnell-Wilde	11-11			
Ghost and Mrs. Muir, The	Harrison-Tierney	12-9	May		
Homestretch (T)	Wilde-O'Hara	7-22	Apr	713	
Miracle on 34th Street	Payne-O'Hara	12-9	June		
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			
Jewels of Brandenburg	Travis-Cheirel		May		4-14
Late George Apley, The (98)	Colman-Cummins	7-8	Apr	712	
Home Sweet Homicide (70)	Barl-Scott	3-18	Oct	640	8-5
If I'm Lucky (79)	Blaine-James	4-29	Sept	638	9-2
Details under title: That's for Me					
Margie (T) (94)	Craine-Young	2-18	Nov	646	10-28
Mother Wore Tights	Grable-Dailey	11-11			
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov	645	10-14
Razor's Edge, The (146)	Power-Tierney	4-15	Jan	701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign			4-14
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan	703	1-6

Strange Journey (65) Kelly-Massen 5-27...Feb....708...9-16
Details under title: Flight To Paradise
Sun Valley Serenade (86) Henie-Payne Reissue...Sept....641.....
13 Rue Madeleine (95) Cagney-Annabella 6-10...Jan....702....1-6
Three Little Girls In Blue (T) (90)..... Haver-Montgomery .11-26....Oct....639...9-16
Wake Up and Dream (T) (92) Payne-Haver 5-14...Dec....643.....
Wanted for Murder (91) Portman-Grey ...Foreign....Nov....644..11-11

REISSUES

Alexander's Ragtime Band (106) Power-Faye Apr....709.....
Les Miserables (105) March-Laughton Jan....704.....
Stanley and Livingstone (101) Tracy-Greene Jan....705.....

UNITED ARTISTS

1945-46-47 Features Completed (50) In Production (2)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn); Enterprise (Ent).

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Atlantis	Montez-Aumont	3-3	Neb		
Little Prince, The	Harman-Ising	Cartoon			
—— 1945-46-47 ——					
Abie's Irish Rose (96)	Dru-Chekhov	4-29..12-27.	Cby		...12-23
Abilene Town (89)	Scott-Dvorak	8-6...1-11.	Lev		1-21
Details under title: Abilene					
Adventures of Don Coyote (C)	Martin-Rafferty	...8-19.....	R-C		
Angel On My Shoulder (102)	Muni-Baxter	1-21...9-20.	Rgs		9-30
Details under title: Me and Mr. Satan					
Arch of Triumph	Bergman-Boyer	...7-22.....	Ent		
Bachelor's Daughters, The (89)	Russell-List	4-1....9-6.	Stn		9-30
Body and Soul	Garfield-Palmer	1-20			
Caesar and Cleopatra (T) (126)	Olivier-Leigh	For...8-16.	GFD		9-2
Carnegie Hall (134)	Hunt-Prince		LeB-M		..3-17
Chase, The (86)	Cummings-Morgan	.6-24..11-22.	Neb		...11-11
Christmas Eve	Raft-Blondell	12-9.....	Bgs		
Cobacabana	Miranda-Mark	12-9.....	Csl		
Curley	Rafferty-Olsen	5-27.....	Ro		
Dangerous Venture (59)	Boyd-Alexander	8-5.....	Rach		3-3
Dishonored Lady	Lamarr-O'Keefe	...5-27.....	Smg		
Devil's Playground, The (62)	Boyd-Clyde	5-27..11-15.	B.B		9-30
Fabulous Joe, The	Abel-Grahame	8-6.....	Ro		3-3
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5...2-21.	Rgs		
Fanny by Gaslight	Mason-Calvert	For.....	GFD		
Fool's Gold (63)	Boyd-Clyde	5-27...1-31.			
Fun On A Week-end	Bracken-Lane	7-8...3-14.	Stn		
Details under title: Strange Bedfellows					
Heaven Only Knows	Cummings-Donlevy	12-23.....	B.B		...11-11
Henry V (T) (134)	Olivier-Newton	For.....	GFD		...4-20
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	5-24.....	Ro		
Hoppy's Holiday	Boyd-Ware	9-30.....	Pchl		
Johnny In the Clouds (88)	Montgomery-Mills	...For...3-15.	GFD		..12-11
Little Iodine (57)	Marlowe-Cramer	...4-29..10-11.	R.C.		...9-16
Macomber Affair, The (89)	Peck-Bennett	4-29...3-21	Foj		
Details under title: The Short, Happy Life					
Miracle Can Happen, A	All-Star	8-5.....	Bog-Mer		
Mr. Ace (84)	Raft-Sidney	3-4....8-2.	Bog		...10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux	Chaplin-Raye	6-24.....	Chn		
Details under title: Comedy of Murders					
New Orleans	deCordova-Patrick	.9-30...4-18	Lev		
Night in Casablanca, A (89)	Marx Brothers	...10-15...5-10.	L.L		5-13
Other Love, The (96)	Stanwyck-Niven	..10-28.....	Ent		4-14
Outlaw, The (114)	Russell-Huston		Hug		4-1
Personal Column	Sanders-Ball	11-11			
Private Affairs of Bel Ami (112)	Sanders-Lansbury	..5-13....3-7.	Low		3-3
Ramrod (94)	McCrea-Lake	6-20....5-2	Ent		3-3
Rebecca (130)	Fontaine-Olivier	.Reissue...4-26.	Szk		
Red House, The (100)	Wayne-O'Sheridan	.9-30.....	Hks		
Scandal in Paris, A (100)	Sanders-Hasso	...10-20...4-19.	Psb		8 5
Sin of Harold Diddlebock, The (80)	Lloyd-Walburn	10-1....4-1.	Stg		3-3
Stampede	Rob'son-McCallister	5-13....2-7.	Lsr		2-17
Details under title: Red River					
Stork Bites Man	Cooper-Roberts	2-3.....			
Strange Woman, The (100)	Lamarr-Sanders	..12-24..10-25	Smg		...11-25
Susie Steps Out (65)	Bruce-Caldwell	5-27..12-13.	R.C.		12-9
Details under title: Miss Television					
Unexpected Guest (67)	Boyd-Tate	9-2...3-28	Rel		1-20
Details under title: Whispering Walls					
Vendetta	DeGeorge-Brooke	...8-19.....			
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30.....	Ro		
Details under Misc. Independents Chart					
Young Widow (98)	Russell-Hayward	3-5....3-1.	Smg		3-4

UNIVERSAL-INTERNATIONAL

1946-47 Features Completed (32) In Production (6)
Serials Completed (0) In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
For The Love of Mary	Durbin-Dall	3-17			
Secret Beyond the Door	Bennett-Redgrave	..Foreign			
Singapore	MacMurray-Gardner	..3-17			
Brute Force	Lancaster-Blyth	3-3			
—— 1946-47 ——					
Brief Encounter (85)	Johnson-Howard	..Foreign...8-24			10-14
Buck Privates Come Home (77)	Abbott-Costello	12-9....Apr			3-17
Captive Heart, The	Redgrave-Johns	..Foreign			
Dark Mirror, The (85)	deHavilland-Ayres	4-1....Oct			...Jnsn..10-14
Dark Web, The	O'Brien-Raines	3-17			
Details under title: Jeopardy					
Destry Rides Again (94)	Stewart-Dietrich	..Reissue....Mar			
Egg and I, The (108)	Colbert-MacMurray	..12-9			3-31
Great Expectations (116)	Mills-Hobson	Foreign			3-31
I Know Where I'm Going	Hiller-Livesy	Foreign			
I Stole a Million (78)	Raft-Trevor	Reissue....Apr			
I'll Be Yours (93)	Durbin-Drake	9-20...Jan			1-20
Ivy	Fontaine-Knowles	.12-23			
Jeopardy	O'Brien-Raines	3-17			
Johnny Frenchman (104)	Rosay-Roe	Foreign			12-23
Lady Surrenders, A	Lockwood-Granger	Foreign			
Lost Love, The	Cummings-Hayward	..3-31			
My Heart Goes Crazy (T)	Field-Kendall	...Foreign			
Magnificent Doll (94)	Rogers-Niven	6-24...Nov			12-9
Michigan Kid, The (C) (69)	Hall-Johnson	4-29...Mar			2-17
Notorious Gentleman (108)	Harrison-Palmer	..Foreign...Nov			603..11-11
Odd Man Out (118)	Mason-Ryan	Foreign			3-3
Pirates of Monterey (T)	Montez-Cameron	...5-13			
Slave Girl	DeCarlo-Brent	8-5			
Smash-Up (103)	Hayward-Bowman	...6-10...Mar			2-17
Details under title: Love Takes a Holiday					
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21...Mar			2-3
Details under title: Scherezade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign			1-6
Secret Beyond the Door	Bennett-Redgrave				
Swell Guy (87)	Tufts-Blyth	6-24...Jan			12-23
Temptation (98)	Oberon-Brent	4-29....Dec			1-6
Details under title: Bella Donna					
Time Out of Mind (88)	Calvert-Hutton	10-28			3-31
They Were Sisters (108)	Mason-Calvert	Foreign...Sept			...1065...9-16
This Happy Breed	Newton-Johnson	..Foreign			GFD.....
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22			
When the Daltons Rode (81)	Scott-Francis	Reissue....Mar			
Wicked Lady (97)	Mason-Lockwood	...Foreign...Jan			605..12-23
Years Between, The (88)	Redgrave-Hobson	..Foreign			3-17
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue....Apr			

WARNER BROTHERS

1946-47 Features Completed (31) In Production (5)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Treasure of Sierra Madre	Bogart-Huston	3-31			
Two Guys From Texas (T)	Morgan-Carson	3-17			
Voice of The Turtle	Parker-Reagan	3-3			
Wallflower	Reynolds-Hutton	3-3			
Whiplash	Clark-Smith	3-31			
COMPLETED —— 1946-47 ——					
Beast with Five Fingers, The (88)	Alda-King	12-10....2-8			613....1-6
Big Sleep, The (114)	Bogart-Bacall	10-31...8-31			601...8-19
Cheyenne	Morgan-Wyman	4-1			
Cloak and Dagger (106)	Cooper-Palmer	4-1...9-28			603...9-16
Cry Wolf	Flynn-Stanwyck	5-27			
Dark Passage	Bogart-Bacall	11-25			
Deception (112)	Davis-Henreid	5-13..10-28			605..10-28
Deep Valley	Clark-Lupino	10-14			
Escape Me Never	Flynn-Lupino	11-26			
Humoresque (125)	Crawford-Garfield	.12-24...1-25			612....1-6
Life With Father (T)	Dunne-Powell	4-15			
Love and Learn (83)	Carson-Vickers	9-16....5-3			620...3-31
Man I Love, The (96)	Lupino-Alda	1-11....6		11	1-6
Details under title: The Sentence					
My Wild Irish Rose (T)	Morgan-King	10-14			
Never Say Goodbye (97)	Flynn-Parker	8-6...11-9			606..10-28
Night Unto Night	Garfield-Fitzgerald	..9-18..10-12			604...9-30
Nobody Lives Forever (100)	Lindfors-Reagan	...9-30			
Nora Prentiss (111)	Sheridan-Smith	1-21...2-22			614...2-17
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Pursued (101)	Wright-Mitchum	...8-19....3-8			615....3-3
Shadow of A Woman (78)	King-Prince	2-19...9-14			602....9-2
Stallion Road (97)	Reagan-Smith	4-15...4-12			617...3-31
That Way with Women (84)	Greenstreet-Vickers	..2-18...3-29			616...2-17
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T) 105	Morgan-Paige	4-2..12-28			610..12-23
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	...5-14...5-24			621...4-14
Unfaithful, The	Sheridan-Scott	12-9			
Unsuspected, The	Rains-Caulfield	2-3			
Verdict, The (86)	Greenstreet-Lorre	11-23....			607..11-11
Woman in White, The	Parker-Young	10-14			
REISSUES					
Sea Hawk, The (109)	Flynn-Rains	Reissue...4-26			618.....
Sea Wolf, The (87)	Robinson-Lupino	..Reissue...4-26			618.....
King's Row (127)	Sheridan-Cummings	Reissue...12-7			608.....
Wild Bill Hickock Rides (72)	Bennett-Cabot	...Reissue...12-7			609.....
COMPLETED —— 1945-46 ——					
Burma Victory (63)	Documentary	2-16		512	
Cinderella Jones (88)	Leslie-Aldo	12-13....3-9			512...2-18
Devotion (107)	deHavilland-Lupino	11-16...4-20			517...4-15
Her Kind of Man (78)	Scott-Paige	8-20...5-11			518...4-29
Janie Gets Married (89)	Leslie-Hutton	4-16...6-22			520...6-10
My Reputation (94)	Stanwyck-Brent	...11-29...1-26			510...1-21
Night and Day (T) (128)	Grant-Smith	6-25....8-3			523...7-22
Of Human Bondage (107)	Henreid-Parker	7-24...7-20			522....7-8
One More Tomorrow (87)	Sheridan-Moran	...11-1...6-1			519...5-27
Saratoga Trank (135)	Cooper-Bergman	3-8..3-30			514..12-10
Stolen Life, A (107)	Davis-Ford	2-19....7-6			521...5-27
Three Strangers (93)	Fitzgerald-Greenstreet	1-22...2-16			511....2-4
Two Guys From Milwaukee (90)	Morgan-Leslie	12-24...8-17			524....8-5
REISSUES					
City for Conquest	Cagney-Sheridan	4-13....515			
No Time for Comedy	Russell-Stewart	4-13....516			

STUDIO SIZE-UPS

(Continued from Page 23)

the second is to be announced. Young will play the starring role in each film.

Another deal OK'd was with Edward Gross and associates for the filming of an all-star picture based upon the best-selling novel, "Mrs. Mike," which is a Literary Guild selection for March and a Reader's Digest selection for July.

Sol Lesser-Edward G. Robinson's Thalia Productions purchased film rights to Leslie T. White's novel "Harness Bull" this week with Robinson set for stellar role. Poll showed public thought "Harness Bull" akin to cow family, so title change can be expected momentarily. Story covers 24 hours in the life of a uniformed policeman.
named as his replacement. Shooting is slated to start April 14.

UA is prepping national release of five pictures by May 2. They tee off with "Sin of Harold Diddlebock" (Harold Lloyd-Raymond Walburn), followed by "Monsieur Verdoux" (Charles Chaplin-Martha Raye), "New Orleans" (Arturo deCordove-Gail Patrick), "Carnegie Hall" (Marsha Hunt-William Prince) and "Ramrod" (Joel McCrea-Veronica Lake).

John Garfield, having completed "Body and Soul" for Enterprise, now goes into "Volpone, The Fox"... Robert Cummings has been inked on loanout deal by Triangle for starring role in "Sleep My Love," kickoff pix for Mary Pickford-Buddy Rogers-Ralph Cohn Company. May 15 date is set for shooting.

CAGNEY PLANS

After reading announcements for more than two years that the Cagney company was about to star James Cagney in "A Lion Is In The Streets," we gotta wait and see that one. Supposedly now, Brother Bill has set aside $2,300,000 for "Time of Your Life," recently purchased. Henry Koster bowed out as director of the latter before casting could be announced and H. C. Potter was

Paul and Jack Broder have incorporated the Broder releasing corporation for distribution set-up for 39 United Artists reissues. Paul Broder is prexy, deal set in NY.

Pickford-Cowan organization scheduling seven story properties for production within the next 18 to 24 months. They are "One Touch of Venus," "Babylon Revisited," "The Beckoning Fair One," "The Devil's Disciple," "The President's Husband,' "Free Press" and "The Life of Sun Yat Sen.' This unit just keeps on scheduling, but never producing, it seems.

☆ ☆

UNIVERSAL-INTERNATIONAL

Hellinger-Bogart Deal Set

PRODUCER MARK HELLINGER and Humphrey Bogart have signed long-term agreement to jointly produce one film annually, with Bogart to star. Under terms of Bogart's Warners' contract, the star is permitted one outside picture a year, in addition to one-a-year Warner commitment. First Hellinger-Bogart effort is scheduled for early September production, with title and director soon to be announced. New association is not affecting Mark Hellinger Productions, Inc., three-a-year still being scheduled for that organization, assuming Hellinger renews deal with U-I.

Hellinger's present production, "Brute Force," meanwhile, is winding up with spectacular prison-break sequence involving some 600 extras. Thriller production providing some casualties (following fire on set), with four leading players (Burt Lancaster, John Hoyt, Charles McGraw, Jack Overman) and director Jules Dassin suffering injuries varying from burns to bruises.

Writer-producer team of Michael Fessier-Ernest Pagano have bowed out at Universal-International supposedly because of unhappiness over recent assignment on "Bloomer Girl." Studio is reported to have settled accounts completely, despite the fact their contract had better part of a year to run.

KAUFMAN TO DIRECT

Broadway playwriter George S. Kaufman signed for first directorial stint on Nunnally Johnson's Universal-International production "The Senator Was Indiscreet." Political yarn, scripted in three months by Charles MacArthur, replaces "Mr. Peabody and the Mermaid" as Johnson's next film. Deal is afoot to obtain William Powell for title role, comic Peter Lind Hayes already having been signed for feature spot.

Director Robert Siodmak leaves for Birmingham, Alabama, and other steel centers for location scouting for "Thunder On The Hill," set to roll here about May 1. Color tests for Joan Fontaine in starring role already begun.

Douglas Fairbanks, Jr., signed Maria Montez (just finished "Atlantis") to play femme lead in "The Exile," part requiring only about 20 minutes on screen. Studio is understood originally to have refused her permission to play role, but finally relented after the actress insisted on stellar chore.

☆ ☆

WARNER BROS.

8 Features Being Readied

JACK L. WARNER has passed on Warner Brothers' 1947 second-quarter production schedule, giving go-ahead to first of eight scheduled properties, "The Silver River," starring Errol Flynn and Ann Sheridan, Raoul Walsh directing.

Other productions yet to go include: "Up Until Now," being prepared by producer Jerry Wald for Delmer Daves' direction; "Christopher Blake," Moss Hart's stage play being scripted by Ranald McDougall as first new writer-producer chore; "Rainbow Mountain," Technicolor musical Alex Gottlieb will produce; "The Iron Gates," Henry Blanke's next; and "Barbary Host," to be produced by William Jacobs.

In addition, two companies releasing through Warners each will launch one film during coming three months. Michael Curtiz Productions is readying "The Shadow of Fear" and Milton Sperling's United States Pictures is preparing "Ever The Beginning," starring Lilli Palmer, with Elliot Nugent directing.

Second quarter starters boost production to 14 films put before cameras by end of June. Already started this year were "Whiplash," "The Treasure Of The Sierra Madre," "Two Guys From Texas," "Wallower," "The Voice of the Turtle," and "The Unsuspected."

Following two weeks' shooting on studio sets, Warner's Henry Blanke production "The Treasure of the Sierra Madre" moved tot Mexico for location sequences. Company of 35 (all male, except for lone woman hair-dresser) headquarters at Balinerio (about 100 miles from Mexico City), with most shooting at nearby San Jose de Purua. Production is headed by Humphrey Bogart, Walter Huston, Bruce Bennett and Tim Holt, with John Huston directing.

Exhibitors Use Studio Size-ups

As Their Most Reliable Source

of Information About Production



"Monsieur Verdoux," or Charles Chaplin, producer, director, star, in a pensive mood as he portrays the French Bluebeard in the film that opened to gala festivities last Friday (11th) on Broadway.

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NEWS DIGEST

(Continued from Page 20)

JOHNSTON, BREEN RE-ELECTED BY MPAA

Eric Johnston, president of the Motion Picture Association of America, reporting on MPA activities of the past year at the Association's annual meeting, lavished praise on the "constructive and cooperative attitude of Hollywood, particularly in relation to the Production Code."

Plans submitted by Joseph R. Vogel for the dinner in New York, May 8, marking the 25th anniversary of the Association were approved by the board, as were proposals to send stars to participate in the Brussels Film Festival on June 15, and the Second Command Performance in London next November.

Principal Pictures filed notice of resignation from the Ass'n, which, under the by-laws, is effective in one year. A proposal to increase from one to two, the number of directors from each company will be discussed at a special membership meeting in the near future.

Officers elected by the Board to serve for the next year are: Eric Johnston, president and chairman of the board; Joseph I. Breen, vice-president; Francis S. Harmon, vice-president; George Borthwick, sec'y and treas.; Sidney Schreiber, assistant sec'y; Fred W. DuVall, assistant treas. and James S. Howie, assistant sec'y-treasurer.

Directors elected were: Johnston, Barney Balaban, Nate J. Blumberg, Borthwick, Jack Cohn, Cecil B. DeMille, Ned E. Depinet, E. W. Hammons, E. B. Hatrick, Jos. H. Hazen, Hal Roach, Herman Robbins, Nicholas M. Schenck, Spyros P. Skouras and Albert Warner.

* * *

E-L, RANK IN EXCHANGE DEAL

Eagle-Lion has concluded arrangements with J. Arthur Rank for an exchange of talent, material and facilities that should be of great benefit to both groups, Arthur B. Krim, E-L president, revealed in a press conference upon his return from England where he engaged in a series of conferences with Rank designed to implement the relationship between the Rank Organization abroad and Eagle-Lion here.

Krim also reported that the first American E-L film to be played in England, "Lost Honeymoon," has been booked for Rank's entire Odeon Circuit, with five more set to play either Odeon or Gaumont Circuits. The E-L prexy declared also that Rank officials had been delighted with the reception given the first two of their films to be distributed by E-L in the U. S., "The Adventuress" and "Bedelia." Three more have been assigned.

Krim left last Tuesday for Hollywood for production conferences which were postponed to permit production chief Bryan Foy to attend the funeral in New York of his brother, Richard E. Foy, who died April 4 in Dallas, Tex.

* * *

PRC, E-L AD-PUBLICITY MERGER

The publicity, advertising and exploitation departments of Eagle-Lion Films and PRC were merged under the over-all direction of Max E. Youngstein, in what seemed the first move in Pathe Industries, parent company, long-rumored action to merge the operations of the two subsidiaries. Both staffs moved into joint quarters, taking over the fifteenth floor of the Bond building at 1560 Broadway.

Jerry Pickman heads publicity for both companies, with Arthur Jeffrey as exploitation manager and Harold Danson, advertising.

* * *

UNIVERSAL QUARTERLY NET DROPS

Universal Pictures consolidated net profits for the 13 weeks ended Feb. 1, 1947, aggregated $756,543 after all charges, including Federal taxes based on income. An unusual aspect of this statement, in view of previous soaring reports, was that the figure represented a drop from the $934,506 for the corresponding period of the preceding fiscal year.

* * *

"OUTLAW" BAN UPHELD

The New York Supreme Court sustained the right of the New York City license commissioner and police commissioner to threaten revocation of a theatre's license and prosecution of the exhibitor to prevent the showing of what the police commissioner termed an indecent picture, when Justice Bernard Shientag dismissed the Hughes Tool Co. complaint against License Commissioner Fielding and Police Commissioner Arthur W. Wallendar for their threat of prosecution if three New York theatres played "The Outlaw."

Hughes sought a declaratory judgment, an injunction and a determination of a question of law to the effect that an exhibitor of a film licensed by the State in accordance with provisions of Article 43 of the Education Law is not subject to prosecution under the Penal Law. Judge Shientag ruled that the censor setup does not relieve the local authorities from their duty of detecting and prosecuting violations of the law.

The producer is expected to take the case to the N. Y. Court of Appeals.

* * *

FILM CLASSICS PLANS PRODUCTION

Film Classics will become a "major distributing organization, offering complete facilities on a nationwide and foreign basis for top independent producers," Joseph Bernhard, president, declared last fortnight. With 14 wholly-owned exchanges in the U. S., plans are being made for the production of some pictures by the company, which until now has been distributing reissues.

The first non-reissue film, an English picture "The Patient Vanishes," starring James Mason will be distributed by FC, Bernhard reported. A pre-release Broadway run is scheduled for the film within two months, if negotiations can be arranged.

"QUOTES"

What the Newspaper Critics Say About New Films

'THE LATE GEORGE APLEY'

20TH CENTURY-FOX

"Large production, handsomely set up and acted with verve... Some of the Marquand observations have been allowed to survive ..They provide quiet moments of pleasure which are soon inundated by the flood of gross, poorly timed burlesque." — WINSTEN, N. Y. POST.

"More of a domestic comedy than the savage satire which the author wrote with George S. Kaufman for the theatre... Difference in approach is not likely to affect the picture's popularity...Rich amusement."—BARNES, N. Y. HERALD TRIBUNE.

"One of the most suave, literate and polished-mannered productions imaginable but nevertheless, I fear, largely a better-bred reassertion of the Hollywood formula." —McMANUS, PM.

"Has been botched on the screen — but good!...Hollywood slickness is too apparent and the nature of the comedy, especially toward the payoff, is mechanical and pat." — CROWTHER, N. Y. TIMES.

'THE FARMER'S DAUGHTER'

RKO-RADIO

"Fable the movies have told in various forms many times before but seldom so well...Warm and ingratiating." — COOK, N. Y. WORLD TELEGRAM.

"Palatable hokum...Excellent cast of players bolster fanciful tale." — PIHODNA, N. Y. HERALD TRIBUNE.

"Cheerful comedy-drama...Good deal of very fetching incident and lively dialogue...Maybe 'The Farmer's Daughter' is a little too naive to be true, but it makes a diverting entertainment." — CROWTHER, N. Y. TIMES.

"Perfectly clean, pleasant comedy with a little anti-Fascist propaganda thrown in...Amusing and interesting commentary on our national politics." — CAMERON, N. Y. NEWS.

"Good-hearted attempts to deal with things as they are, and improve them, don't amount to top-grade entertainment when mixed with ordinary poor-girl-rich-boy romance." — WINSTEN, N. Y. POST.

"Wholly likeable movie with a sound sense of values beneath its good clean and occasionally, sharp, fun." — AGER, PM.

'THE ADVENTURESS'

EAGLE-LION

"Wonderfully skillful, tidy and witty job, crackling with delicately inventive suspense and cultivated little inside jokes, all together an ingratiating and flattering bouquet to an audience's intelligence." — AGER, PM.

"Singularly welcome importation...The curious who attend to see what Clark Gable's leading lady in the forthcoming 'The Hucksters' looks like will find a stout show on its own account... Romance delightful, melodrama tautly compelling." — BARNES, N. Y. HERALD TRIBUNE.

"Just about the funniest picture on Broadway at the moment... Dialogue is important and funny enough to share stellar honors with Deborah Kerr, who does extremely well."—MASTERS, N. Y. NEWS.

"Richly combining melodrama and comedy...Deliciously wry twists of humor and knots of tension...One of the delights of the year." — CROWTHER, N. Y. TIMES.

"Miss Kerr's presence raises the movie from a mildly pleasant fable into the great contribution British studios have made to our entertainment this new year." — COOK, N. Y. WORLD TELEGRAM.

'MY FAVORITE BRUNETTE'

PARAMOUNT

"By no means a dull picture — or even-close to dull — but it has slipped away off the high standard Hope comedies have been hitting lately...Fun must come entirely from a stream of gags and from the antics of Bob himself. Both of these elements are ground out in laborious style."—COOK, N. Y. WORLD TELEGRAM.

"Commendably funny film...Wild and reckless rat-race in which Bob (Hope) gets into some screaming jams...Fumbling, tumbling slapstick moves at a magnifying pace generously lubricated by gags."—CROWTHER, N. Y. TIMES.

"One of the gayest films of the season...Farcial melodrama in a beautiful balance of laughter and violence...Superior item of ribald roughhouse."—BARNES, N. Y. HERALD TRIBUNE.

"Fast-moving, fast-fading rib of Hollywood's cycle of 'private-eye' detective stories." —McMANUS, PM.

"Hope is given a full workout in two of his specialties, the delivery of gag humor, and the embodiment of cowardice... Despite the satire implicit in the early sequences and Bob's kidding, the story almost equals some of Hollywood's serious entertainment...Later sequences, however, do not carry the early promise to greater heights of merriment." — WINSTEN, N. Y. POST.

'JOHNNY O'CLOCK'

COLUMBIA

"Slowness and general confusion of the plot for two-thirds of the film does not make for notable excitement and the shaallowness of the mystery relieves it of any great suspense."—CROWTHER, N. Y. TIMES.

"Slangy, abrupt dialogue and oblique characterizations...pounded out so heavily that the piece becomes almost a caricature of its own genre...Story never gets a chance to come out of the fog of overworked secrecy." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Standard product. (Writer-director) Rossen's double duty succeeded in putting a high polish on it, nothing more." — WINSTEN, N. Y. POST.

"Lays an egg...Certainly there's menace in 'Johnny O'Clock' — to the audience's ability to take it again." — AGER, PM.

"Brutal and lively...Full quota of punches in the belly and girls getting bashed in the face. With all its close adherence to current formula, manages pretty good melodrama, vigorously played and excitingly narrated " — COOK, N. Y. WORLD TELEGRAM.

'IT HAPPENED IN BROOKLYN'

M-G-M

"Capricious assortment of music and youthful romance...For all the story's meanderings and its mildly psychological culs-de-sac, a good bit of lightweight entertainment is badgered out of it...Mr. Sinatra turns in a performance of considerable casual charm." — CROWTHER, N. Y. TIMES.

"Big revelation of It Happened in Brooklyn is the way Frank Sinatra seems to have loosened up and got into the swing of things as a film player and even as a comedian...A lot more satisfying than you might expect." — McMANUS, PM.

"Chiefly a vehicle for Frank Sinatra's crooning and for the more recherche soprano trilling of Kathryn Grayson...Little that is musically or comically exciting, but it is sufficiently agreeable for light-hearted entertainment." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Shoveling sentiment generously into one of those sure-fire plot reworkings that are as false as they are pleasant...An uncritical approach will permit lively pleasure in the personalities and performances of the four leads." — WINSTEN, N. Y. POST.

"Level of humor which finds mere mention of 'dem Bums' a mirthful crack. Capitol audiences will find its fun primitive but amiable — particularly during those considerable portions when Jimmy Durante is around." — COOK, N. Y. WORLD TELEGRAM.

'PURSUED'

WARNER BROS.

"Has achieved a dramatic vigor not usually associated with Westerns...Full of quota of sluggings, shootings and pursuits on horseback. What makes it something not to miss is an intelligent and urgent script, superb staging and portrayals which have considerably more than two-dimensional quality." — BARNES, N. Y. HERALD TRIBUNE

"A rough and tumble audience grows restive. A critical one feels the strain of plot artifice breaking through the good faces, feelings and scenes. But between those extremes are many who will be carried away by this vigorous Western told in the labyrinthian and reversed plot design of a 'Rebecca'."—WINSTEN, N. Y. POST.

"Niven Busch, who wrote the original script, tried to write a psychological mystery in a western setting and bungled the job." — CROWTHER, N. Y. TIMES.

"As full of fights and turbulent episodes as any Western. Its distinction is the thoughtful direction of Raoul Walsh and the sterling cast...Can take its place around the top of the list of best Westerns ever made."—COOK, N.Y. WORLD-TELEGRAM.

The MIGHTY BABE!



You can bet your bottom dollar it's *another* HOMER . . . when The PRIZE BABY . . . the *Mighty Babe*...goes to BAT for your theatre! . . . Every SHOWMAN knows *this* "slugger" . . . who packs 'em in . . . and delivers *record runs* . . . with National Screen Service TRAILERS and ACCESSORIES! . . . He's *grown up* with the Game! . . . He packs a *Mighty Wallop!*... He *"knows the SCORE"!* . . . He's Top Man in his League . . . *most valuable Player* in EVERY Theatre! . . . He's the HOME RUN KING of the Industry!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

READ THIS REVIEW!

'CARNEGIE HALL' TREAT FOR CLASSICAL MUSIC LOVERS; POISON FOR OTHERS

Rates ● ● ● for class houses; weak elsewhere

"Carnegie Hall" is strictly for the lorgnette trade and classical music lovers, and it will be shunned like the plague by the average filmgoers, particularly by action fans. It contains nearly twenty orchestral and vocal selections by Tschaikowsky, Beethoven, Schumann, Mendelssohn,, Haydn, Delibes, Chopin, and Mozart, with a couple of Tin Pan Alley numbers thrown in for leavening. Supporting the moderately well-known film players are a dozen renowned conductors, singers and musicians, for the most part unknown to picture-goers. The story is full of holes, the acting uninspired, photography mediocre and makeup inferior. Except in highbrow communities, exhibitors will do well to give this a wide berth.

From BULLETIN *Review Issue March 17*

and this one . . .

'THE FARMER'S DAUGHTER' SPARKLING WITH HUMAN COMEDY-DRAMA

Rates ● ● ● generally

Combining fine acting with an intelligent script, a brilliant production job by Dore Schary which emphasizes workmanlike photography and moving musical score, and inserting the ever-pertinent theme of Americanism and representative democracy, RKO has rung the bell with its "The Farmer's Daughter." This delightfully human comedy-drama is sure to score with family and class audiences alike. Grosses will be well above average everywhere, strongest in family houses. Emphasis to the warm story of a farm girl who goes to Congress is ably lent by the capable talents of Loretta Young, Joseph Cotten, Ethel Barrymore, and an outstanding supporting cast.

From BULLETIN *Review Issue March 3*

Compare . . . Comparison Proves Why

EXHIBITORS DEPEND ON

Film
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Reviews

Film
BULLETIN

America's Independent
Motion Picture Journal

MAY 12, 1947

BOYCOTT CHAPLIN?

His Personal Life Is His Affair, Says Mo Wax, and "M. Verdoux" Will Be Boxoffice Flop, Anyhow!

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Reviews of the New Films

'MIRACLE ON 34TH STREET' A HIT, HEART-WARMING AND HILARIOUS

'THE TROUBLE WITH WOMEN' WASTES TOP TALENT ON WEAK COMEDY

'NEW ORLEANS' JAZZ SAGA IS GRAND ENTERTAINMENT FOR ALL

'HIGH CONQUEST' ALPINE DRAMA HAS EXPLOITATION POSSIBILITIES

'HIT PARADE OF 1947' HAS GOOD CAST, SPECIALTIES AND SONGS

And Others, Pages 6, 22, 24

Price: 25 Cents

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Academy Award hits, in

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with

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PRODUCED BY KARL TUNBERG · DIRECTED BY LEWIS ALLEN

Screen Play by Karl Tunberg

EDITORIAL

Vol. 15, No. 10 May 12, 1947

America's Independent Motion Picture Journal

THINK IT OVER

Only Truth

All truth is safe and nothing else is safe; and he who keeps back the truth, or withholds it from men, from motives of expediency, is either a coward or a criminal, or both.

—MAX MULLER.

Film BULLETIN

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WHY BOYCOTT CHAPLIN?

First, let's read the resolution adopted by the Independent Theatre Owners of Ohio:

"WHEREAS Charlie Chaplin is again attempting to reach into the pockets of the American moviegoers through the medium of his recently released picture, and

"WHEREAS through his personal conduct during the past several years he has been the cause of bringing much criticism and condemnation of the motion picture industry, and

"WHEREAS Chaplin did little or nothing during the war years to help maintain the morale of our service men and women, either at home or overseas, and

"WHEREAS Chaplin, who has been a resident of this country for many years and has built up a tremendous fortune through the generosity of the citizens of this country in patronizing his pictures, has nevertheless refused to become a citizen of the United States, and

"WHEREAS it is our belief that the valuable screen time of the motion picture theatres of the United States should not, for the reasons stated above, be dissipated upon a screen personality such as Chaplin to his financial benefit,

"NOW THEREFORE be it resolved that the Directors of the Independent Theatre Owners of Ohio meeting in Columbus, Ohio, this 30th day of April, 1947, call upon the theatre owners of the United States to give serious thought to the matter of withholding screen time from the new Chaplin picture until he proves that he is worthy of the support of American moviegoers."

(The ITO very pointedly refused to give the Chaplin film any free advertising by mentioning the title, but we feel our readers should know it is "Monsieur Verdoux".)

Like many other American citizens, the good and patriotic theatremen of Ohio have been offended by Mr. Chaplin's personal behavior and the unfavorable reflection it has cast upon the industry. Yet we question both the propriety and the expediency of a formal boycott against "Monsieur Verdoux".

Chaplin is a great artist and one who has contributed some outstanding achievements to the motion picture art. He has brought wonderful laughter to the people of America, as well as to all the nations beyond the seas and borders. It is also true that he has behaved unwisely, but his personal life should be his alone, unless he violates our laws. Let us not penalize him for his fame.

Turning to the practical question raised by the ITO resolution, any boycott that would really cut down Chaplin financially would have to embrace all United Artists releases, since he owns 50 percent of the company's stock.

The most vital facet of l'affaire Chaplin, as we see it, is the fact that he has gone sour as a box-office attraction. As long as he puts aside the beloved little baggy-trousered character of yesteryear and, instead, seeks to foist his personal philosophy on the public in the guise of entertainment, the American moviegoers probably will not consider him worthy of their support. In brief, "Monsieur Verdoux" need not be boycotted by exhibitors on the basis of Chaplin's personal conduct; it will be a box-office flop solely because it is a poor film lacking popular appeal.

MO WAX

THE YEAR'S GREATEST REVIEWS
HAIL THE YEAR'S GREATEST PICTURE!

"Movie of the week!" — **LIFE** . . . "Rush down to get a seat!" — **N. Y. TIMES**
"Kerr rhymes with Star!" — **TIME** . . . "Superb performance!" — **DAILY MIRROR**
"Don't miss 'The Adventuress!'" — **JOURNAL-AMERICAN** . . . "Gives the heart something to throb about!" — **WALTER WINCHELL** . . . "Best film released for Easter!" — **WORLD-TELEGRAM**

DEBORAH KERR
"the ADVENTURESS"

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"Kerr captivating!" — **MORNING TELEGRAPH** . . . "Kerr is velvet!" — **PM**
"May well be performance which took her to Hollywood and co-starring part with Gable in 'The Hucksters!'" — **DAILY NEWS** . . . "Gable's new partner charming!" — **WORLD-TELEGRAM** . . . "'The Adventuress' has lovely Deborah Kerr!" — **WALTER WINCHELL** . . . "No wonder they snatched her for 'The Hucksters!'" — **POST** . . . "Kerr dominant!" — **HERALD-TRIBUNE**

NOW SETTING BOX-OFFICE RECORDS
AT NEW YORK'S VICTORIA THEATRE

SHORT SUBJECTS

Who's To Blame?

C'EST NOT GOOD!: With Chaplin's "Monsieur Verdoux" having been slapped around to a fare-thee-well by the critics, plus the unfavorable press being accorded the comedian for his personal beliefs and demeanor, it was not unexpected that the picture would have an unhappy boxoffice fate. However, some people in the trade feel that the film was dealt a very severe blow for its New York premiere by the advertising campaign, which played down the comedy angle and played up the high admission prices. Strenuous efforts were made after the opening to overcome these disadvantages, but the grosses have continued disappointing. It is understood that Chaplin's personal representatives insisted on the policy for the premiere over the opposition of UA's advertising staff and there has been some finger-pointing going on ever since.

☆ ☆

PLUGGING 'EM . . . RKO's publicity chief Rutgers Neilson faced — and conquered — all the ticklish protocol and social and political amenities required in tossing an event in honor of a visiting dignitary. The occasion was the party tendered Mexico's president Miquel Aleman by N. Peter Rathvon last Saturday night (3rd) at the Ritz-Carlton in N. Y. Steve Broidy earns his money the hard way. When the Allied Artists and Monogram prexy was down in San Antonio for the Texas premiere of "It Happened on 5th Avenue," he accepted Interstate Circuit chairman Jack Chalman's challenge to get up on a soapbox and tell the world about the merits of the film. Broidy gave it the real barker touch, not missing the opportunity to arrange with the local radio station for a 15-minute "man-in-the-street" broadcast from the theatre lobby in connection with the premiere . . . Universal-International made a neat tie-in with the popular "Queen for a Day" Mutual air-wave show in connection with "Great Expectations." The lure is a free trip to England, where the lucky gal will be hosted by Valerie Hobson and John Mills, stars of the pic, with promotion on the stunt featured daily for three weeks on the ether.

☆ ☆

THERE'S HOPE . . . Those Bobs with the big hearts are in again. Getting there fustest with the mostest, Bob Hope didn't have to be asked twice by Bob O'Donnell, Texas showman and chief barker of the Variety Clubs, so Hope will appear with his radio troupe at a series of three special benefit performances in the Lone Star State for relief of the Texas City disaster victims, one of the worst national tragedies this country has known. On May 21st, he is slated for a show at the Will Rogers Memorial Auditorium in Fort Worth; on May 22nd, at the State Fair Park Auditorium in Dallas, and on the 23rd at the Civic Auditorium in San Antonio. Ducats are being handled by the Variety Clubs of Texas in conjunction with five local universities.

☆ ☆

HEAR! HEAR!: "Carnegie Hall," UA's foreign manager Walter Gould informs, cops the unique privilege of being admitted duty free into Chile as "de uso cultural." English translation: it will play Chilean theatres absolutely free of all taxes. Judging by the tenor of reviews we've read, lots of exhibitors in this country will want the picture "free," too . . . It's an ESWA for those orphans of the industry, the Eastern scriptsmiths. The new baby, Eastern Screen Writers Ass'n. was born April 30 at a meeting in New York's Hotel Capitol, with Newton Meltzer named temporary chairman of the group, "a voluntary membership association to advance their mutual economic and social interests, and to improve the quality of the product which they help to create." Well, well!

☆ ☆

ODDS 'N ENDS . . . Harry Warner isn't doing too well with the gee-gees he acquired from L. B. Mayer. Warner's nags, Stepfather and W. L. Sickle, were unplaced in the Kentucky Derby and weren't even entered in the Preakness . . . When Maurice A. Bergman, U-I Eastern ad-publicity director, celebrated his fifth anniversary at the post last week, he had plenty of reason to strut. Bergman has revitalized the department from a small, plugging one-horse affair into one of the top promotion outfits in the business . . . That new Warner exchange in Philly, complete with the most modern improvements, is now open for business . . . Dr. George Gallup, Audience Research, Inc. prexy, has ditched his vice-presidential post with Young and Rubicam to devote full time to ARI and his Poll, with emphasis on expanded film industry plans . . . "Carnegie Hall" is sporting the biggest illuminated sign in Broadway's history, a 170-foot long, 40-foot high affair which adorns the Winter Garden's facade with 20,000 lamps and 2,000 feet of neon tubing.

☆ ☆

EXHIBITOR FRONT: Pete Wood, Sec'y of ITO of Ohio has bulletinized exhibitors with a resolution, passed by the directors, preceded by five "whereas," calling on theatre owners "to give serious thought to the matter of withholding screen time from the new Chaplin picture ('Monsieur Verdoux') until he proves that he is worthy of the support of American moviegoers." The resolution points to Chaplin's "personal conduct," his war record, refusal to become a citizen despite amassing a "tremendous fortune" in this country, etc. All Pete neglects to mention is that "Monsieur Verdoux," even if played, would be pretty sad boxoffice, anyway . . . Sidney E. Samuelson, gen. mgr. of Allied of E. Penna., was honored by over 200 exhibitors and filmen at a testimonial banquet in Philly, last Monday night (5th). Highlighting the speeches was William Goldman's (he's the prominent inde circuit operator) bid to join Allied. He extolled Samuelson's leadership . . . The latest of those terse, tricky, thought-provoking cards posted by Samuelson to his membership is this gem: "Prejudice is a great time-saver; it enables man to make decisions without bothering to obtain the facts."

☆ ☆

UP AND ABOUT . . . Jerry Pickman, publicity mgr. of Eagle-Lion, has been appointed assistant to Max E. Youngstein, head of the ad-pub-ex dept. . . . U-I sales topper William A. Scully and his entire home office sales cabinet is on a swing of key cities for personal contact with exhibs on "The Egg and I" and other top U-I product. The "leg men" include A. J. O'Keefe, E. T. Gomersall, C. J. Feldman, F. J. A. McCarthy and Fred Meyers . . . John J. Maloney, M-G-M central sales mgr, becomes the first field sales chief to sit in on Bill Rodger's regular cabinet meetings spending a month at the home office under the Metro's new rotating plan for field sales execs . . . Al Duren, Paramount's Atlanta sales manager, has been upped to branchief of the New Jacksonville (Fla.) office when it is re-established on June 1. Bill Holliday will succeed Duren . . . Other Paramount changes include: Heywood Simmons as Dallas branch mgr, succeeding the late Fred Larned; Tom Bridge to Simmons' sales spot in Dallas and John Bowles steps into the 'Frisco sales managership vacated by Bridge .

☆ ☆

PAGING THE LIP . . . Producer Hunt Stromberg is angling for the services of Leo Durocher as technical adviser for his proposed filming of Taylor Spink's new book, "Judge Landis and 25 Years of Baseball," we are advised by United Artists publicity office. The suspended pilot of Dem Bums, it seems to us, would jump at the chance — if only the book had been written about the late commissioner's successor. And, with apologies to Hemingway, we are sure the Lip would like the title, "The Short 'Happy' Career" . . . With the walls still wet from the tons of soap and water used to erase the notice that a certain gentleman had been in the area, Monogram's Steve Broidy announces that "Kilroy Was Here" will be rushed into release before the end of May.

☆ ☆

BIG DRIVE: Paramount's 1947 sales drive, the 13-week "Celebrating 35 Years of Leadership" campaign announced by distribution chief Charles M. Reagan, was off to an early start last week with Earle W. Sweigert, Mid-Eastern sales head, huddling in Washington, and George A. Smith, Western div. mgr in Los Angeles, for the first round of branch confabs to lay the groundwork for the drive which opens August 31. Reagan promises the sales contest will be the biggest in the company's history, with prizes to match . . . Monogram's West Coast regional, under Steve Broidy's gavel got under way last Saturday (10th) at Los Angeles' Ambassador Hotel .

☆ ☆

THE BIG TENT . . . That Variety Clubs International shindig this week in Movietown promises to be the most scrumptious set-to the showmen's group has ever staged. In addition to the huge star-spangled show which climaxes the proceedings at the Humanitarian Awards dinner, hosted by Jack Warner at WB studios, where Jack Carson will emcee, convention chairman Charles Skouras has lined up a wow of a schedule for the visiting showmen. Even the press room facilities have been streamlined to provide newsmen with a full time secretary to transcribe dictated stories. Not only that, but the pampered fourth estaters have been assigned luscious Adele Mara, Republic starlet, as "leg man" and hostess by Hollywood Publicity Associates, which is barking the festivities under Sherill Corwin. The Ambassador Hotel headquarters is sporting the biggest neon sign to be constructed on the West Coast, a 40-foot affair spelling out WELCOME BARKERS . . . May we add our voice to that greeting.

'MIRACLE ON 34th STREET' A HIT, HEART-WARMING AND HILARIOUS

Rates ● ● ● + generally; slightly less in action spots

20th Century-Fox
96 minutes.

Maureen O'Hara, John Payne, Edmund Gwenn, Gene Lockhart, Natalie Wood, Porter Hall, William Frawley, Jerome Cowan, Philip Tonge, James Seay, Harry Antrim, Thelma Ritter, Mary Field, Theresa Harris, Alvin Greenman, Anne Staunton, Robert Hyatt, Richard Irving, Jeff Corey, Anne O'Neal, Lela Bliss, Anthony Sydes, William Forrest, Alvin Hammer, Joseph McInerney, Ida McGuire, Percy Helton, Jane Green, Loren Raker, Marlene Lyden.

Directed by George Seaton.

Here is a Christmas gift in May from 20th Century-Fox, producer William Perlberg playing the role of Santa Claus to exhibitors and patrons. "Miracle on 34th Street" is one of the most heart-warming, albeit hilarious, comedies in years and reflects credit on everyone concerned in its making. With the possible exception of action spots, it should score top (perhaps sensational) grosses in all houses and delight mass patronage of all ages. Its theme, the restoration of a child's faith in Santa Claus, is treated with brilliant whimsy, side-splitting humor and tender sentiment by George Seaton, screenplay author and director. Each member of the large and moderately popular cast does full justice to his or her respective role, with particularly notable performances being turned in by Edmund Gwenn and moppet Natalie Wood. Seaton keeps the picture rolling at a fast pace until the last, unfortunately slow, several hundred feet. Production quality is superlative.

EXPLOITATION: Start this one off with suitable showmanship — word-of-mouth advertising will do the rest. Play up the idea: "There Is a Santa Claus!" Stress the film's theme: "Faith Performs Miracles." Sell stars Maureen O'Hara and John Payne, but don't fail to feature Edmund Gwenn and Natalie Wood, the Miracle Moppet. For ballyhoo: a street man dresses as Santa Claus, his pack suitably placarded.

Engaged by Macy executive Maureen O'Hara as the store's Santa Claus, kindly, bearded Edmund Gwenn astonishes customers by advising them of better values at rival emporiums. The store officials' consternation vanishes when Gwenn's unorthodox behavior sends sales soaring. Truthful, helpful service becomes the store policy — Gimbel's follows suit. Gwenn runs afoul of personnel-interviewer Porter Hall, is sent to Bellevue. Maureen's suitor, youthful lawyer John Payne defends Gwenn, faced with commitment to a mental institution. At a hilarious hearing before Judge Gene Lockhart he confounds City Prosecutor Jerome Cowan and Hall. By proving Gwenn actually is Kris Kringle, Payne clinches Lockhart's re-election, restores a belief in Santa Claus to Maureen's cynical young daughter Natalie Wood, and regains the love of Maureen herself.

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'THE TROUBLE WITH WOMEN' WASTES TOP TALENT ON WEAK COMEDY

Rates ● ● + generally on name value only

Paramount
80 minutes.

Ray Milland, Teresa Wright, Brian Donlevy, Rose Hobart, Charles Smith, Lewis Russell, Iris Adrian, Frank Faylen, Rhys Williams, Lloyd Bridges, Noma Varden, James Millican, Matt McHugh, Jimmie Smith.

Directed by Sidney Lanfield.

Even ardent fans of Ray Milland, Teresa Wright and Brian Donlevy will find it difficult to accept this college professor-sob sister-hardboiled editor triangle comedy as satisfactory entertainment; others, will find it forced and unfunny. The undoubted drawing power of the strong and capable cast should nevertheless, result in fair-plus grosses in the early runs, but unfavorable word-of-mouth will adversely affect returns in sub-runs. Arthur Sheekman's script, narrating the double-crossing of a psychology professor by a pretty sob sister and her conniving editor, is full of holes, convenient coincidences and unlikely situations. Under Sidney Lanfield's direction, the players turn in either exaggerated or stereotyped performances.

EXPLOITATION: Play up the three stars, all of whom have been recently seen in successful pictures. Arrange for your newspaper's Inquiring Reporter to ask: "Do you agree 'The Trouble With Women' is they feel neglected if their men don't beat them occasionally?" Offer free tickets to patrons sending in the most amusing letter on: "Ray Milland is right when he says 'The Trouble With Women' is they like being ordered about, because . . ."

Conniving city editor Brian Donlevy assigns sob sister Teresa Wright to cover psychology professor Ray Milland whose controversial best seller, "Subjugation of Women," has received scathing publicity. Nettled by her page one story, by-lined "Martha Motherly," Milland sues the paper for $300,000. In hopes of persuading him to withdraw his suit, Donlevy has Teresa enroll in one of his classes. Unaware of her real identity, Milland falls in love with Teresa, is framed by her into being photographed among a bevy of burlesque queens. Disillusioned on learning Teresa's true identity, Milland agrees to withdraw the suit when Donlevy promises to kill the picture. Donlevy doublecrosses him by giving the photo to a rival sheet. The picture makes page one, Milland tenders his resignation from the faculty. Teresa exonerates him, secures his reinstatement. To win Teresa away from Donlevy, Milland proceeds with the suit. In court he stages a hypnosis demonstration with Teresa as his subject. She admits she doesn't love Donlevy, loves only Milland.

'HIT PARADE OF 1947' HAS GOOD CAST, SPECIALTIES AND SONGS

Rates ● ● + generally; higher if adequately exploited

Republic
90 minutes.

Eddie Albert, Constance Moore, Joan Edwards, Gil Lamb, Bill Goodwin, William Frawley, Woody Herman and his Orchestra, Roy Rogers and Trigger, Bob Nolan and Sons of the Pioneers.

Directed by Frank McDonald.

An above-average cast, excellent numbers by top tunesmiths Jimmy McHugh and Harold Adamson, plenty of romance and comedy, make this a good bet generally — especially if the exhibitor avails himself of its strong exploitation possibilities. While Producer-director Frank McDonald has employed a typical plot, he has cannily included in the cast of this diverting musical names calculated to appeal to all types of audiences: Eddie Albert and Constance Moore for the general run of patrons, Joan Edwards and Bill Goodwin for radio addicts, Roy Rogers and the Sons of the Pioneers for western fans and Woody Herman and His Orchestra for the youthful jive-minded filmgoers. All contribute their specialties capably, but the most entertaining performance is that of Gil Lamb, gifted dancing comic. The film's reminiscent plot deals with the formation of a quartet of nitery entertainers, their trials, tribulations and eventual success. Production quality is good.

EXPLOITATION: Play up Joan Edwards and Bill Goodwin in going after radio listeners. Stress the hit tunes by songwriters McHugh and Adamson, their playing by Woody Herman's Orchestra. Action houses can feature the presence of Roy Rogers and the Sons of the Pioneers. Arrange tie-ups with radio stations and music dealers handling recordings by the above-named talent. Co-opads: "The Blank Theatre's 'Hit Parade of 1947' Stars Eddie Albert, Constance Moore and Joan Edwards — Our 'Hit Parade of 1947' Features Special Values in, etc."

Agent William Frawley books into a small night spot a newly-formed quartet comprised of Constance Moore, songstress; Joan Edwards, comedienne; Eddie Albert, songwriter, and Gil Lamb, comic. The quartet clicks, moves uptown to open with Woody Herman's Orchestra at the swank Cameo Club, but are cancelled when Albert's newly-written "sophisticated" lyrics offend the proprietor. Albert stubbornly insists on retaining his material — and the quartet's lay-off continues. Constance accepts a Hollywood contract from talent scout Bill Goodwin with the proviso he include the others. In Hollywood she clicks, the others are ignored. Too proud to be carried by Constance, the others return to New York, eventually score respectively. At end, the long-estranged Constance and Albert are reunited by the now-wed Lamb and Joan.

IT HAPPENED

TO ALL THESE FAMOUS STARS AND DIRECTORS

- Gene Autry
- Jack Benny
- Connie Bennett
- Clarence Brown
- Judy Canova
- Eddie Cantor
- Frank Capra
- Bing Crosby
- Dennis Day
- Jimmy Durante
- Cary Grant
- Phil Harris
- Bob Hope
- Al Jolson
- Leo McCarey
- Maria Montez
- Dick Powell
- Ginny Simms
- Orson Welles
- Sam Wood
- Robert Young

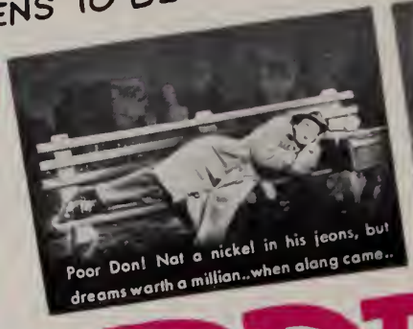
They saw it and RAVED!

"IT HAPPENED ON 5TH AVENUE" *is the picture to see!*

IT HAPPENED

IN 47 NATIONAL MAGAZINES! FULL-PAGE, TWO-COLOR ADS REACHING 133 MILLION READERS!

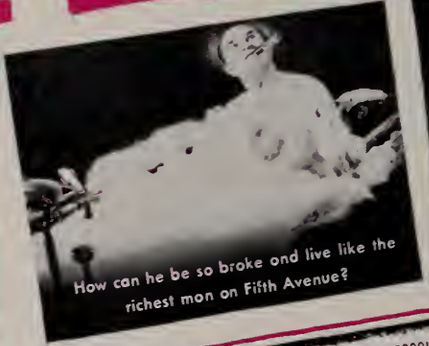
IT HAPPENS TO BE 1947's HAPPIEST HEART-WARMER !!!

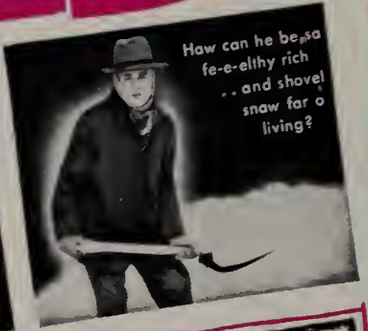






"IT HAPPENED ON 5TH AVENUE"







ALLIED ARTISTS PRODUCTIONS, INC presents

DON DeFORE · ANN HARDING · CHARLIE RUGGLES · VICTOR MOORE · GALE STORM

in ROY DEL RUTH'S

"IT HAPPENED ON 5TH AVENUE"

with GRANT MITCHELL · EDWARD BROPHY · EDWARD RYAN, Jr.

Produced and Directed by ROY DEL RUTH · Associate Producer, JOE KAUFMAN · Screenplay by EVERETT FREEMAN

Story by HERBERT CLYDE LEWIS & FREDERICA STEPHANI · Musical Score by EDWARD WARD

Music and Lyrics by HARRY REVEL & PAUL WEBSTER





Five Different Styles of Ads!

APPEARING IN

COSMOPOLITAN
LIFE • LOOK
SAT. EVE. POST
COLLIER'S
REDBOOK
AMERICAN
LIBERTY
TRUE STORY
PICTORIAL
REVIEW

More! More! More!

IT HAPPENED

COAST-TO-COAST! THE "5th AVE. BUS CARAVAN" —BIGGEST BALLYHOO TOUR OF THE DECADE!



TRAVELING 3850 MILES THROUGH 59 KEY CITIES & HUNDREDS OF SMALLER TOWNS!

ACTUALLY SEEN BY 30 MILLIONS!

REAMS OF NEWS-PAPER SPACE!

IT HAPPENED...TO THE BIGGEST FILM BUYERS IN THE COUNTRY! THEY BOUGHT IT ON SIGHT FOR TOP "A" TIME!



ALLIED ARTISTS PRODUCTIONS, INC.
presents

DON DeFORE
ANN HARDING
CHARLIE RUGGLES
VICTOR MOORE
GALE STORM
IN
Roy Del Ruth's



"IT HAPPENED ON 5th AVENU

GRANT MITCHELL · EDWARD BROPHY · EDWARD RYAN, Jr.

Produced & Directed by ROY DEL RUTH · Associate Producer JOE KAUFMAN

Screenplay by Everett Freeman · Original Story by Herbert Clyde Lewis and Frederick Stephani · Musical Score by Edward Ward · Music and Lyrics by Harry Revel & Paul Webster



STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Another Lawsuit

SOMEHOW LAWSUITS AGAINST Columbia seem to come in epidemic proportions and with more attendant publicity than at the other studios. This time, writer Byron Morgan wants a mere $50,000 from the Columbia coffers on tthe ground that the company promised to publicize his authorship of "Gallant Journey" but failed to do so. The best they did for him was co-credit on the screenplay with William Wellman. The suit itself is not of vital importance, but its potential as a precedent is. The Screen Writers Guild is backing Morgan and they will attempt to prove that publicity and advertising credits are as important to writers as to other personalities in the business. This is true, of course, and the suit is one more step in the recent unheralded campaign by writers in Hollywood to prove that they, too, are people just like anyone else, comments and attitudes of many producers to the contrary notwithstanding. In short, the writing boys are rearing up on their own importance. Watch it.

DISTAFFERS ARE BUSY KIDS

Columbia's two women producers are moving in nose-to-grindstone fashion these days. Virginia Van Upp, apparently not mad at anybody anymore, is preparing two originals for early productions. "The South American Story" and "Woman Order." The Writer-Producer knocked out this pair of stories while she was cooling her temper and regaining normal blood pressure on vacation after the "Janet Ames" row with Director Charles Vidor a few months back. Meanwhile, Helen Deutsch, who stepped into the "Janet Ames" gap when Miss Van Upp stepped out, has been handed the whip on "Carmen,' the next Rita Hayworth film. Miss Deutsch will do the screenplay for Hayworth approval when the actress returns from Europe. They had better move fast on that one because "Carmen" is going to get done by a French company and by Alexander Korda (with Paulette Goddard), too. And too much of anything, even Carmen, can be murder at the box-office.

Two small epics recently completed will be released with new tags. What was shot as "Destiny" is now "Key Witness." And "Her Husband's Affair," which originally was "The Lady Knew How," is now "My Awful Wife," if you follow us.

PRODUCTION QUIET

A period adventure piece in Cinecolor was the only new starter last week. It is "The Prince of Thieves," with Jon Hall, Patricia Morison and Adele Jergens. "Assigned To Treasury" is still dragging to a finish, delayed by star Dick Powell's illness. "Man From Colorado," in Technicolor, with Glenn Ford and Ellen Drew, is racing to come in on something resembling the original schedule.

☆ ☆

EAGLE-LION

Slow Pace Here Now

WITH ONLY ONE FILM in production at the moment, the situation at this studio seems like the lull before the storm. With all problems and plans settled during the recent Rank-Krim confabs, this young company is quite certain of where it's going, but the program is yet to be launched in full swing. The usual summer lull lies just ahead, so chances are that real production impetus won't come until Fall.

Shooting at the moment is "Adventures of Casanova," with Arturo de Cordova and Noreen Nash heading the cast. Interesting to note Lucile Bremer's name in the line-up, too. Does that mean that for all the build-up and ballyhoo, this young dancer got at Metro, that lot's producers couldn't find a spot for her in current production. It's just a loan-out, of course, and it may do her some good. Just another proof that you can't MAKE the public buy what they don't want. Stardom was predicted for this actress two years ago, but her vehicles at Metro did not sell her to the public.

"Love From A Stranger" (Sylvia Sidney-John Hodiak) is in the cutting and editing stage.

M-G-M

Production Perking Up

RUMORS WERE FLYING several months ago that black disaster was about to descend at MGM with severe cuts in production schedules. Whatever caused such rumoring (even among MGM workers), it has been dissipated and Metro is now talking like Metro again. With four pictures in work and four more scheduled for starting by June 1, the studio is perking once more. In addition, plans now call for ten starters during the summer months, a record for that period of the year. Among the early starters will be: "The Kissing Bandit," "If Winter Comes" (this one will have Deborah Kerr and Walter Pidgeon), "Killer McCoy" and "High Wall."

As usual, Joe Pasternak is leading the producers in schedules in this new spurt of activity. He has three set to go and three in work for Fall production. "The Kissing Bandit" is his, as well as "On An Island With You" and "Luxury Liner," which will reunite Walter Pidgeon with Jane Powell. An additional trio is ready for early Fall start.

BUYING PLAYS AGAIN

There is another change of mind apparent at this studio, in addition to the reversal on production plans. Metro stated firmly some months back that there would be no more exorbitant fees paid for film rights of Broadway productions. Now it is almost certain that this studio is ready to shell out $425,000 for picture privileges to "Years Ago," the Ruth Gordon play currently rolling up SRO signs nightly on Broadway. It seems that MGM enjoys the female prerogative of changing its mind.

This studio has picked off what may well be the release plum of the 1947-48 season in a deal with Walter Wanger-Ingrid Bergman-Victor Fleming for the release and distribution of that trio's proposed "Joan" picture. The producer, star and director insist that their picture will NOT be a film version of the current Broadway hit, "Joan of Lorraine," that it will be a screenplay on the life of Joan of Arc written by the playwright who did "Joan of Lorraine," Maxwell Anderson. Shooting is scheduled for a mid-July start and if money and talent make great pictures, this one should be a super. It will be shot at the Hal Roach studio.

NEW DIRECTOR SIGNED

Director Curtis Bernhardt, recently of Warner Bros., has been signed by this studio and given his first assignment. He will direct "The High Wall," starring Robert Taylor with Audrey Totter. Robert Lord is the producer. Bernhardt's last effort at Warners was the soon-to-be-released "Possessed," with Joan Crawford.

"Woman of My Own," the Greer Garson starrer, which has been subjected to so much re-shooting is also getting a new title. "As You Desire Me." But any similarity between it and the Pirandello play which MGM converted into a Garbo film some years ago is purely coincidental. From reports we've gathered at the studio, this film needs more than a new title.

Four in work on the lot: "Cass Timberlane" (Spencer Tracy-Lana Turner), "Alias The Gentleman" (Wallace Beery-Tom Drake-Dorothy Patrick) are new; "Good News" (June Allyson-Peter Lawford) and "The Pirate" (Gene Kelly-Judy Garland) continue towards wind-up.

Mervyn LeRoy has been set to direct the next Gable picture, temporarily listed as "Ulysses," (formerly "The Homecoming of Ulysses"). A contest is planned to try to find a new romantic title for this Sidney Franklin production.

Frank Capra and his staff have moved into their quarters at this studio in preparation of the start of "State of The Union." Spencer Tracy will go into this one when he finishes "Cass Timberlane." Claudette Colbert has already been signed for the wife's role, despite the rumor earlier that Katharine Hepburn would do the job. Metro may yet have to share its take on "State of the Union" with Paramount, since the latter studio expects to close itts deal with Liberty Films shortly.

STUDIO SIZE-UPS

MONOGRAM

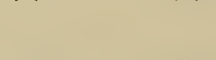
Inde Plans Going Forward

THE SWING STARTED some months back by this studio towards independent production gains more strength and momentum with each passing day. Initial success of these first efforts is conclusive evidence that this is a right move and more concentration is going into it constantly.

Roy Del Ruth, whose "It Happened On Fifth Avenue" has scored soundly, is busily working on three films which will go into production in quick order. First will be "Red Light," followed by "It Happened In Washington" (sounds like that sequel mentioned here some time back) and then his latest buy, "Illegal Holiday," formerly called "Manhattan Love Song."

President Steve Broidy has set in motion a plan for increasing the advertising campaigns of both Monogram and Allied Artists. Trade and newspaper campaigns are going to be provided to start off intensified selling campaigns all over the country. Broldy's feeling seems to be that exhibitors all over the country need the stimulus of a live campaign to stir their interest in individual features. The advertising-publicity staff now headed by Lou Lifton is being increased and the order of the day, appears to be, "full steam ahead."

Only film in work here is "Robin Hood of Monterey" in the Cisco Kid series with Gilbert Roland in the title role.



PARAMOUNT

Pine-Thomas Set New Program

PINE-THOMAS HAS SET its production schedule for the next year with nine pictures slated for Paramount release.

Currently in work is "Shaggy," the unit's second effort in Cinecolor. Two more "Big Town" stories are planned. This series has paid off well for the producers and they are determined to continue it as long as the profits indicate that they should.

At this writing three films are waiting to go into release. Two in the "Big Town" series and a piece called "Jungle Flight." "Adventure Island," the first attempt at color by the producers, is also being readied for early release.

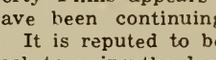
With rumor strong that the majors are quickly, but quietly, abandoning their loud and long determination to make no more "B" product, it will mean that companies like the P-T unit will be running into stiffer competition.

The deal with Liberty Films appears to be still very much alive. Negotiations have been continuing and may be closed within a week or two. It is reputed to be costing Paramount 5 million dollars of its stock to swing the deal with the four Liberty producers, Capra, Wyler, Stevens and Briskin. Latest report has it that Paramount will lend RKO several valuable star properties to clear the pact with that studio.

"DREAM GIRL" STARTED

One of the most expensive and important properties in the Paramount vaults went in front of cameras last week when Director Mitchell Leisen started "Dream Girl." Betty Hutton does the title role with Macdonald Carey playing the male lead. A strong supporting cast has been assembled and this will be one of the "big ones" from Paramount this year.

Norman Z. McLeod has been assigned to direct the next Bob Hope starrer, "Paleface," which will be shot in Technicolor. McLeod, under contract to Rainbow Productions, is on loanout to the studio. His first chore on the deal was the recently completed Crosby-Hope vehicle, "Road to Rio." The start of "Paleface" has been moved up from September to July and Hope is cutting his vacation by six weeks to get this film ready in time to ride in on the wave of "My Favorite Brunette," which is reported to be selling solidly at first-run boxoffices.



PRC

Broder-Prc Deal Cold

A DEAL, WHICH HAS been pending for sometime, by which PRC would have acquired a block of 40 United Artist reissues, has fallen through. Paul Broder (Broder American Releasing Corp.), instead, is planning to distribute the pictures himself throughout the country. The list included 17 Walter Wanger productions, eight Paramount films acquired by UA and 13 Hopalong Cassidy pictures. PRC was particularly hot for the deal when the Edward Small reissues scored so well in the campaign launched last December. No reason was given for the failure of the deal beyond Broder's decision to handle the films to which he holds the rights himself.

Three films in production on this lot at press time give the company an activity it has not had for some time. "Tomorrow You Die" (John Ireland-Sheila Ryan), a mystery yarn, "It's Moider" (Gas House Kids) and an Eddie Dean western, "Black Hills."

WALTER COLMES SUES

Charging this company with failure to fulfill an agreement on the production of "True Story," Walter Colmes, former PRC producer, filed suit last week to collect alleged damages of $35,750. It is stated by Colmes' attorney that the original deal called for the delivery of two pictures by Colmes. After the first one, "Lighthouse," was finished, Colmes is said to have gone ahead on preparation of "True Story" at considerable expense. PRC called the deal off before the film started and Colmes now wants to be reimbursed.

NEW SALES DRIVE

A total of $12,500 in cash prizes is one of the incentives for super salesmanship in the current sales drive launched recently by President Harry H. Thomas. Six features and six "streamlined westerns" are included in the list on which the sales staff is working. Six re-releases of Edward Small features and four other re-releases are included, too.

The drive will last for about four months, having started in mid-April. And it is planned to keep the pitch at peak for the entire period of the campaign with special brochures, programs and releases scheduled to hypo sales staffs throughout the country.

REPUBLIC

$5,000,000 For 6 Features

WITHIN THE NEXT TWO MONTHS, this studio will launch a series of six films which are budgeted at $5,000,000, an all-time high figure for this company. Vice-president Allan Wilson announced that the currently shooting Roy Rogers special, "The Old Spanish Trail," would be the opening gun in this production spurt. Following this will come: "Driftwood," with Walter Brennan and Ruth Warrick; "It's Murder, She Says," with Adele Mara; "Wild Frontier," first in a new western series starring Allan Lane is already shooting; "The Fabulous Texan" and Frank Borzage's "Crosswinds" go in June.

In addition to this schedule, Charles K. Feldman's Group Productions will launch its first effort, "The Red Pony." Lewis Milestone is set as producer-director on this one with a budget of $1,500,000 set for making this John Steinbeck story.

Despite the continued emphasis on high-budget production as per President Herbert Yates' decision, the studio is not neglecting the "B" product which is so much the backbone of the company. At this studio, there are sixteen B pictures pencilled in on the 1947-48 schedule. President Yates insists that next year's "B's" will be given every advantage of production to make them above the average run. The story is a simple one: exhibitors need B pictures and Republic is well equipped to supply good B's.

RKO

Cut Costs, Says Schary

HOLLYWOOD WAS PARTICULARLY interested in the remarks made by Dore Schary at a trade press interview in New York last week. The RKO production chief voiced the opinion that the cost of picture making have passed the peak and must start regressing, and this can be accomplished, he said, by curtailing shooting time instead of reducing employment.

This has long been the conviction of thinking people on the production scene out here. They argue that lack of preparation prior to the start of shooting runs up production costs immeasurably. That, definitely, is also the opinion of your Studio Size-ups reporter. If directors spent more time studying the script and plotting their shooting before they went on the set, better pictures at lower cost would result.

Schary also told the press boys that RKO was going to dis-

continue the production of "violence" pictures like "Born To Kill." However, he stressed that his studio would continue to make B's, because he regarded this type of product as the experimental ground for new talent and new ideas.

DMYTRYK GETS 'HARDER THEY FALL'

Edward Dmytryk, fast becoming one of the town's best known and most respected directors, has just been handed the reins on "The Harder They Fall," new Budd Schulberg novel. Schary made the assignment when the studio decided to shelve production on "The White Tower," which was to have been Dmytryk's next assignment. The impossibility of making this film in Switzerland at this time influenced the shelving decision and the picture has been pushed up on the schedule for "some time next year." Dmytryk has just completed work on "Crossfire," which stars Robert Mitchum and Robert Young.

The status on the future tie-up of Liberty Films is still not finally settled. For the moment it is only certain that MGM has copped "State of The Union." But what will happen to future Liberty production and release is still unsettled.

J. Robert Bren, suddenly and without official reason, has asked for and received a release from his producer's contract with the studio. Bren had two pictures in preparation, "Mystery in Mexico," and "Road to Carmichaels." No assignment of these properties has been made as yet by Schary.

"Y our Red Wagon" has been selected as the "final" title for "Thieves Like Us," which John Houseman puts into production early in July.

☆ ☆

SCREEN GUILD

Nothing In Work

WITH "DARK BULLET," a Maurice Conn production wound up, this quickie plant hits a temporary lull in its production schedule. Several of the member producers have plans for films to go within the next several weeks.

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SELZNICK

Selznick's Master Touch

THE IDEA OF MASS SHOWINGS of "Duel In The Sun" is certainly the coup of the season. The deal with the Loew chain in New York for a simultaneous run in all houses is a daring innovation and we predict that an amazing gross will be rolled up. The critics were almost unanimous in their distaste of the film and, yet, a long and never-ending exploitation program made the public "Duel In The Sun" conscious. The film will rank among other Selznick big grossers and the six million dollar investment is scheduled to pay off.

As a matter of fact, Selznick's entire handling of his so-called "dynamite" picture has been a lesson in showmanship. He welcomed, even invited, criticism and controversy. For weeks, it was touch and go whether the Legion of Decency would pass the picture or not, and for all those weeks, Selznick got columns of free space in newspapers and trade papers all over the country. At last. the "momentous" decision was made and two minutes was cut from the film, two minutes which left the film virtually untouched.

"Portrait of Jenny," shooting in New York, has been delayed again — this time by script trouble. Producer Selznick is staying close to the production and will not return to Hollywood until the film winds up.

☆ ☆

20th CENTURY-FOX

Petty Personnel Purge

ALTHOUGH PRODUCTION HAS picked up some in the past several months and the panic that hit Hollywood studios about January 1 seems to have subsided to a degree, the quiet slicing of expenses continues. 20th Century Fox last week dropped four people from its publicity department. Producers here and at other studios, where such cutting is anticipated or in progress, insist that the cut is necessary because of the new high salaries in effect since the Screen Publicist's Guild won its salary increase for all guild members. However, in the light of huge profits rolled up by film companies, cuts in personnel like this are hard to justify.

Betty Grable, who has meant millions to this studio, has signed a new long-term contract and will be back in production in September. Her first under the new deal will be "The Blonde from Bashful Bend," a Preston Sturges production. Sturges will write the screenplay as well as direct.

20th has taken an option on a new book, "Soviet Spies," with plans for quick production. Producer Zanuck seems determined to get the jump on this type of story, since he already owns the rights to "Behind the Iron Curtain." One way of assuring that seems to be to option as many of the available tales on the spy situation as possible.

Only new starter on the lot this week is "Off To Buffalo," in Technicolor, with Nancy Guild and Dan Daley. The studio is hoping to aim this duo for stardom.

Continuing in work are: "Kiss of Death" (Victor Mature-Brian Donlevy-Patricia Morison), "The Foxes of Harrow" (Rex Harrison-Maureen O'Hara) and "Scudda Hoo, Scudda Hay" (June Haver-Lon McCallister).

☆ ☆

UNITED ARTISTS

Coslow In 5-Picture Deal

PRODUCER SAM COSLOW has signed a five-picture deal with UA covering his entire product for the next three years. The Coslow films will all be musicals. His first to come is "Champagne For Everybody." Coslow bought this yarn from Mary Pickford and will write the musical score for it. Miss Pickford retains a participating interest. Summer is set as the starting date.

COWAN READY TO GO

Lester Cowan is back in Hollywood and ready to start Artists Alliance (and is this outfit going to be confused with Allied Artists!) on its production schedule. The company, which is jointly controlled by Cowan and Mary Pickford, will make seven pictures on a budget reputed to be $15,000,000. Shaw's "The Devil's Disciple" will be produced by Gabriel Pascal for AA. "One Touch of Venus" goes, too. Maurice Chevalier has already been signed for a role in the latter film. Both pictures go in Technicolor and Cowan hopes to get an ok for the color so he can start in June. Tentative cast for "Devil's Disciple" includes Fredric March, Deborah Kerr, Ralph Richardson and Ethel Barrymore.

NEBENZAL SIGNS AUMONT

Jean Pierre Aumont has signed a three-year non-exclusive contract with Producer Seymour Nebenzal. Aumont, winding up his pact at MGM, will make one a year for Nebenzal.

Nebenzal is beginning to plan his campaign on "Heaven Only Knows," recently completed Robert Cummings starrer. He is taking the print to New York where he will confer with UA executives on the best time and manner for exploiting this film. The producer seems convinced that he has attractive merchandise in this piece.

UA announces that the title of Preston Sturges' "The Sin of Harold Diddlebock" will be changed. At this writing, the new title had not yet been announced.

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UNIVERSAL-INTERNATIONAL

Wanger Proposal Makes Sense

IN HOLLYWOOD WHERE MILLIONS are spent annually on exploitation and publicity, no one ever seems to stop to think about the miserable public relations job done on the industry as a whole. Hollywood, as a community, a business, a state of mind, is the butt of bad jokes and unlicensed printed comment with all comers welcome to throw a chunk of mud. How much of this criticism is justified is beside the point at the moment. The point is that Hollywood as a unit has done nothing constructive to offset the constant flow of bad-taste chatter about it. This situation may soon be corrected if Walter Wanger's idea is put into effect. The producer has recommended a $1,000,000 fund to be established

(Continued on Page 18)

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (41)	In Production (3)
Westerns	Completed (14)	In Production (0)
Serials	Completed (3)	In Production (0)

NEW PRODUCTIONS

THE PRINCE OF THIEVES

Adventure—Started April 30

Cast: Jon Hall, Patricia Morison, Adele Jergens, Allan Mowbray, Michael Duane.

Director: Max Nosseck — Producer: Sam Katzman

Story: Another adventure of Robin Hood.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Assigned To Treasury	Powell-Maylia	12-9			
Man From Colorado, The (T)	Ford-Orew	3-17			
COMPLETED — 1946-47 —					
Alias Mr. Twilight (69)	Duane-Marshall	9-16..12-20	828		
Betty Co-ed (71)	Porter-Mills	8-19..11-28	824	12-23	
Blind Spot (74)	Morris-Dowling	9-30	2-6	825	2-3
Details under title: Inside Story					
Blondie Knows Best (69)	Singleton-Lake	4-1..10-17	806	9-30	
Blondie's Big Moment (69)	Singleton-Lake	8-19..1-19	807	1-6	
Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Blondie in the Dough	Singleton-Lake	4-14			
Boston Blackie and the Law (69)	Morris-Marshall	8-19..12-12	822	11-25	
Broadway Baby	Porter-Shelton	2-3			
Bulldog Drummond at Bay	Randell-Louise	12-23	5-15		
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13	826	2-17
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27..10-24	816	10-14	
Corpse Came C.O.D., The	Brent-Blondell	1-6			
Dead Reckoning (100)	Bogart-L. Scott	6-24..2-47	830	1-6	
Key Witness	Beal-Marshall	4-14			
Details under title: Destiny					
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Barnette	12-19	863		
For the Love of Rusty	Donaldson-Powers	12-23	5-1		
Framed (82)	Ford-Carter	9-30	4-47		3-17
Details under title: They Walk Alone					
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47		3-17
Details under title: My Empty Heart					
Gunfighters, The (C)	Scott-Britton	9-30	5-47		
Details under title: Twin Sombreros					
Keeper of The Bees	Henry-Duane	3-17			
King of Wild Horses (79)	Foster-Patrick	12-9	3-27		3-31
Jolson Story, The (T) (128)	Parks-Keyes	11-12	1-47	831	9-30
Johnny O'Clock (96)	Powell-Keys	7-8	3-47	833	1-6
Jack Armstrong (Serial)	Hart LaPlanche	11-25	2-6		
Lady from Shanghai, The	Hayworth-Welles	10-14			
Landrush (53)	Starrett-Barnette	11-26	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16	5-47		
Law of The Canyon	Starrett-Barnette	10-28	4-24		
Lone Hand Texan (54)	Starrett-Barnette	10-14	3-5	835	3-3
Lone Star Moonlight (67)	Curtis-Barton	8-19	12-12	854	1-6
Lone Wolf in Mexico, The (69)	Mehr-Ryan	9-16	1-16	823	1-6
Details under title: Lone Wolf's Invitation to Murder					
Major Oenning's Trust Estate	Henry-Campbell	2-17			
Millionsen Case, The	Baxter-Saunders	1-20	5-2?		
Details under title: Crime Doctor's Vacation					
Millie's Daughter (72)	George-Nelson	10-28	3-20	814	2-17
Mr. District Attorney (81)	O'Keefe-Chapman	8-5	2-47	832	2-3
My Awful Wife	Tone-Ball	3-3			
Details under title: Lady Knew How					
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13	8 2	2-17
Prairie Raiders	Starrett-Saunders	11-11	5-29		
Return of Monte Cristo, The (91)	Hayward-Britton	7-8	12-26	829	12-23
Riders of The Lone Star	Starrett-Hunter	12-23			
Singin' In the Corn (66)	Canova-Jenkins	12-26	804	12-9	
Smoky River Serenade	Campbell-Terry	4-28			
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22	10-24		
South of the Chisholm Trail (59)	Starrett-Burnette	9-30	1-30	865	2-3
Swing the Western Way	Leonard-Dugan	3-17			
Swordsman, The (T)	Parks-Drew	12-9			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
So Dark the Night (70)	Geray-Cheirel	12-10	10-10	805	9-16
Stranger from Ponca City	Starrett-Burnette	11-25			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12-9
The Son of Rusty	Donaldson-Powers	4-14			
Thirteenth Hour, The (66)	Dix-Morley	10-14	3-6	819	2-17
Details under title: Hunter Is a Fugitive,					
Three Were Thoroughbreds	Yonng-Chapman	12-9			
Two Blondes and A Redhead	Porter-Lyden	4-14			
Details under title: Sweet Genevieve					
Vigilantes, The	Byrd-Ames	3-3			
West of Dodge City (57)	Starrett-Burnette	3-27		3-31	

EAGLE-LION

1946-47 Features	Completed (7)	In Production (1)

NEW PRODUCTIONS

ADVENTURES OF CASANOVA

Romantic Drama—Started May 2

Cast: Arturo de Cordova, Noreen Nash, Lucille Bremer, Turhan Bey, John Sutton.

Director: Roberto Gavaldon — Producer: Leonard Picker

Story: Adventures in Sicily in the 18th century.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
COMPLETED					
Adventuress, The (98)	Kerr-Howard	Foreign	3-17		3-17
Details under title: I See a Dark Stranger					
Bedella (85)	Lockwood-Hunter	Foreign	1-29		2-3
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-15		1-20
Lost Honeymoon (71)	Tone-Richards	10-28	3-15		3-17
Details under title: Alias the Bride					
Love From A Stranger	Sidney-Hodiak	3-17			
Out of The Blue	Brent-Mayo	3-3			
Repeat Performance	Leslie-Hayward	1-6	5-15		

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (37)	In Production (4)

NEW PRODUCTIONS

CASS TIMBERLANE

Drama—Started April 28

Cast: Spencer Tracy, Lana Turner, Mary Astor, Cameron Mitchell, Margaret Lindsay, Albert Dekker.

Director: George Sidney — Producer: Arthur Hornblow, Jr.

Story: From the Sinclair Lewis novel of a middle-aged judge who marries a young girl.

ALIAS THE GENTLEMAN

Comedy—Started April 23

Cast: Wallace Beery, Tom Drake, Dorothy Patrick, Gladys George, Leon Ames, Warner Anderson.

Director: Harry Beaumont — Producer: Nat Perrin

Story: An ex-convict tries desperately to become a gentleman.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Good News (T)		3-31			
Pirate, The (T)	Garland-Kelly	3-3			
— 1946-47 —					
Arnelo Affair, The (87)	Hodiak-Gifford	8-6			2-17
As You Desire Me	Garson-Hart	4-1			
Details under title: A Woman of My Own					
Beginning Or The End (112)	Barrymere-Donlevy	5-27	Mar		3-3
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct	703	7-22
Details under title: But Not Goodbye					
Dark Delusion (90)	Barrymore-Bremer	10-28			4-14
Details under title: Cynthia's Secret					
Fiesta (T)	Williams-Carroll	12-24			
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29	Jan	702	9-30
Details under title: Star from Heaven					
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
High Barbaree (91)	Johnson-Allyson	5-27	May		3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-5
Hucksters, The	Gable-Kerr	1-20			
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6	Apr		3-3
Little Mr. Jim (92)	Jenkins-Gifford	10-29	Apr		6-10
Lady In The Lake (103)	Montgomery-Totter	5-27	Jan	712	12-9
Living In a Big Way	Kelly-McDonald	8-6			
Details under title: To Kiss and To Keep					
Love Laughs at Andy Hardy (93)	Rooney-Granville	5-13	Feb		
Merton of The Movies	Skelton-O'Brien	9-2			
Mighty McGurk, The (85)	Beery-MacMahon	5-13	Jan	711	11-25
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb		11-25
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct	704	9-3
Rich Full Life, The	Taylor-Murphy	11-25			
Romance of Rosy Ridge	Johnson-Leigh	9-30			
Secret Heart, The (97)	Colbert-Pidgeon	6-10	Dec	709	12-9
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr		2-17
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec	708	8-19
Song of Love, A	Hepburn-Henreid	11-25			
Song of The Thin Man	Powell-Loy	2-3			
Summer Holiday	Rooney-DeHaven	7-8			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
This Time for Keeps (T) (120)	Williams-Melchior	8-6			
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan	710	11-2
Two Smart People (93)	Ball-Hodiak	10-1	Nov	706	6-10
Undercurrent (111)	Taylor-Hepburn	3-4	Nov	707	10-14
Details under title: You Were There					

Unfinished Dance, The O'Brien-Charisse ...7-22.....
Details under title: Ballerina
Undercover Maisie (90) Sothern-Nelson 11-11...May.....3-17
Yearling, The (T) (134) Peck-Jarman 8-20.....12-9

REPRINTS

Boom Town (119) Gable-Tracy Feb.....
Captains Courageous (116) Tracy-Bartholomew 9-2
Great Waltz (T) (106) Rainer-Gravet May.....
Philadelphia Story, The (110) Hepburn-Stewart-Grant 5-12.....
Rage in Heaven (82) Bergman-Montgomery Oct....705....9-2

MONOGRAM

1946-47 Features — Completed (25) — In Production (0)
Westerns — Completed (9) — In Production (1)

NEW PRODUCTIONS

ROBIN HOOD OF MONTEREY

Western—Started April 24

Cast: Gilbert Roland, Evelyn Brent, Chris-Pin Martin, Nestor Paiva, Travis Kent, Donna DeMarin.

Story: Cisco Kid has adventures in Monterey.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Bringing Up Father (68)	Yule-McManus	6-24	11-23	604	12-9
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	5-13	9-14	601	11-25
Fall Guy (64)	Pierce-Loring	11-25	2-22	613	
Front Page Scandal	Gorcey-Hall	3-31	7-12		
Details under title: Searchheads					
Gentleman Joe Palooka (72)	Errol-Kirkwood	...6-10	10-5	602	
Guilty, The (71)	Granville-Castle	..11-25	3-22	614	
Ginger (67)	Albertson-Reed	9-2	1-4	609	
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	5-10	616	3-31
Details under title: Panic					
High Conquest (79)	Lee-Roland	12-23	4-19		5-12
High Tide	Tracy-Castle	3-31			
Kilroy Was Here	Cooper-Coogan	3-31	7-15		
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The	Brown-Hatton		5-24		
Louisiana	Davis-Lindsay		3-3		
Mr. Hex (63)	Gorcey-Robbins	9-2	12-7	608	
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Raiders of the Sooth (58)	Brown-Hatton	1-20	5-3	671	
Details under title: Draw When You're Ready					
Rainbow Over The Rockies (54)	Wakely-Stirling	...8-19	2-8	683	
Riding the California Trail (61)	Roland-Loring	...10-14	1-11	610	
Details under title: Cisco and The Angel					
Sarge Goes To College	Stewart-Preisser		5-17		
Silver Stallion (59)	Sharpe-Marion	...Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White		4-5	684	4-28
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Song of the Wasteland	Wakely-White	3-31	5-31		
Details under title: Song of the Saddle					
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Belita-Sullivan	...10-29	6-15	699	4-15
Details under title: Glamour Girl					
Trailing Danger (58)	Brown-Hatton		3-15	676	
Trap, The (68)	Toler-Chandler	8-19	11-30	607	
Vacation Days (68)	Preisser-Stewart	..10-28	1-25	611	
Violence (72)	Coleman O'Shea	...12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton		2-15	675	
Wife Wanted (73)	Francis-Shayne	...6-24	11-2	605	
Wolf Call (61)	Carroll-Movita	..Reissue		619	5-12

ALLIED ARTISTS

Black Gold (C)	Quinn-DeMille	12-23	8-1		
Gangster, The	Sullivan-Belita	2-17	9-1		
Hunted, The	Belita-Foster	4-14			
It Happened on Fifth Avenue (115)	Storm-DeFore		4-19	1	2-17
Tragic Symphony	Sundstrom-Long	2-3			

PARAMOUNT

1946-47 Features — Completed (35) — In Production (3)
1945-46 Features — Completed (25) — In Production (0)

NEW PRODUCTIONS

DREAM GIRL

Comedy-Drama—Started April 28

Cast: Betty Hutton, Macdonald Carey, Virginia Field, Patric Knowles, John Abbott, Walter Abel, Peggy Wood.

Director: Mitchell Leisen — Producer: P. J. Wolfson

Story: Girl lives in day dreams to duck reality until she falls in love.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
—— 1946-47 ——					
IN PRODUCTION					
Whispering Smith (T)	Ladd-Marshall	4-28			
Shaggy (C)	Joyce-Nokes	4-28			
COMPLETED					
Adventure Island (C)	Calhoun-Fleming	...9-30			
Alberquerque (C)	Scott-Britton	3-3			
Albuquerque	Scott-Britton	3-3			
Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17
Big Clock, The	Milland-O'Sullivan	..3-17			
Big Town (60)	Reed-Brooke	12-24	5-23	4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8-6	12-27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28
California (T) (97)	Stanwyck-Milland	.12-10	2-21	4606	12-23
Cross My Heart (83)	Hotton-Tofts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers		6-20	4623	3-3
Dear Ruth (93)	Caulfield-Holden	9-2			
Desert Fury (T)	Scott-Hodiak	9-2			
Details under title: Desert Town					
Easy Come, Easy Go (77)	Tufts-Fitzgerald	...10-29	3-7	4607	2-17
Details under title: Third Avenue					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Fear in The Night (72)	Kelly-York	4-29	4-18	4621	3-3
Golden Earrings	Milland-Dietrich	...8-19			
I Cover Big Town (63)	Reed-Brooke	6-10		4624	3-3
I Walk Alone	Lancaster-Scott	...12-23			
Details under title: Deadlock					
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					
Jungle Flight (67)	Lowery-Savage	6-24		4625	3-3
Ladies' Man (T)	Bracken-Welles	...11-26	2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	4601	3-3
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Perils of Pauline (T)	Hutton-Lund	3-18	7-4		
Road To Rio	Crosby-Hope	1-6			
Saigon	Ladd-Lake	12-9			
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601	3-3
Suddenly It's Spring (87)	MacMurray-Goddard	.3-18	3-21	4608	2-17
Trouble with Women, The (80)	Milland-Wright	6-11	6-27		5-12
Two Years Before the Mast (98)	Ladd-Donlevy	5-1	11-22	4601	9-2
Unconquered (T)	Cooper-Goddard	8-19			
Variety Girl	Hatcher-Kelley	..11-11			
Welcome Stranger (107)	Crosby-Caulfield	3-18		4613	4-28
Where There's Life	Hope-Hasso	4-15			
Wild Harvest	Ladd-Lamour	9-16			
Details under title: The Big Haircut					

RE-ISSUES

Jungle Princess, The (84)	Lamour-Milland		9-1	R5-3620	
Plainsman, The (113)	Cooper-Arthur		9-1	R5-3624	

PRODUCERS RELEASING

1946-47 Features — Completed (18) — In Production (2)
Westerns — Completed (7) — In Production (1)

NEW PRODUCTIONS

TOMORROW YOU DIE

Mystery—Started April 23

Cast: John Ireland, Sheila Ryan, Hugh Beaumont, Jane Randolph.

Director: Anton Mann — Producer: Charles Riesner

Story: A man is charged with murder but the real murderer is ultimately discovered.

IT'S MOIDER

Comedy—Started April 23

Cast: Carl (Alfalfa) Switzer, The Gas House Kids, Michael Whalen, Jane Bryant.

Director: Edward Cahn — Producer: Sam Baerwitz

Story: Gas House Gang comes west and help scientist who experiments with supernatural.

BLACK HILLS

Western—Started May 5

Cast: Eddie Dean, Roscoe Ates, Shirley Patterson.

Director: Ray Taylor — Producer: Jerry Thomas

Story: U. S. Marshal breaks up gang destroying village and ranches.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bury Me Dead	O'Donnell-Daniels	...4-14			
—— 1946-47 ——					
Big Fix (63)	Brown-Ryan		4-19	702	5-12
Border Feud	LaRue-Marlen	...12-23			
Born To Speed (61)	Sands-Wall	8-19	1-12	705	2-3
Details under Eagle-Lion heading					
Brute Man, The (58)	Hatton-Adams	11-26	10-1	714	11-25
Details under Universal Release Chart					
Devil Dn Wheels, The (67)	Cardwell-Ford	9-30	2-15	701	2-3
Driftin' River (55)	Dean-Ates	7-22	10-1	741	11-11
Gangway for Murder	Shaw-Lowery	3-3			
Gashouse Kids Go West	Switzer-Williams	4-14			
Ghost Town Renegades	LaRue-St. John	4-28			
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23	SP71	10-14
Kit Carson (97)	Andrews-Hall	Reissue	3-22	731	
Law of the Lash (53)	LaRue-St. John	7-28		751	3-17
Philo Vanee's Gamble (62)	Curtis-Austin	11-25	4-13	708	5-12
Details under title: Philo Vanee's Secret Mission					
Philo Vanee, Gentleman Sleuth	Wright-Austin	1-6			
Details under title: Philo Vanee No. 3					
Philo Vanee Returns (64)	Curtis-Ryan	10-14	4-14	707	4-28
Details under title: Philo Vanee's Gamble					
Pioneer Justice	LaRue-St. John	4-14			
Range Beyond the Blue (53)	Dean-Ates		3-17	745	3-31
Red Stallion (C)	Paige-Nash	10-14			
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	.9-16			
Silent Voice	Ryan-Norris	3-3			
Stars Over Texas	Dean-Ates	9-16	11-18	743	
Step Child	Austin-Joyce	2-3			
Three On A Ticket (62)	Beaumont-Walker	..10-28	4-5	715	4-28
Details under title: The Corpse Came Calling					
Too Many Winners	Beaumont-Marshall	.2-17	5-24		
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28	742	12-23
Untamed Fury (58)	Pendleton-Whipper		3-22	SP72	3-17
West To Glory (61)	Dean-Ates		4-13	746	5-12
Wild Country (C) (58)	Dean-Ates		1-17	744	2-3
Wild West (C) (73)	Dean-Ates	5-27	12-1	706	1-20
Details under title: Melody Round-Up					

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John		4-26	761	
Frontier Fighters (39)	Crabbe-St. John		4-26	766	

Panhandle Trail (—)	Crabbe-St. John	4-26	765	
Raiders of Red Gap (38)	Crabbe-St. John	4-26	763	
Shootin' Irons (40)	Newhill-D'Brien	4-26	764	
Thundergap Outlaws (39)	Newhill-D'Brien	4-26	762	

REPUBLIC

1946-47 Features — Completed (21) — In Production (2)
Westerns — Completed (15) — In Production (1)

NEW PRODUCTIONS

ON THE OLD SPANISH TRAIL (Trucolor)

Musical Western—Started April 28
Cast: Roy Rogers, Tito Guizar, Jane Frazee, Andy Devine, Estelita Rodrigruez, Bob Nolan and the Sons of the Pioneers.
Director: William Witney — Assoc. Producer: Edward J. White
Story: The Cowboy and his friends find more adventures in old Mexico.

IT'S MURDER SHE SAYS

Mystery—Started May 1
Cast: Adele Mara, Robert Scott, Robert Armstrong, Adrian Booth
Director: George Blair — Producer: William J. O'Sullivan
Story: Female detective solves murder and wins newspaper man.

THE WILD FRONTIER

Western—Started May 5
Cast: Allan "Rocky" Lane, Jack Holt, Tom London.
Director: Phil Ford — Producer: Gordon Kay
Story: First in a new series to replace the Ryder series. This one will deal with the opening of the New West.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED — 1946-47 —					
Affairs of Geraldine (68)	Withers-Lydon	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor)	Hale-Booth				
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	641	3-31
Bells of San Angelo (Trucolor) (79)	Rogers-Evans	12-23	4-15	642	
Blackmail	Marshall-Mara	1-6			
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)	Edwards-Lindley		6-10		
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	607	2-17
Complex	Dekker-Craig		3-31		
Fabulous Suzanne, The (71)	Britton-Vallee	3-18	12-15	604	
Flame, The	Carroll-Ralston		3-31		
Details under title: The Outcast					
Ghost Goes Wild, The (66)	Ellison-Gwynne		3-8	605	4-14
G-Men Never Forget (Serial)					
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610	5-12
Homesteaders of Paradise Valley (59)	Lane-Blake		4-1	664	
Jungle Girl (Serial)	Gifford-Neal	Reissue	4-19	692	
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601	9-30
Details under title: Canaerte					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21		
Marshal of Crippled Creek	Lane-Blake	11-25			
Northwest Outpost	Eddy-Massey	11-25			
Details under: Untitled					
Oregon Trail Scouts (58)	Lane-Blake	9-2	5-15	665	
Pilgrim Lady, The (67)	Mara-Douglas	3-18	1-22	602	2-3
Details under title: The Inner Circle					
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15	606	
Robin Hood of Texas	Autry-Roberts	4-28			
Rustlers of Devil's Canyon	Lane-Blake	10-14			
Saddle Pals	Autry-Roberts	3-17	6 7		
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	661	
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9
Son of Zorro (Serial)	Turner-Stewart		1-18	691	
Spoilers of The North (66)	Kelly-Booth	8-9	4-24	612	5-12
Springtime In The Sierras (Tr.)	Rogers-Frazee		3-3		
Stagecoach to Denver (56)	Lane-Blake		12-23	662	
That's My Man (104)	Ameche-McLeod	11-11	6 1		4-14
Details under title: Gallant Man					
That's My Gal (Trucolor) (66)	Barry-Roberts	8-6	5-15	609	
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682	2-3
Trespasser, The	Evans-Dennis	2-17			
Details under title: The Finger Woman					
Twilight of The Rio Grande (71)	Autry-Mara	1-20	4 1	683	4-28
Violiantes of Boom Town (56)	Lane-Blake	5-27	2-15	663	2-17
Winter Wonderland (71)	Roberts-Drake	5-13	5-17	614	
Details under title: Snow Cinderella					
Wyoming	Elliott-Ralston	11-25			
Web of Danger	Mara-D'Flynn	10-28	6-10		
Yankee Fakir (71)	Fowley-Woodbury		4-1	611	4-28

RKO RADIO

1946-47 Features — Completed (45) — In Production (4)

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bishop's Wife, The	Grant-Young		3-17		
Fighting Father Dunne	D'Brien-Dell		3-31		
Memory of Love	Andrews-Oberon		4-14		
Mourning Becomes Electra	Russell-Redgrave		4-14		

RELEASE CHART

COMPLETED — 1946-47 —

BLOCK NO. ONE

Great Day (69)	Robson-Portman	Foreinn		703	7-22
Lady Luck (97)	Young-Hale	10-29		702	7-22
Sister Kenny (116)	Russell-Knox	11-12		701	7-22
Step By Step (62)	Tierney-Jeffreys	1-21		705	7-22
Sunset Pass (60)	Warren-Leslie	12-10		704	7-22

BLOCK NO. TWO

Child of Divorce (62)	Moffett-Toomey	3-4		708	10-28
Criminal Court (62)	Cooway-D'Driscoll	3-18		709	9-2
Genius At Work (61)	Carney-Brown	9-3		710	8-19
Nocturne (88)	Raft-Barl	5-13		706	10-28

BLOCK NO. THREE

Dick Tracy vs. Cueball (62)	Conway-Jeffreys	4-1		714	11-25
Falcon's Adventure, The (61)	Conway-Meredith	4-29		715	12-23
Lucket, The (86)	Day-Aherne	4-1		711	12-23
Details under title: A Time to Kill					
San Quentin (66)	Tierney-Carr	8-19		712	12-23
Vacation In Reno (60)	Haley-Jeffreys	2-4		713	11-1

BLOCK NO. FOUR

Beat the Band (67)	Langford-Krapa	6-24		718	3-3
Code of The West (57)	Warren-Alden	7-22		720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie	7-8		719	3-3
Farmer's Daughter, The (97)	Young-Cotten	5-27		716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys	8-19		717	3-3

BLOCK NO. FIVE

Banjo (68)	Moffett-White	9-16		725	4-28
Born To Kill (92)	Trevor-Tierney	5-27		722	4-28
Details under title: Deadlier Than the Male					
Likely Story, A (88)	Williams-Hale	2-4		724	4-28
Details under title: Master Minds					
Honeymoon (74)	Temple-Madison	4-1		721	4-28
Tarzan and the Huntress (72)	Weissmaller-Joyce	10-14		723	3-31

BLOCK NO. SIX

Dick Tracy's Dilemma	Byrd-Christopher	11-11			
Details under title: Dick Tracy vs. the Claw					
Desperate	Brodie-Long	12-9			
Details under title: Flight					
They Won't Believe Me	Young-Hayward	8-19			
Thunder Mountain	Holt-Hyer	10-28			
Woman on The Beach, The	Bennett-Ryan	2-4			
Details under title: Desirable Woman					

NOT DESIGNATED

Amazing Mr. Hammer, The	D'Brien-Slezak	6-24			
Details under title: Riffraff					
Bachelor and The Bobby-Soxer, The	Grant-Loy	8-6			
Crossfire	Young-Mitchum	3-17			
Dick Tracy vs. The Creesome Gang	Byrd-Karloff	4-14			
Fugitive, The	Fonda-Del Rio	1-6			
If You Knew Susie	Cantor-Davis	1-20			
Indian Summer	Knox-Sothern	1-20			
Magic Town	Stewart-Wyman	11-25			
Man About Town	Chevalier-Derrier	Foreign			
Out of the Past	Mitchum-Greer	10-28			
Details under title: Build My Gallows High					
Pearl, The	Marquez-Del Rio	Foreign			
Seven Keys to Baldpate	Terry-White	11-25			
So Well Remembered	Scott-Mills				
Tycoon (T)	Wayne-Day	2-3			
Under the Tonto Rim	Holt-Leslie	1-20			

SPECIALS

Best Years of Our Lives, The (172)	Loy-March	4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Long Night, The	Fonda-Bel Geddes	9-16			
Notorious (101)	Bergman-Grant	10-29		761	8-5
Secret Life of Walter Mitty (T)	Kaye-Mayo	4-29			
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762	1-20

SCREEN GUILD

Features — Completed (13) — In Production (0)

RELEASE CHART

COMPLETED — 1946-47 —

Bells of San Fernando	Woods-Warren	11-25			
Buffalo Bill Rides Again	Arlen-Holt	11-25			
Bush Pilot	Hudson-LaRae	Foreign			
Case of the Baby Sitter, The	Neal-Jenkins	3-31			
Dark Ballet	Wilcoxson-Brian	4-28			
Hat Box Mystery, The	Neal-Jenkins	3-31			
Hollywood Barn Dance	Tebb-Irving	3-31			
Details under title: Western Barn Dance					
Killer Dill	Gwynne-Albertson	3-31			
My Dog Shep	Neil-Chapman	9-2			
'Neath Canadian Skies	Hayden-Cooper				
Queen of The Amazon (60)	Morison-Lowery	9-30			4-28
Renegade Girl	Cartis-Savage	9-30			
Rolling Home	Parker-Hayden	7-8			
Details under title: One More Chance					
Shoot To Kill	Wade-Walters	3-3			

HOPALONG CASSIDY REISSUES

Rustler's Valley (60)	Boyd-Hayden	2-1		HC07
Texas Trail (59)	Boyd-Hayden	2-21		HC08
Partners of the Plains (71)	Boyd-Hayden	3-1		HC09
Cassidy of Bar 20 (59)	Boyd-Hayden	4-1		HC10
Heart of Arizona (68)	Boyd-Hayden	4-12		HC11
Bar 20 Justice (65)	Boyd-Hayden	5-1		HC12

SELZNICK—S.R.O.

Features — Completed (2) — In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Portrait of Jenny	Cotten-Jones		3-3		
COMPLETED					
Duel In the Sun (T) (138)	Jones-Cotten		3-19		4-14
Paradine Case, The	Todd-Peck		12-23		

20th CENTURY-FOX

1946-47 Features **Completed (33)** **In Production (4)**

NEW PRODUCTIONS

OFF TO BUFFALO (T)

Romantic Comedy with Music—Started April 23

Cast: Nancy Guild, Dan Daley, Charles Winninger, Fay Bainter, Charles Ruggles, Charles Russell, Jane Nigh, Barbara Lawrence, Robert Arthur.

Director: Lloyd Bacon Producer: Walter Morosco

Story: Juggler leaves vaudeville for solid life; tries to train his children for a triumphant return but it does not come off.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Foxes of Harrow, The	Harrison-O'Hara	4-28			
Kiss of Death	Mature-Donlevy	3-31			
Scudda Hoo, Scudda Hay (T)	Haver-McCallister	3-17			
—— 1946-47 ——					
Backlash (66)	Travis-Rogers	9-30	Mar.	711	
Black Beauty (74)	Freeman-Denning	12-10	Sept.	636	8-19
Bob, Son of Battle (T)	Garner-McCallister	7-22			
Boomerang (88)	Andrews-Wyatt	9-30	Feb.	706	2-3
Bowery, The (84)	Raft-Beery	Reissue	Oct.	642	
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb.	707	2-17
Captain From Castile (T)	Powers-Peters	12-9			
Carnival In Costa Rica (T) (95)	Haymes-Holm	4-29	Apr.	710	3-31
Claudia and David (78)	McGuire-Young	3-18	Sept.	637	8-5
Dangerous Millions (69)	Taylor-Drake	7-8	Dec.	648	12-9
Forever Amber	Darnell-Wilde	11-11			
Ghost and Mrs. Muir, The	Harrison-Tierney	12-9	May	715	
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713	4-28
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June		5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			
Jewels of Brandenburg (66)	Travis-Cheirel		May	716	4-14
Late George Apley, The (98)	Colman-Cummins	7-8	Apr.	712	
Home Sweet Homicide (70)	Barl-Scott	3-18	Oct.	640	8-5
If I'm Lucky (79)	Blaine-James	4-29	Sept.	638	9-2
Details under title: That's for Me					
Margie (T) (94)	Craine-Young	2-18	Nov.	646	10-28
Mother Wore Tights	Grable-Dailey	11-11			
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov.	645	10-14
Razor's Edge, The (146)	Power-Tierney	4-15	Jan.	701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr.	714	4-14
Second Chance	Taylor-Currie	3-31			
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan.	703	1-6
Strange Journey (65)	Kelly-Massen	5-27	Feb.	708	9-16
Details under title: Flight To Paradise					
Sun Valley Serenade (86)	Henie-Payne	Reissue	Sept.	641	
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan.	702	1-6
Three Little Girls in Blue (T) (90)	Haver-Montgomery	11-26	Oct.	639	9-16
Wake Up and Dream (T) (92)	Payne-Haver	5-14	Dec.	649	
Wanted for Murder (91)	Portman-Grey	Foreign	Nov.	644	11-11
REISSUES					
Alexander's Ragtime Band (106)	Power-Faye		Mar.	709	
Les Miserables (105)	March-Laughton		Jan.	704	
Stanley and Livingstons (101)	Tracy-Greene		Jan.	705	

UNITED ARTISTS

1945-46-47 Features **Completed (53)** **In Production (1)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); California (Cal); Chaplin (Chn); Enterprise (Ent).

NEW PRODUCTIONS

INTRIGUE

Drama—Started April 28

Cast: George Raft, June Havoc, Dan Seymour, Helene Carter.

Director: Edwin L. Marin Producer: Dan Seymour

Story: American aviator turns cargo pilot and breaks up black market ring.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
—— 1946-47 ——					
Abie's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Cby	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-25
Details under title: Abilene					
Adventures of Don Coyote (C) (65)	Martin-Rafferty	8-19		519 R-C	5-12
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20	Rgs	9-30
Details under title: Me and Mr. Satan					
Arch of Triumph	Montez-Aumont	3-3		Neb	
Atlantis	Bergman-Boyer	7-22		Ent	
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Body and Soul	Garfield-Palmer	1-20			
Caesar and Cleopatra (T) (126)	Olivier-Leigh	For	8-16	GFD	9-2
Carnegie Hall (134)	Hunt-Prince			LeB-M	3-17
Chase, The (86)	Cummings-Morgan	6-24	11-22	Neb	11-11
Christmas Eve	Raft-Blondell	12-9		Bgs	
Cobacabana	Miranda-Marx	12-9	5-30	Csl	
Derby	Rafferty-Olsen	5-27		Ro	
Dangerous Venture (59)	Boyd-Alexander	8-5	5-23	Rach	3-3
Dishonored Lady (85)	Lamarr-O'Keefe	5-27	5-16	Smg	4-28
Devil's Playground, The (62)	Boyd-Clyde	5-27	11-15	B.B	9-30
Fabulous Joe, The	Abel-Grahame	8-6		Ro	3-3
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5	2-21	Rgs	
Fanny by Gaslight	Mason-Calvert	For		GFD	
Fool's Gold (63)	Boyd-Clyde	5-27	1-31		
Fun On A Week-end (93)	Bracken-Lane	7-8	5-14	Stn	4-14
Details under title: Strange Bedfellows					
Heaven Only Knows	Cummings-Donlevy	12-23		B.B	11-11
Henry V (T) (134)	Olivier-Newton	For		GFD	4-29
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	5-24		Ro	
Hoppy's Holiday	Boyd-Ware	9-30		Rchl	
Johnny In the Clouds (88)	Montgomery-Mills	For	3-15	GFD	12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11	R.C.	9-16
Macomber Affair, The (89)	Peck-Bennett	4-29	3-21	Bog	
Details under title: The Short, Happy Lil					
Marauders, The	Boyd-Brooks	4-23			
Miracle Can Happen, A	All-Star	8-5		Bog-Mer	
Mr. Ace (84)	Raft-Sidney	3-4	8-2	Bog	10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux (120)	Chaplin-Raye	6-24		Chn	4-28
Details under title: Comedy of Murders					
New Orleans (89)	deCordova-Patrick	9-30	4-18	Lev	5-12
Other Love, The (96)	Stanwyck-Niven	10-28		Ent	4-14
Outlaw, The (114)	Russell-Huston			Hug	4-1
Personal Column	Sanders-Ball	11-11			
Private Affairs of Bel Ami (112)	Sanders Lansbury	5-13	3-7	Low	3-3
Ramrod (94)	McCrea-Lake	6-20	5-2	Ent	3-3
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk	
Red House, The (100)	Rob'son-McCallister	5-13	2-7	Lsr	2-17
Scandal In Paris, A (100)	Sanders-Hasso	10-20	4-19	Psb	8-5
Sin of Harold Diddlebock, The (80)	Lloyd-Walburn	10-1	4-1	Stg	3-3
Stampede	Wayne-O'Sheridan	9-30		Hks	
Details under title: Red River					
Stork Bites Man	Cooper-Roberts	2-3			
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg	11-25
Sesio Steps Out (65)	Bruce-Caldwell	5-27	12-13	R.C.	12-9
Details under title: Miss Television					
Unexpected Guest (67)	Boyd-Tate	9-2	3-28	Rel	1-20
Details under title: Whispering Walls					
Vendetta	DeGeorge-Brooke	8-19		Cal	
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30		Ro	
Details under Misc. Independents Chart					

UNIVERSAL-INTERNATIONAL

1946-47 Features **Completed (35)** **In Production (4)**
Serials **Completed (0)** **In Production (0)**

THE EXILE

Drama—Started April 24

Cast: Douglas Fairbanks Jr., Maria Montez, Paula Crosset, Nigel Bruce, Robert Coote, Henry Daniel, William Trenk, Otto Waldis, Michele Haley.

Director: Max Ophuls Producer: Douglas Fairbanks, Jr.

Story: The tale of King Charles' II exile in Holland based on historical fact.

WISTFUL WIDOW OF WAGON GAP

Comedy—Started April 29

Cast: Bud Abbott, Lou Costello, Marjorie Main, George Cleveland, Patricia Alphin, William Ching, Gordon Jones.

Director: Charles T. Barton Producer: Robert Arthur

Story: The funny boys get involved with a troublesome widow.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Lost Moment, The	Cummings-Hayward	3-31			
Details under title: The Lost Love					
Secret Beyond the Door	Bennett-Redgrave	Foreign			
—— 1946-47 ——					
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
Brute Force	Lancaster-Blyth	3-3			
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr.		3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign			4-28
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Oct.	Jnsn	10-14
Dark Web, The	O'Brien-Raines	3-17			
Details under title: Jeopardy					
Destry Rides Again (94)	Stewart-Dietrich	Reissue	Mar.		
Egg and I, The (108)	Colbert-MacMurray	12-9			3-31
For The Love of Mary	Durbin-Dall	3-17			
Great Expectations (116)	Mills-Hobson	Foreign			3-31
I Know Where I'm Going	Hiller-Livesy	Foreign			
I Stole a Million (78)	Raft-Trevor	Reissue	Apr.		
I'll Be Yours (93)	Durbin-Drake	9-20	Jan.		1-20
Ivy	Fontaine-Knowles	12-23			
Johnny Frenchman (104)	Rosay-Roe	Foreign			12-23
Lady Surrenders, A	Lockwood-Granger	Foreign			
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Obsession (101)	Dunne-Taylor	Reissue	May		
Magnificent Doll (94)	Rogers-Niven	6-24	Nov.		12-9
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar.		2-17
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov.	603	11-11
Odd Man Out (118)	Mason-Ryan	Foreign			3-3
100 Men and A Girl (84)	Durbin-Stokowski	Reissue	May		
Pirates of Monterey (T)	Montez-Cameron	5-13			
Singapore	MacMurray-Gardner	3-17			
Slave Girl	DeCarlo-Brent	8-5			
Smash-Up (103)	Hayward-Bowman	6-10	Mar.		2-17
Details under title: Love Takes a Holiday					
Something in the Wind	Durbin-Dall	3-17			
Details under title: For the Love of Mary					
Sono of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar.		2-3
Details under title: Scherezade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	Mar.		1-6
Secret Beyond the Door	Bennett-Redgrave				
Swell Guy (87)	Tufts-Blyth	6-24	Jan.		12-23
Temptation (98)	Oberon-Brent	4-29	Dec.		1-6
Details under title: Bella Donna					
Time Out of Mind (88)	Calvert-Hutton	10-28	May		3-31
They Were Sisters (108)	Mason-Calvert	Foreign	Sept.	1065	9-16

This Happy Breed (110)	Newton-Johnson	Foreign		CFD	4-14
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22	May		
Web, The	O'Brien-Raines	3-17	May		
Details under title: Jeopardy					
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar		
Wicked Lady (97)	ason-Lockwood	Foreign	Jan	605	12-23
Years Between, The (88)	Redgrave-Hobson	Foreign			3-17
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue	Apr		

WARNER BROTHERS

1946-47 Features — Completed (32) — In Production (5)

NEW PRODUCTIONS

SILVER RIVER

Drama—Started April 21

Cast: Errol Flynn, Ann Sheridan, Thomas Mitchell, Barton MacLane, Tom D'Andrea.

Director: Raoul Walsh — Producer: Owen Crump

Story: Silver mining in Nevada by a Union officer after the Civil War.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Treasure of Sierra Madre	Bogart-Huston	3-31			
Two Guys From Texas (T)	Morgan-Carson	3-17			
Voice of The Turtle	Parker-Reagan	3-3			
Whiplash	Clark-Smith	3-31			

COMPLETED — 1946-47 —						
Beast with Five Fingers, The (88)	Aida-King	12-10	2-8	613	1-6	
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19	
Cheyenne (100)	Morgan-Wyman	4-1	6-14		4-28	
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16	
Cry Wolf	Flynn-Stanwyck	5-27				
Dark Passage	Bogart-Bacall	11-25				
Deception (112)	Davis-Henreid	5-13	10-28	605	10-28	
Deep Valley	Clark-Lupino	10-14				
Escape Me Never	Flynn-Lupino	11-26				
Humoresque (125)	Crawford-Garfield	12-24	1-25	612	1-6	
Life With Father (T)	Dunne-Powell	4-15				
Love and Learn (83)	Carson-Vickers	9-16	5-3	620	3-31	
Man I Love, The (96)	Lupino-Alda	1-11		611	1-6	
Details under title: The Sentence						
My Wild Irish Rose (T)	Morgan-King	10-14				
Never Say Goodbye (97)	Flynn-Parker	8-6	11-9	606	10-28	
Night Unto Night	Garfield-Fitzgerald	9-18	10-12	604	9-30	
Nobody Lives Forever (100)	Lindfors-Reagan	9-30				
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2-17	
Possessed	Crawford-Heflin	6-24				
Details under title: The Secret						
Pursued (101)	Wright-Mitchum	8-19	3-8	615	3-3	
Shadow of A Woman (78)	King Prince	2-19	9-14	602	9-2	
Stallion Road (97)	Reagan-Smith	4-15	4-12	617	3-31	
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2-17	
Details under title: A Very Rich Man						
Time, The Place and The Girl, The (T) 105	Morgan-Paige	4-2	12-28	610	12-23	
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5-14	5-24	621	4-14	
Unfaithful, The	Sheridan-Scott	12-9				
Unsuspected, The	Rains-Caulfield	2-3				
Verdict, The (86)	Greenstreet-Lorre	11-23		607	11-11	
Woman In White, The	Parker-Young	10-14				
REISSUES						
Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26	618		
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618		
Kings Row (127)	Sheridan-Cummings	Reissue	12-7	608		
Wallflower	Reynolds-Hutton	3-3				
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609		

STUDIO SIZE-UPS

(Continued from Page 13)

for the purpose of "selling Hollywood" to moviegoers in this country and elsewhere. The Wanger idea calls for a planned advertising campaign. Wanger is now at work on cementing the program and it is hoped that he is successful. If it works, it will be selling Hollywood not only for the producers, but for every motion picture exhibitor in the country.

"THIEVES IN THE NIGHT" TO GO

With at least three major studios planning pictures on the current Palestinian problem, Mrs. Leo Spitz and Irving Reis are proceeding with their plans for making the best-selling "Thieves In The Night" as quickly as possible. The deal on this one calls for the portion of profits which would normally go to Mrs. Spitz and Reis to be turned directly over to the Relief Fund for Displaced Persons. Reis, who is now readying the screenplay, will also direct the film. Production is scheduled for a mid-summer start.

"Midnight Lace," newest novel from MacKinlay Kantor, has been purchased by the studio and is already scheduled for a Joseph Sistrom production. Claude Binyon, recently signed by the studio, will prepare the screenplay and direct the film when production starts.

HELLINGER TIES UP HEMINGWAY YARNS

Mark Hellinger has completed a deal with Ernest Hemingway, which gives the producer full film rights to all Hemingway short stories. Probably the first one to be used by Hellinger in this new deal will be "Fifty Grand," a prizefight yarn. The author is cut in for a percentage of profits on this and all future productions.

"CENTRAL PARK" ON AGAIN

When the company bought this musical more than a year ago, it was scheduled for immediate production. But because of script difficulties and the lack of the right director for the piece, the film was pushed back on the schedule. Now it seems to be on again with Karl Tunberg, newly signed to a writer-director contract, set to do a re-write job on it for an August start. Deanna Durbin is slated to star, William Seiter to direct. Meanwhile, Tunberg has already completed the script on "Thunder On The Hill," the Joan Fontaine starrer.

Robert Montgomery's new independent unit, now a part of the U-I set-up, gives this company its eleventh inde outfit and its sixth addition in little more than a year. When the U-I amalgamation took place, the policy was set as one of incorporating into the organization as many good independent units as possible. Steady concentration on this project has brought the company to the fore in this field. No other major company, with the exception of United Artists, has such an impressive list.



WARNER BROS.

Busy May For Production

WITH FIVE FEATURES in work, the announcment that this studio has five more ready to go in May, lines up the heaviest production schedule here in some time. Set for May starts are: "Up Until Now" (Ronald Reagan-Viveca Lindfors); "That Hagen Girl:" "The Persian Cat:" "Romance In High C" (Jack Carson-Oscar Levant-S. Z. Sakall) the second Curtiz production, and "Ever The Beginning," (Lilli Palmer). Milton Sperling is producing the latter for United States Pictures.

David X. Manners is suing Warners for alleged infringement by "Conflict," a recent Bogart film. Manners is asking for an accounting of the profits, claiming that his story "Killer's Keeper," published in Detective Fiction Weekly, was the basic story of the Warner film.

CURTIZ SCHEDULES EIGHT

With "Romance In High C" set to go in May, Michael Curtiz is readying a full schedule for his new independent unit. Following Romance will be "Serenade," the James M. Cain story; "Sugarfoot," in Technicolor piece; "Shadow of Fear;" "No Common Clay:" "Victoria Grandolet" and "Winter Kill." This represents a two-year working schedule for the producer, unless additions are made later.

Exhibitors Use Studio Size-ups

As Their Most Reliable Source

of Information About Production

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Eric A. Johnston, MPAA president, was a surprise speaker at the M-G-M sales conference in New York's Hotel Astor. William F. Rodgers, Metro sales chief, seems a rather mournful audience.



Joseph H. Seidelman, v.p. and foreign distribution head of Universal Pictures, disclosed industry protest against the Anglo-American military in Germany arranging for world-wide distribution of German films, including some made by the Nazis.



Spyros Skouras, left, president of 20th Century-Fox, and Murray Silverstone, 20th-International head, at their recent press conference in New York following their tour of Latin America.

WARNERS, RKO SET SALES POLICY

Warner Bros. and RKO were the last of the companies involved in the anti-trust case to disclose their sales policy until a Supreme Court decision resolves the pending Statutory Court decree.

Warners will continue to refrain from offering product on a competitive bidding basis, despite the numerous requests the company says it has received during the past several months for competitive bidding. The refusal to offer product on this basis has been managed by declarations that the product requested is not yet open to competitive bidding. The company will continue to sell singly, as it has for the past six years.

RKO Radio's policy will limit competitive bidding to those situations where that type of licensing has already been introduced. The bidding would be limited further in competitive areas where theatres yielding similar rental revenue insist on a run. Negotiations will be held with theatres demanding better run.

A resume of the other companies shows: Single sales policy in all companies except Columbia and Universal-International, the latter two selling several films at one time, but negotiating picture by picture; no competitive bidding at Columbia, United Artists, U-I; and Paramount, the last-named qualifying with "except unless ordered by a court of competent jurisdiction"; 20th-Fox to use competitive bidding only to settle run demands.

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'DUEL' OPENINGS SET NEW PATTERN

What might well set a new pattern for release of a picture was the multitude of simultaneous openings for David O. Selznick's "Duel in the Sun" last week, following a concentrated promotion of the picture in the areas booking the picture. "Duel" opened in 70 theatres in San Francisco and Los Angeles and in 54 situations in the Greater New York area last Wednesday (7th).

Neil Agnew, president of Selznick Releasing Organization, called the plan ideal for capitalizing on audience interest in a picture at its peak. He felt that intensive exploitation of a film in a wide area results in the maximum of saleability, with the condition that the product be made available to the public in as many theatres as feasible at this peak point.

"Duel" will be accorded the same treatment in key spots throughout the country, Agnew stated, principally in the larger cities. The number of day-and-date bookings will be limited by the adaptability of the policy in smaller territories. The number of Technicolor prints of the film was reported at 300 with more due.

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SCHARY PREDICTS COSTS DROP

Dore Schary, RKO production chief, predicted that costs of production had "reached their peak" and could even be reduced without cutting down employment by paring the time it takes to produce a picture. He pointed to "Crossfire," which director Edward Dmytryk shot in 23 days, as an example.

The small-budget picture — Schary disliked the term "B" — will be used to experiment with new talent and original ideas, the production chief declared. Pictures like "Born to Kill" are "doomed," Schary claimed, because the public is tired of "violence." He added, "We are not abandoning all the small westerns," but indicated that the prime use of the studio's low-budget product will be experimental.

Schary declared, "The screen has begun to grow up" and that it is only vital when dealing with matters "related to real public interest." Although its prime purpose is entertainment, Schary admitted, films "must develop a point of view about things" to command interest.

The studio head disclosed that 13 features were currently in release, five others in the editing stage; five in production and four slated to start.

* * *

RODGERS BOLSTERS FIELD FORCE

Telling over 115 delegates to M-G-M's first full-fledged sales conference since before the war, "We can't wait for the decision of the U. S. Supreme Court. We have to plan now for the future," William F. Rodgers, vice-president and general sales manager, keynoted the company's policy that it intends to maintain its "recognized" leadership in the industry.

Rodgers emphasized that the field force would be strengthened to meet the demands of the decree and to insure the best possible exhibitor relations. He announced four additional appointments to aid this activity: Herman Ripps, assistant to John P. Byrne, Eastern sales mgr.; Ralph W. Maw as field assistant to Burtus Bishop, Jr., newly appointed Midwestern sales head; John S. Allen in the southern division, and Frank C. Hensler to John J. Maloney's Central sales division.

Individual meetings of groups attended by legal representatives were held during the first three days for discussions of selling problems developed by the decree. Rodgers also went over marketing plans for several of the company's forthcoming pictures.

Johnston Surprise Speaker

A surprise speaker at the opening session was Eric Johnston, MPAA president, who flew in from Washington to address the convention. Marking his first appearance before a company sales convention, Johnston pledged that the industry will get the recognition it merits in national and domestic affairs. He also revealed that M-G-M would produce the first of a series of editorials which will clarify the industry's position on important matters affecting the nation.

Other speakers at the various sessions included Howard Dietz, vice-president in charge of advertising, publicity and exploitation; Silas F. Seadler, advertising manager; William R. Ferguson, exploitation manager; H. M. Richey, assistant to Rodgers, in charge of exhibitor and public relations; Herbert Crooker, publicity manager; Max Weinberg, Charles O'Brien, Alan F. Cummings, Mike Simons, George Murphy, who

(Continued on Page 25)

SENSATIONAL BUSINESS IN



PRE-PRODUCTION

VARIETY

Wednesday, April 2, 1947

GOLD IN THEM THAR REISSUES

MANY OUTGROSS ORIGINAL

Current raft of reissues, released by the majors as stopgap for the product and with little hope that they strike pay dirt, have turned veritable pots of gold in many locations. Several of the oldies second time around "have out their original runs and they've been causing the click has built up an enthusiastic of distribution in the caution—

PRC, reissuing "Kit Carson" and "Last of the Mohicans," both Edward Small productions originally handled by United Artists, has recently found it necessary to revise terms on the two pix. Small originally intended to sell the films on a flat rental basis but, after test runs revealed their terrific pulling power, revised the terms to a 35% rental. "Carson" in some spots is doing three times its original business and is going into A houses in most of the key cities.

SETTING RECORDS TOPPING NEW-PICTURE GROSSES--EVERYWHERE!

NEW YORK (Brandt)
Just concluded sensational 4-week extended run!

CHICAGO
Two terrific weeks, with first week doubling house average!

LOS ANGELES
Four Houses Day-and-Date!

BOSTON (Brandt)
Three weeks . . . talk of the Hub!

SAN FRANCISCO (Paramount)
Held over after a record-breaking week!

CINCINNATI (RKO)
Far ahead of new-picture averages!

WASHINGTON (Loew)
One whopping week for the combination!

ST. LOUIS (Loew)
Way-above-average engagement!

YOUNGSTOWN (Warner)
Report absolutely unbelievable figure!

CLEVELAND
"Carson" only, sets Euclid Avenue on its ear!

NEW HAVEN (Loew)
Great engagement leads the city!

COLUMBUS (Loew)
Solid week betters new-picture business!

DAYTON (Loew)
Record by these re-release sensations!

Re-Released with pride by Producers Releasing Corporation . . . Share the tremendous

CIRCUIT AFTER CIRCUIT...

Loew ...RKO... Warner ...M & P... Brandt ... Fabian ... Great States ... Schine ... Fox —and other chains and independents now cashing in on star-powered "Kit Carson" and "Last of the Mohicans"—singly or as the most terrific package ever offered!



DANA
ANDREWS
the marquee name that will sell tickets for you!

EDWARD SMALL presents

Kit Carson

JON HALL · LYNN BARI



GRAND-SCALE OUTDOOR ACTION SMASH IN THE CURRENT POPULARITY TREND!



EDWARD SMALL presents

THE LAST OF THE MOHICANS

RANDOLPH SCOTT with BINNIE BARNES

HENRY WILCOXON

AND A CAST OF THOUSANDS!



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'SPOILERS OF THE NORTH' MILDLY INTERESTING PROGRAM MELLER

Rates ● ● for lower dual bill slot in action and naborhood spots

Republic
66 minutes
Paul Kelly, Adrian Booth, Evelyn Ankers, James A. Millican, Roy Barcroft, Louis Jean Heydtt, Ted Hecht, Harlan Briggs, Francis McDonald, Maurice Cass, Neyle Morrow.
Directed by Richard Sale.

Deftly interpolated scenes of Alaskan canneries and salmon fishing lift this program memlodrama a bit above the ordinary. It has sufficient interest and action to please the general run of patrons in action and naborhood houses, but the lack of marquee names will mitigate against its being used as more than a supporting feature. Milton M. Raison's original, straightline script narrates the conflict between two brothers, one a labor-exploiting poacher, the other a straightforward law-abiding youth, both in love with the same girl. Adrian Booth and Evelyn Ankers' looks and ability stand them in good stead, while Paul Kelly is his usual sincere self. Richard Sale's direction is merely adequate.

EXPLOITATION: Play up the novel and authentic locale, Alaska's salmon fisheries and canneries, an arresting background for Primeval Passions of Primitive People. Stress the angle of Brother against Brothter ...A White Woman versus a Halfbreed Maiden.

Ruthtless fishery tycoon Paul Kelly, ignoring thte appeals of younger brother James A. Millican, hoodwinks his halfbreed sweethcart Adrian Booth into persuading the Indians to engage in wholesale poaching. Faced with imprisonment if his cannery does not fill an already-paid-for order, Kelly feigns illness in order to keep his brother from quitting. When her Indian suitor, Ted Hecht, stands in the way of Kelly's scheme, Adrian kills him in cold blood. Kelly sends to Seattle for his fiance Evelyn Ankers in the hope his brothter will fall for her and decide not to quit. Adrian learns of Kelly's duplicity, harpoons him through the heart, is subsequently arrested by U. S. Fisheries Inspector Louis Jean Heydt. At end, Millican weds Evelyn.

'ADVENTURES OF DON COYOTE' CINECOLOR WESTERN LACKS NAMES

Rates ● ● generally as second feature; more in action houses

United Artists
65 minutes.
Richard Martin, Frances Rafferty, Marc Cramer, Val Carlo, Benny Bartlett, Frank Fenton, Byron Foulger, Edwin Parker, Pierce Lyden, Frank McCarroll, Ed Ingram.
Directed by Reginald LeBorg.

This Cinecolor oater strikes a new and more adult note in westerns and should give satisfaction both to patrons in most situations. However, its chief defect, a complete lack of marquee names, makes it of dubious boxoffice value, except for action houses, where it should get slightly above average grosses. Although the plot follows traditional lines, the screenplay by Bob Williams and Harold Tarshis gives to this Comet Production interesting characterization, grown-up humor, moments of sizzling action, legitimate suspense and, in portraying the hero and his aide as Mexicans, decided and welcome novelty. Music and color photography also are good. Richard Martin does well as a personable visitor from south-of-the-border high-pressured by pretty Frances Rafferty into saving her ranch and its herd from a predatory gang. Val Carlo's singing and guitar playing are worthy of mention and should land him in more pretentious features. Reginald LeBorg's direction is satisfactory, best in his handling of the action and suspense sequences.

Richard Martin and Val Carlo save Frances Rafferty's ranch boss, Frank McCarroll, from a beating at the hands of Ed Ingram and Jeff Lyden. McCarroll quits, Frances offers his job to Martin who declines. Frances jails Martin and Carlo on a trumped-up charge, releases them only when they promise to work for her. The pair decamp at midnight, are captured by Ingram, Lyden and others of Frank Fenton's gang, are about to be lashed, but effect an escape and return to Frances' ranch. Later Martin and Frances' kid brother, Benny Bartlett, ambushed by Fenton's men, are saved by Martin's heroism. At the ranch, they foil two of Fenton's men intent on setting the place afire. Next day Martin and Sheriff Marc Cramer's posse shoots it out with Fenton's gang when the latter tries to run off Frances' herd. Fenton flees to the barbershop of Byron Foulger, real brain of the gang, is pursued by Martin. Ensues a terrific fight, Martin emerging the victor.

'SARGE GOES TO COLLEGE' LOW-GRADE JUVE-JIVE MUSICAL

Rates ● ● — as second feature in naborhoods

Monogram.
64 minutes.
Alan Hale Jr., Freddie Stewart, June Preisser, Frankie Darro, Noel Neill, Warren Mills, William Forrest, Monte Collins, Margaret Braton, Frank Cady, Margaret Burt, Harry Tyler, Pat Goldin, Earl Bennett, Selmer Jackson, Arthur Walsh, Julie Mitchum, Joan Chapman, Don Ripps, Russ Morgan and Orchestra, Jack McVea and Band, Wingy Manone, Candy Candido, Joe Venutti, Abe Lyman, Les Paul, Jess Stacy, Jerry Wald.
Directed by Will Jason.

Deadly dull from start to finish, this minor programmer will appeal only to the least discerning of swing fans and those juveniles who enjoy films dealing with collegiate life. Suitable to naborhood spots catering to adolescent patronage, the film merits only the lower slot on dual bills. The cast, save for a few exceptions, is as lacking in talent as it is in drawing power. Seven musical numbers, including a couple of old favorites, are rendered by various bandleaders and musicians whose names are a byword among hepcats. Direction of Will Jason and scripting by Hal Collins are amateurish.

EXPLOITATION: Play up bandleaders Russ Morgan, Jack McVea, Abe Lyman, Wingy Manone, et al.

Marine sergeant Alan Hale Jr., awaiting hospitalization and an operation, goes to San Juan Junior College. There he is befriended by Freddie Stewart and Frankie Darro and their respective girl friends, June Preisser and Noel Neill. The students are rehearsing a school revue and Freddie, the star, is worried at being unable to engage a band. Freddie and Frankie, during a rehearsal, get into a fight over their girls and Freddie is injured. Thinking himself responsible for the quarrel, Alan leaves and returns to the Base for his operation. At end, Freddie and Frankie patch up their differences, phone Alan at the Base to report the show a success, thanks to the presence of Russ Morgan's band, obtained through the efforts of Alan.

'WEST TO GLORY' RUN-OF-THE-MILL DEAN WESTERN

Rates ● ● for western spots

PRC
61 minutes
Eddie Dean, Roscoe Aates, Dolores Castle, Gregg Barton, Jimmy Marton, Zon Murray, Alex Montoya, Harry J. Vejar, Casey Mac Gregor, Billy Hammond, Ted French, Carl Mathews, the Sushine Boys and Flash, the horse.
Directed by Ray Taylor

This run-of-the-mill Western is embellished by three good song numbers by Eddie Dean and enough gunplay, hard riding and fistic combat to satisfy horse opera fans. Its plentiful action centers around the efforts of Dean to thwart some typical heavies, intent on robbing a Mexican landowner of his gold and a fabulously costly heirloom, the Lopez diamond. Performances are satisfactory, the best being those by attractive Dolores Castle, Harry J. Vejar and Alex Montoya.

Mexican-born landowner Harry J. Vehar loses his life savings when the buckboard carrying them to the bank is robbed, its driver slain. Eddie Dean, special agent of the U. S. Marshal, and his partner, Roscoe Ates, suspect Gregg Barton, alleged cattle buyer, who offers to buy Vehar's prized heirloom, a priceless diamond. Dean falls in love with Vehar's house guest, Dolores Castle, and is surprised to find her apparently intimate with Barton, and later seemingly robbing her host's safe. Barton later steals the gem, bribes Vehar's houseboy, Alex Montoya, to implicate Dean, then murders the servant. Following several pursuitts and fistfights, Dean rounds up Barton's gang, recovers Vehar's gold and gem, learns Dolores is in reality a secret agent of the Mexican government detailed to protect the diamond.

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DAILY VARIETY



". . one of the real 'sleepers' among light comedy-dramas this season." SHOWMEN'S TRADE REVIEW

ALL FROM *Republic!*

'NEW ORLEANS' JAZZ SAGA IS GRAND ENTERTAINMENT FOR ALL

Rates ● ● ● generally

United Artists
89 minutes.
Arturo de Cordova, Dorothy Patrick, Marjorie Lord, Irene Rich, John Alexander, Richard Hageman, Louis Armstrong and his Band, Billie Holliday, Meade Lux Lewis, Woody Herman and his Orchestra, the Original New Orleans Ragtime Band.
Directed by Arthur Lubin.

Here is sure-fire entertainment for young and old of either sex — jazz for the jivesters and classical music for the highbrows, a pleasant and unobtrusive romantic counterplot to satisfy the sentimentally inclined, as well as comedy and pathos. Adequately exploited — and it's an exploitation natural — this outstanding musical should score grosses well above average. Arturo de Cordova and Dorothy Patrick, the latter a newcomer on loan-out from M-G-M, are excellent in their respective roles of a New Orleans gambling house owner and a concert singer intrigued by Negro blues, but the picture is definitely Louis Armstrong's. This famous, raucous-voiced Negro entertainer, with his cornet, comedy and engaging personality, give the film its real high points. Production quality is superior. The many songs, several of them destined for the Hit Parade, are all presented with telling effect, particularly the production numbers, "Farewell to Storeyville" and "Do You Know What It Means to Miss New Orleans?"

EXPLOITATION: Tieup with music shops handling the records and sheet music of Louis Armstrong, Billie Holliday and Woody Herman. Besides spot announcements, have your radio station stage a Jazz vs. Classics popularity poll. For ballyhoo: a street truck suitably placarded and carrying a jazz band. Break into your newspaper's women's page with Creole cookery recipes as prepared in New Orleans. Arrange bookstore tieups around Louis Armstrong's published life story, "Horn of Plenty."

Dorothy Patrick, patrician young concert singer, falls in love with Arturo de Cordova, ruler of New Orleans' sporting section in whose gambling resort she first hears jazz. By a ruse of her mother, Irene Rich, the two are parted and Dorothy taken abroad. Concurrently, a reform movement engineered by Irene closes down the district. Accompanied by the faithful Louis Armstrong, Arturo goes to Chicago and opens a club. There Armstrong's band becomes the rage. Arturo eventually helps popularize jazz throughout the U. S. Later, Irene relents and persuades Arturo to attend Dorothy's concert at ultra-conservative Symphony Hall, its portals long closed to Woody Herman's Orchestra, one of Arturo's clients. There, thanks to Dorothy's insistence, Woody's aggregation accompanies her final number, wins acclaim. Dorothy and Arturo wed.

'HIGH CONQUEST' ALPINE DRAMA HAS EXPLOITATION POSSIBILTIES

Rates ● ● + as second feature generally; more in art houses

Monogram
79 minutes
Anna Lee, Warren Douglas, Gilbert Roland, John Qualen, Sir C. Aubrey Smith, Alan Napier, Benlah Bondi, Eric Feldary, Helene Thimig, Mickey Kuhn, Louis Mercier, Richard Flato, Geza de Rosner, Al Mathews, John Good, John Vosper, Milton Graff, Maurice Cass, Fritz Leiber, Eddie Parks Minerva Urecal, John Bleifer, Douglas Walton, Regina Wallace.
Directed by Irving Allen.

This novel feature, notable for its thrills and authentic background, has some potentialities. It contains suspense, romance and action, is well acted by a proficient cast and should, if adequately exploited, register pleasing grosses and satisfy the general run of patrons. It can do much better in art houses. Producer-director Irving Allen has vitalized this simple love story of an Alpine maid and an American youth, an apparent craven who later regains his courage, with exciting sequences showing the scaling of the Matterhorn. Max Trell's script enhances the dramatic triangle motif of James Ramsey Ullman's novel. Photgraphy is of a high order.

EXPLOITATION: Stress the novel locale, the daring ascents and thrilling rescues, the grim struggle for a girl's love by a primitive Alpine guide and his more-civilized rival. Catchlines should reflect the idea: A Drama of Primitive Passion Among Towering Peaks of Breathtaking Grandeur. or lobby display: an exhibit of mountain climbing equipment. For street ballyhoo: a man in Alpine guide's garb, suitably placarded. Arrange counter and window tieups with bookstores, libraries and travel agencies.

American youth Warren Douglas arrives in an Alpine village to visit the grave of his father, killed while attempting to scale the Matterhorn. He falls in love with Swiss maid Anna Lee, thereby incurring the hatred of Alpine guide Gilbert Roland. Obsessed by memories of his father's death, Douglas refuses to take part in a night rescue. A youth in the rescue falls to his death, and Douglas is scorned by the villagers for his cowardice. Later he conquers his fear and scales the Matterhorn with Roland. During the ascent Roland tries to murder Douglas, is himself killed. Cured of his obsession, Douglas regains the natives' respect weds Anna.

'THE BIG FIX' CROOKED SPORTS EXPOSE IS TOPICAL, BUT WEAK

Rates ● ● in lower slot for naborhood and action spots

PRC
63 minutes.
James Brown, Sheila Ryan, Noreen Nash, Regis Toomey, Tom Noonan, John Shelton, Charles McGraw, Charles Mitchell, John Morgan, Nana Bryant, Howard Negley.
Directed by James Flood.

What might have been an exciting, factual expose of crooked collegiate basketball turns out to be a mediocre, albeit topical, run-of-the-mill melodrama for lesser naborhood and action houses. Earmarked by minor production quality and weak cast for the lower slot on dual bills, its grosses will depend on the amount of exploitation the exhibitor sees fit to put behind it. George Bricker and Aubrey Wisberg's routine script is filled with inconsistencies, and James Flood's direction is minor league.

EXPLOITATION: Stress the timely importance of this expose of the nationwide corruption of clean collegiate sport by crooked gamblers. Blowups of newspaper stories on recent sports scandals should prove effective lobby displays.

Former basketball ace James Brown returns to Norton U., where, despite the pleas of pretty coed Noreen Nash and Coach Howard Negley, James refuses to try out for the team because his sister Sheila Ryan, in league with a gambling ring, has tried to get him to throw some games. Detective Regis Toomey persuades James to resume playing so he can arrest the syndicate heads. In return he promises to help Sheila, who is working with the gang only because they know she has killed a man in an auto accident and threaten to tell the police unless she gets James to work with them. On the eve of the big game, Noreen learns Sheila was never in an accident, and James discovers Regis is in league with the gang. Regis kills Sheila for squealing, is himself killed when the police rounds up the gang.

'HOPPY'S HOLIDAY' SUB-PAR HOPALONG CASSIDY WESTERN

Rates ● ● + for western spots

United Artists
60 minutes.
William Boyd, Andy Clyde, Rand Brooks, Andrew Tombes, Leonard Penn, Jeff Corey, Mary Ware, Donald Kirke, Hollis Bane, Gil Patric, Frank Henry.
Directed by George Archainbaud.

This Hopalong Cassidy western, heavy on talk and light on action, will please only the ardent Boyd fans, other sagebrush addicts are going to find it dull going. It will register only fair grosses on the past popularity of Hopalongs. The routine script (credited to no less than five writers) deals with the thwarting by Boyd of a plot to swindle the townspeople. Performances by a cast of minor drawing power are stereotyped. Production quality is average.

Accompanied by his pals Andy Clyde and Rand Brooks, Boyd visits Mesa City to do some shopping. They arrive during a fiesta celebrating the successful culmination of a drive to finance an irrigation project organized by Mayor Andrew Tombes. Eastern promoter Leonard Penn, in cahoots with some local crooks, mistakes Clyde for the messenger taking the funds to the bank, and robs him of his suitcase. To trap the real culprits, Boyd lets Clyde, accused of the theft, languish in jail. His scheme works and the heavies are rounded up, their loot recovered.



Sidney Samuelson, general manager of Allied of E. Penna., receives congratulations from Jack Greenberg and Frank McNamee at a testimonial banquet in Philadelphia to honor Samuelson's service to Allied.



When Allied Artists' "It Happened on 5th Avenue" opened in San Antonio, Texas, president Steve Broidy, stars Gale Storm and Don Defore, got up on a soap box to plug the picture.



Col. Nathan Levinson, Warners studio sound chief, and Col. Frank E. Cahill, Jr., director of sound for Warner Theatres, confer on modernization of projection booths and equipment. Levinson advocated cooperation between studio and exhibitor.



Rutgers Neilson, retiring AMPA president, presents Howard Dietz (second from left) with citation for best exploitation campaign. Guest speakers Sen. Francis J. Myers (left) and Eugene Thomas, Ad Club of New York prexy, beam approval.

NEWS DIGEST

(Continued from Page 19)

attended from the Coast, along with Howard Strickling, studio publicity head, and Fred Quimby, short subjects chief.

Rodgers announced the appointment of William B. Zoellner, head of M-G-M reprints and importations division, to the post of sales manager for short subjects in addition to his other duties. The shorts activities had been handled for the past year and a half by E. W. Aaron, assistant general sales manager.

* * *

DEFENDANTS ASK GOLDMAN CASE REVIEW

In a move that was viewed by opposition counsel as a dilatory tactic, the eight distributor defendants in the William Goldman anti-trust case filed a petition asking permission to file a bill of review and to stay all proceedings on appeal. The defendants claimed they had new evidence which came into being subsequent to the trial on damages last year and which they expect to result in a modification of the District Court's judgment, ordering them to pay $375,000 plus $60,000 lawyer fees.

The allegedly new evidence contends that Goldman refused to open his Erlanger theatre although pictures were available and passed up first-run product for the Erlanger which he purchased for the Karlton which has been operating alternately as a first- and second-run house. It also claims that Goldman "bid only for 16 out of 63 pictures offered for the Goldman, Karlton and Keith's; that he refused to bid or negotiate for 43 of the 63 pictures offered to him for any of his theatres."

Called Delaying Action

The gross business done by the Karlton in first-run exhibition, the petitioners allege, is far lower than the damages asked by Goldman and if the Erlanger had grossed at the rate the Karlton did, the former would have operated at a loss. The distributors asked that the final decree of Dec. 19, 1946 be reversed and that the first decree of April 8, 1944, dismissing them should be re-established.

Goldman's counsel William A. Gray called the petition a delaying action and charged distributors with withholding the alleged new evidence for 10 months. He said Goldman wants to be assured of uninterrupted flow of product before he operates the Erlanger and questioned how many of the offered pictures were suitable product. He pointed to the fact that the defendants' brief on the appeal to the Circuit Court had not been filed, although it was due on April 30, and they resorted instead to this "extraordinary court procedure."

The defendants were given an additional two weeks to file their brief on their appeal to the Circuit Court.

* * *

GREEN MAKES NEW STRIKE "INTERPRETATION"

The settlement of the Hollywood strike took another stride — forward this time — with a new "clarification" of the August 27th ruling of the AFL executive council. The latest "interpretation" offered by president William Green was approved by the 15-man executive council at its April meeting in Washington, it was disclosed.

The "interpretation" claims that jurisdiction over "assemblage" of sets be granted to IATSE, while "construction" of sets will come under the duties of the CSU Carpenters Union. A fly in the ointment became evident with the report from Hollywood that the interpretation would be unacceptable to non-striking set erectors. Roy Brewer, Hollywood representative of IATSE, maintained that the December, 1945, directive was "final and binding" and that erectors have all jurisdiction over "erection of sets with exception of trim and millwork."

The meeting of the 12 unions involved in the strike called by Green was reported as May 13. It will attempt to develop machinery not only to settle the present strike but to avoid future jurisdictional disputes, both in the motion picture industry and in other AFL industries.

* * *

SKOURAS CITES L. A. ATTENDANCE RISE

Attendance figures in South and Central America have jumped as high as 40 per cent over last year, Spyros P. Skouras, president of 20th Century-Fox, declared in a press interview following his six-week trip through the Latin American countries, in company with Murray Silverstone, president of 20th-International.

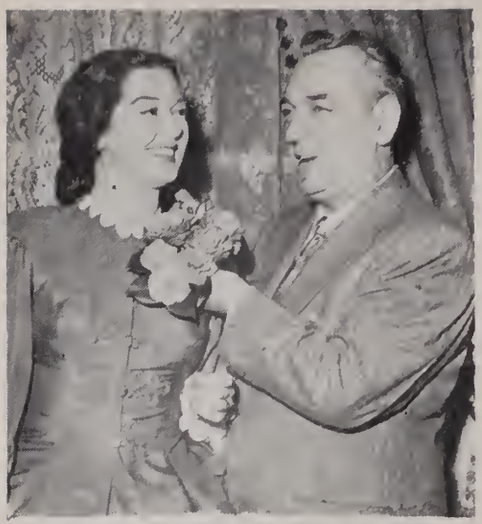
Skouras scoffed at the idea that American films were being pushed out of popularity by the influx of European pictures and pointed to the increasing demand for good pictures from this country, adding, "I have a great deal of confidence in American ingenuity, so that I feel American companies will always make the best pictures."

Although there is a need for at least 5000 more theatres in Latin America, Skouras said that 20th-Fox did not intend to acquire any theatres below the Rio Grande, suggesting that American companies encourage South American business to build these needed showplaces.

(Continued on Page 26)



M-G-M's five field sales managers and their new assistants at the company's sales conference: Ralph Maw, Burtus Bishop, Jr., John P. Byrne, Herman Ripps, Sam Gardner, George A. Hickey, John S. Allen, Rudy Berger, Frank C. Hensler, and John J. Maloney.



Variety Clubs Big Boss John Harris plus a corsage on Rosalind Russell, made up of flowers especially grown by the Society of American Florists in honor of Variety's International Convention in Los Angeles this week.

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NEWS DIGEST

(Continued from Page 25)

During the trip, Skouras and Silverstone visited more than 500 theatres in Mexico, Panama, Guatemala, Peru, Chile, Argentina, Uruguay, Brazil, Trinidad, Puerto Rico and Cuba.

* * *

REPUBLIC TO CONTINUE "B's"

Republic will continue to make "B" pictures, with at least 16 set for the coming season, Herbert J. Yates, president, declared in Hollywood following his return to the studio and a meeting with the production department to formulate plans for the 1947-48 program. The decision came following the assurance of circuit and independent exhibitors that they will give increased support to "B's," Yates stated.

The company policy of increased attention to high-budgeted productions will be maintained, said the Republic proxy. Deals are now in negotiation for additional important personalities to augment the studio's present roster. The complete line-up for the 1947-48 program, Yates said, was being determined at conferences with studio officials and announcement of the schedule will be made shortly.

* * *

PARAMOUNT YANKS "STRANGER"

Paramount has withdrawn "Welcome Stranger" from the company's 1946-47 release schedule for special handling, Charles M. Reagan, vice-president in charge of distribution, disclosed last fortnight. The picture had been announced for national release on June 13. It will be released individually in each situation with special advertising and exploitation campaigns, the sales head said.

Ad budgets on "Stranger" and "Perils of Pauline" will total $600,000, Curtis Mitchell, ad-publicity director, disclosed. The latter picture will go into general release in July.

* * *

PARAMOUNT PROFITS SOAR

Paramount's earnings for 1946 totaled $44,042,106 after all charges including provision for taxes, according to the annual report issued last week by Barney Balaban, president. This compares with $17,952,432 for 1945. Balaban also announced the acquisition by the corporation of 258,500 shares of its common stock on the open market in the period between Nov. 20, 1946 and April 28, 1947.

Operating revenues of consolidated companies for the year 1946 were $194,701,099, as compared with $159,444,374 for 1945. Paramount's share in the operating revenues of partly-owned non-consolidated companies for 1946 aggregated approximately $70,000,000.

Balaban, in his report, also revealed that the company has completed a ten-year program of debt reduction.

* * *

MPA PROTESTS GERMAN FILM IMPORTS

The action of the Anglo-American military government in Berlin in arranging for world-wide distribution of selected German films has been protested by American film distributors through the Motion Picture Association, declared Joseph H. Seidelman, president of Universal-International Film, Inc., as "psychologically and politically unsound."

In a cable from Paris where foreign distribution managers of American film companies recently held a meeting, warned that the military government officials are being prompted by economic and financial reasons to distribute these films, many of them made by the Nazis, and this action is "so diametrically opposed to Allied aims and world interests" that "the industry should unite as a body to protest any such movement."

* * *

COLOR VIDEO IN YEAR — SARNOFF

In Philadelphia last fortnight, industryites saw RCA color television pictures on a 7½ x 10 ft. screen, with the promise that development of this process could be accelerated so that delivery could start within a year, if demand warrants it.

David Sarnoff, RCA president, made the prophecy, despite the fact that only a few weeks ago RCA engineers testified before the FCC that color television was five years away. Sarnoff said that national networks of theatres could be formed for television use, with video a stimulant for both the film and television arts.

The Motion Picture Association pledged its cooperation in a nation-wide study ot the feasibility of theatre television, following a meeting between President Eric Johnston and Loren L. Ryder, SMPE prexy, in Washington.

* * *

LOEW'S NET STAYS UP

Loew's, Inc., and subsidiaries reported a net profit for the 28 weeks ended March 13, 1947, of $8,956,779, after all charges including taxes. This compares with $8,952,056 for the corresponding 28 weeks in the previous year. Operating profit for the 28 weeks ended last March was $18,236,730, against $20,282,403 for the period the year before. Gross sales and operating revenue for the 16 weeks ended March 13 last were estimated at $56,655,000, compared with $55,335,000 for the similar period last year.

* * *

SAMUELSON FETED BY ALLIED

Sidney E. Samuelson, general manager of Allied of E. Penna., was honored at a testimonial banquet in Philadelphia's Warwick Hotel last Monday (6th) where some 250 guests from Allied units and film companies paid tribute to Samuelson for his services to Allied. The presentation, a gold watch and an ocean cruise for him and Mrs. Samuelson, was made by Frank McNamee, former exhibitor and War Surplus Administrator for the area, who was toastmaster. Among those in attendance were A. F. Myers, general counsel and board chairman of National Allied; Ted Schlanger, Stanley-Warner circuit chief, and William Goldman, prominent local circuit head.

"QUOTES"

What the Newspaper Critics Say About New Films

"Carnegie Hall" Soundly Panned, Called 'Bore'

If one may judge by the opinions of the New York film critics, it seems that FILM BULLETIN was too kind to "Carnegie Hall" when its review called it "a treat for classical music lovers." Otis L. Guernsey, Jr., Herald Tribune, finds it **"likely to tax the patience of even the hardiest of music-lovers, and to drive all others out into the night."** He terms the picture **"a misuse of the motion-picture form" . . . "sheer sound, welling from the screen in relentless progression until the sense of hearing is dulled and exhausted."**

Bosley Crowther of The Times bemoans the fact that he was required to review the film, instead of the paper's music critic, only because producers Boris Morros and William LeBaron **"used the medium of film, plus a trite and foolish movie story.'** His comments are echoed by Alton Cook, World-Telegram, who adds that **"the very musical and the very unmusical may find it one long bore;"** albeit **"the most impressive bore ever assembled."**

Perhaps the kindest words said for "Carnegie Hall" are those by the N. Y. Post's Archer Winsten, who finds it **"feeble"** as a movie, but as **"a parade of famous musical personalities, organizations and compositions, it might be regarded as your money's worth in its very special way. You'd certainly have to pay ten times as much to hear all these stars in person."**

'THE EGG AND I'

UNIVERSAL-INTERNATIONAL

"Artful heralding in advance and the prestige of the best selling book are sure to fill the Music Hall for a while. Customers with a relish for very broad fun will enjoy themselves but many another will find the picture a long way from what he thought he was buying." — COOK, N. Y. WORLD TELEGRAM.

"Fair plus...Wildly improbable slapstick burlesque...MacMurray and Colbert, constant victims of inanimate objects of slapstick and stale plot additions, do as well as possible under adverse conditions...This is not to say that whole-hearted devotees of slapstick, who will be with us always, are to be disappointed. "The Egg and I" is for them; not for the readers of the book; not for the discriminating moviegoers." — WINSTEN, N. Y. POST.

"Readers of "The Egg and I" had better forego the expectation of finding any of the original's earthy tang in the so-called movie version.. Most of the humor is derived from sure-fire situations...Old time bumpkin burlesque." — CROWTHER, N. Y. TIMES.

"Has rewarding moments, but they do not build into a sustained and beguiling screen comedy." — BARNES, N. Y. HERALD TRIBUNE.

"Grabs at anything whenever the sturdy slapstick loses its sting ...All of its hilarity has come up the hard way, tested by audience ordeal...Has no aspiration to be memorable, or distinguished, or provocative, or any of that stuff. All it aims to do is sell millions of tickets at the box office in the simplest, the most tried-and-true way." — AGER, PM.

'CALCUTTA'

PARAMOUNT

"The kind of adventure melodrama which, while it may not ruin a star's reputation, certainly does not help to enhance same and causes audiences to mutter, 'we've seen this before and it seemed much better then.'" — PRYOR, N. Y. TIMES.

"Artificial, flimsy melodrama...Wanders through a monotonous maze of plot contrivances...Since few of the performances ring true in a suspenseless screen play, 'Calcutta' is merely a tedious, pretentious whodunit." — GUERNSEY, N. Y. HERALD TRIBUNE.

"For all its saving graces — mysterious atmosphere, picturesque characters, capable performances and surprising denouement, Alan Ladd's 'Calcutta' is just another who-done-it...Story is mediocre and Farrow in generating suspense pulls all the old routine tricks out of moth balls." — HALE, N. Y. NEWS.

"Alan Ladd slaps Gail Russell around quite a bit which should teach her a lesson about getting messed with such trash...If you take your visits to the movies seriously, you may learn a lesson, too, about getting to such a picture as 'Calcutta.'"—COOK, N. Y. WORLD TELEGRAM.

"If add has played it before, you have seen it before. It's beginning to pall now, to slow down badly" — AGER, PM.

'THE MACOMBER AFFAIR'

UNITED ARTISTS

"Without their beginning and ending, which are easy to detect and detach, it makes for a tight and absorbing study of character on the screen .The currently contrived conclusion is completely stupid and false. It is plainly a sentimental fixture which has no place in the film and which detracts from an otherwise commendable hate-and-jealousy yarn."—CROWTHER, N. Y. TIMES.

"Unfortunately its original values are badly blurred in a confused and shapeless screen translation. It hints at the heated emotional conflicts, but it never brings them to a boil."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Some of the Hemingway flavor remains...It's hard to work yourself up very much over 'The Macomber Affair,' though its well-acted, well-written and well everything else."—WINSTEN, N. Y. POST.

"Charged with as much of Hemingway's tough, terse qualities as can be conveyed under the movie's self-imposed rules of censorship." — COOK, N. Y. WORLD TELEGRAM.

"Presents the ideal of the He-Man straight, with proper reverence and respect...Offered up with a gravity that often compels a like response...'The Macomber Affair' may not restore the He-Man, but it is good, and enlightening, and kind of endearing— as well as splendid movie sport — to meet that nice, uncomplicated, grown-up boy again." — AGER, PM.

'ODD MAN OUT'

UNIVERSAL-INTERNATIONAL

"Savagely arresting melodrama...A man hunt with suspense and variety...Full-bodied and authentic characterizations as well as violent action...Inevitably it will be compared with 'The Informer'...James Mason is altogether splendid." — BARNES, N. Y. HERALD TRIBUNE.

"A picture to see, to absorb in the darkness of the theatre and then to go home and talk about...Terrifically tense and dramatic on a purely visual-emotional plane.. Latter phases of picture, while peculiarly challenging to thought, lose the compactness and impetus of this prime and precise portion."—CROWTHER. N. Y. TIMES.

"British studios unveiled the most impressive of their recent set of movie triumphs...Likely to continue casting its spell of supressed excitement over audiences at Loew's Criterion for a long time to come...Mason magnificent...Every single detail of 'Odd Man Out' ranks with the greatest of all motion picture achievements, something to rouse an audience into cheers." — COOK, N. Y. WORLD TELEGRAM.

"Rivets attention to its parts more firmly than to the whole... The end is implicit in the beginning; no overall suspense is possible, and so, incvitably, and despite the philosophic and mystic lasnes it receives, it runs down hill." — AGER, PM.

'THE HOMESTRETCH'

20TH-CENTURY FOX

"Race track pictures stick pretty close to a standard pattern but not often as close as does 'The Homestretch'...A racetrack travelogue, a male-female strip tease, a fashion show, lots of hugging and kissing, some Coronation scenes — just about everything that could be crowded in except a good motion picture."—COOK, N. Y. WORLD TELEGRAM.

"As standard as most of the regulation turf dramas...Chromatic Cook's Tour of tracks from Santa Anita to Buenos Aires while spinning a dull and obvious yarn as bereft of twists as a home-stretch." — CROWTHER, N. Y. TIMES.

"Fair plus...In spite of its certain costly, careful production, and the several really exciting racing scenes, 'Homestretch' doesn't truly keep you guessing as to outcome...Reminiscent of many earlier vehicles mingling heart with handicap." — THIRER, N. Y. POST.

"Lovely, but lifeless creatures grouped in various pretty tableux." — AGER, PM.

"Romantic problems of an impetuous young sportsman and a sedate Boston lady are treated shallowly and at length and relief comes only at those times when they stop talking in order to watch the horses run." — GUERNSEY, N. Y. HERALD TRIBUNE.

CLAMOR Boy... of the industry!



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NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Film BULLETIN

America's Independent Motion Picture Journal

MAY 26, 1947

LOOSE TALK IN THE RED PROBE

Those Who Make Unfounded Charges Perform a Disservice to the Film Industry and to Our Country

Editorial by SARA SALZER, Page 7

Reviews of the New Films

'THE GHOST AND MRS. MUIR' ENTERTAINING, BUT TOO LONG
'THEY WON'T BELIEVE ME' EXPLOITABLE SUSPENSEFUL MELLER
'COPACABANA' GROUCHO SHINING LIGHT IN DULL MUSICAL
'CYNTHIA' AMUSING, BUT OVERLONG, TALE OF PUPPY-LOVE
'WOMAN ON THE BEACH' AIMLESS PSYCHO DRAMA EXPLOITABLE

And Others, Pages 10, 20, 21, 24

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Based on a Story by VICKI BAUM

RKO RADIO PICTURES

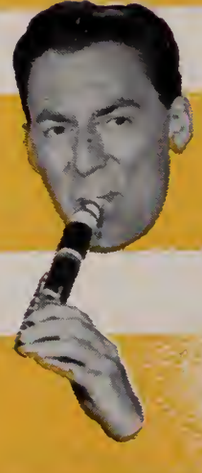


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From Texas?"

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That Dream Right Now"

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To The Dogs"

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ROY ROGERS and TRIGGER

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BIG NEWS FOR THE FAMILY TRADE!



Okay Mr. and Mrs. America and offspring! We want you to know that M-G-M has launched the Biggest Production Program in movie history! Yes, Mr. M-G-M Exhibitor, your Friendly Studio is the busiest spot in California! We safeguard your business future with Big Stars in Big Entertainments! Millions of dollars in star names and production values for your public! Within the next few weeks all these mighty attractions will be under way:

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"KILLER McCOY"—Mickey Rooney
Elizabeth Taylor

"ALIAS THE GENTLEMAN"—Wallace Beery
Tom Drake

"CASS TIMBERLANE"—Spencer Tracy
Lana Turner

"KISSING BANDIT" *(Technicolor)*
Frank Sinatra • Kathryn Grayson

"UPWARD TO THE STARS"—Bob Walker
Donna Reed

"ON AN ISLAND WITH YOU" *(Technicolor)*
Esther Williams • Peter Lawford • Ricardo Montalban • Cyd Charisse • Jimmy Durante

"SPEAK TO ME OF LOVE"—Greer Garson
Walter Pidgeon

"THREE MUSKETEERS" *(Technicolor)*
Lana Turner • William Powell • Gene Kelly
Van Heflin

"B. F.'s DAUGHTER"—Katharine Hepburn

"HOMECOMING OF ULYSSES"
Clark Gable • Deborah Kerr

"STATE OF THE UNION"—Spencer Tracy
Claudette Colbert

Irving Berlin's "EASTER PARADE"
(Technicolor) Judy Garland • Gene Kelly
Peter Lawford • Cyd Charisse

Yes, it's big news for America's millions! And as usual, it's M-G-M that leads the way with optimism, daring and greatness!

★

FAN MAIL! Last week we reported a series of Audience Previews of completed M-G-M attractions. We're still getting fan mail about these big hits: "THE HUCKSTERS," "SONG OF LOVE," "FIESTA" *(Technicolor)*, "GREEN DOLPHIN STREET," "THE BIRDS AND THE BEES" *(Technicolor)*, "CYNTHIA," "UNFINISHED DANCE" *(Technicolor)*, "ROMANCE OF ROSY RIDGE," "LIVING IN A BIG WAY."

EDITORIAL

Vol. 15, No. 11 May 26, 1947

America's Independent Motion Picture Journal

Page Seven

☆

THINK IT OVER

Fidelity

He who freely magnifies what hath been nobly done, and fears not to declare as freely what might be done better, gives ye the best covenant of his fidelity.

—JOHN MILTON

☆

Film BULLETIN

An Independent Motion Picture Trade Paper published every other Monday by Film Bulletin Company. Mo Wax, Editor and Publisher. BUSINESS OFFICE: Suite 622, Manufacturers Trust Bldg., 1819 Broadway, New York 23. Circle 6-9159; David A. Bader, Business Manager; Paul Perez, Editorial Representative. PUBLICATION-EDITORIAL OFFICES: 1239 Vine Street, Philadelphia 7, Pa., RIttenhouse 6-7424; Barney Stein, Managing Editor; Jack Dash, Publication Manager; Robert Heath, Circulation Manager. HOLLYWOOD OFFICE: 9126 Sunset Boulevard, Hollywood 46, Calif., CRestview 6-2061; Sara Salzer, Hollywood Representative. Subscription Rate: ONE YEAR, 3.00 in the United States; Canada, $4.00; Europe, $5.00. TWO YEARS: $5.00 in the United States; Canada, $7.50; Europe, $9.00.

LOOSE TALK SERVES NO GOOD

It is quite possible that the investigation being conducted by the congressional committee, headed by Rep. J. Parnell Thomas, into alleged communistic activities by film people will serve a useful national purpose, but the interests of neither our country nor the motion picture industry will be furthered if loose talk is tossed about by movie personalities without consideration of the false impression it gives of our business as a whole.

The record of most motion picture people as loyal Americans and the product they make stand as bold refutation of any attempts to smear the industry at large. Certainly, for all their reputed influence in the ranks of writers and directors, the communists haven't had a thimbleful of success in infiltrating their ideology into the films that are produced. To the contrary, many liberal-minded citizens of this country feel that Hollywood is too reactionary, that its obvious fear of facing reality is reflected in the innocuous nature of so much of its product. But this apparently means nothing to some loose-lipped people who are too eager to place their own personal interpretations on what constitutes loyalty and disloyalty to the United States.

Samuel Goldwyn recently won the cheers of many industry members when he refused to accept the explanation of Ralph Clare, chairman of the Motion Picture Alliance, for remarks made by Dr. John R. Lechner, executive director of the group. Dr. Lechner had prepared an open letter to Goldwyn, Darryl F. Zanuck and Jack L. Warner listing several motion pictures made by them as containing communistic propaganda. The list included "The Best Years of Our Lives" and Mr. Goldwyn refused to take the inference.

Quickly, the MPA chairman tried to recall the unfortunate statement, but Goldwyn wasn't buying that sort of apology. He blasted back in a strongly worded letter which said, in part: "As long as Dr. Lechner continues to be associated with your organization and as long as you continue to permit lies to be spread publicly, you can rest assured that few people in the industry will have the slightest confidence in what you are doing." Good for Mr. Goldwyn!

This incident and some other facets of the probe thus far do the industry and many individuals grave injustice. There is no doubt that Congressman Thomas' committee is acting in good faith and seeking to unearth facts that are vital, but the alacrity with which people like Adolph Menjou, Mrs. Lela Rogers (Ginger's mother), Robert Taylor and others have rushed in with questionable "facts" is sad to witness and may defeat the honest purpose of the investigation.

Taylor's statement that he was "forced" to play the role in "Song of Russia" at M-G-M remains unsupported at this writing and it taxes the imagination of any reasonable person to believe that that picture could have made any proselytes to the banner of the hammer and sickle. Mrs. Rogers' statement that her daughter refused to read a certain line of dialogue makes one wonder what implications she might read into a quotation from a great American document to the effect that "all men are created free and equal". Last, but not least, the reported statement by Adolph Menjou that he is an "authority" on Russia and the infiltration of communists into picture-making seems hardly to be borne out by the qualifications he sets forth.

These items of testimony are splattered all over the front pages of the nation's press and the only ones who can be afforded satisfaction by them are probably the communists themselves, who might point to them as examples of how so-called "good Americans" spread hatred and conflict. If "The Best Years of Our Lives" is "red" propaganda, it is equally believable that people like Mrs. Rogers and Messrs. Taylor and Menjou are intelligent and tolerant Americans.

Liberalism is in the best American tradition and the danger in shallow accusations is that many fine, loyal citizens will be tossed into the same heap with communists. If everyone with personal prejudices or half-baked notions on what constitutes a "red" is allowed to shoot off, the ultimate result will be that the whole film industry will suffer, innocent people will be maligned and the useful purpose which the committee is striving to accomplish will be dissipated in wild scare headlines.

—SARA SALZER

"A BOY AND HIS DOG"



IN TECHNICOLOR

A TWO-REEL WARNER SHORT

BASED ON THE STORY THAT WON THE O. HENRY MEMORIAL AWARD

and an OSCAR!



TWO OF THE THREE ACADEMY AWARDS FOR SHORT SUBJECTS AGAIN THIS YEAR WENT TO WARNER SHORTS

Now Released

2-REEL: "A BOY AND HIS DOG" IN TECHNICOLOR

1-REEL: "FACING YOUR DANGER" IN TECHNICOLOR

with HARRY DAVENPORT · BILLY SHEFFIELD · and FLEETA · directed by LE ROY PRINZ · produced by GORDON HOLLINGSHEAD

DOROTHY ADAMS • RUSSEL SIMPSON • EDDIE WALLER • ORIGINAL STORY BY SAMUEL A. DERIEUX • SCREEN PLAY BY SAUL ELKINS • MUSIC BY WILLIAM LAVA

SHORT SUBJECTS

Thefting 'Duel's' Hot Scenes

SEX CRIME: Those torrid "Duel in the Sun" trailers have been coming back considerably cooler and smaller, Clint Weyer, sec'y of National Film Distributors, Inc., which is distributing the SRO pic, reports. Seems the operators are clipping the sexy portions for personal use, then return the balance to NFD. So if you get a "Duel" trailer sans sex, don't blame NFD. Just check the last house that played the reel and tell them to fork over. Today Technicolor is a lot harder to get than sex.

☆ ☆

NON, MONSIEUR: The tempest aroused by Ohio ITO's resolution that Chaplin's "Monsieur Verdoux" be boycotted by exhibitors is raging as violently as ever. Louella Parsons, in her May 11th broadcast, quotes Chaplin as declaring, "It is unimportant to me if Ohio exhibitors boycott my pictures." Sec'y Pete Wood picked up the gauntlet, wired UA mgr Grad Sears for verification of the Chaplin statement, as well as one in which Sears is reported to have characterized the ITO action as "bigotry." Failing response from the UA sales chief, Wood issued pledge cards urging Ohio theatremen "to go along with him (Chaplin) and not show his new picture." The Ohio executive claims strong response to the boycott request ,even to a pledge from a "large circuit" outside Ohio.

☆ ☆

MERCY MEMOS: Headed by Tom Connors and Donald Henderson of 20th-Fox, and William A. White of Skouras Theatres, the industry launched its campaign last week to raise its half-million quota in the NY Heart Ass'n's 1947 Drive...That "National Health Week" proposal in a nationwide basis seems slated for the junk heap following a convass by ATA which met with cool response from members theatres and the reported rejection by MPTOA, which favors localized campaigns. Proponents of the plan, NY Metropolitan Motion Picture Theatres Ass'n, are considering a local collection, beneficiary of which will be the Greater New York Fund, community chest for 423 hospitals, health and welfare agencies. Of the $2,505,656 total raised for the GNYF in the first two weeks, $171,930 has been contributed by the entertainment and publishing fields and professional firms.

☆ ☆

GIVE 'EM THE AIR: Curtis Mitchell, Paramount ad-publicity director, says the company is going to use radio exploitation to the hilt this summer. Mitchell's theory, and it sounds logical to us, is that with high-powered winter shows off the air, "new star-studded material can be set as replacements during summer which would not be accepted during winter. A special movie program in the summer doesn't have the opposition of the Bob Hope and Jack Benny radio programs. Movie names in the summer are the biggest audience pullers on the air." Mitchell also disclosed a wide variety of radio aids for exhibitors which include special song platters, received interviews with Parmount stars, news script and features, etc.

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TEE-TIME: Ned Depinet's prediction of fair skies for RKO's 11th annual golf tournament was right on the nose as 400-odd industryites turned out for the perennial shindig midst perfect weather. The RKO veepee hosted the affair on May 15 at the Westchester Country Club, highlighted by a banquet in the clubhouse for the tired, but links-happy guests ..M-G-M's office managers, field auditors and master bookers are huddling in Denver's Cosmopolitan Hotel for three days, starting today (26th) to iron out branch operations under the new decree order. The Denver meeting covering exchanges west of the Mississippi, follows the confab in Cincinnati last week for eastern exchanges.

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PLUGGING 'EM: Monroe Greenthal is credited with the idea of heralding J. Arthur Rank's visit to the U. S. with ads in the N. Y. dailies proclaiming the ascendancy of British films. "Welcome Stranger" is going to get the biggest mag-ad campaign lavished on a Paramount film since "For Whom the Bell Tolls," ad chief Stanley Shuford promises. Fifteen national mags and eight fan publications are slated for the big push, which is assumed to hit the entire population of the country since the combined circulation is 55,908,448...Since 20th-Fox's "Miracle on 34th Street" is blessed with a department store locale, Charles Schlaifer, ad-pub-exploit chief, has set up a promotional barrage with the powerful Nat'l Retailers Dry Goods Assn., numbering 7500 member stores. NRDGA prexy Lew Hahn has endorsed the film and urged his members' fullest cooperation in bringing it to the public's attention. Exploiteers Rodney Bush, Sid Blumenstock and Stirling Silliphant are on a field tour to arrange special previews for merchants and coordinate campaign plans with local branches.

☆ ☆

OPENINGS: Universal sales chief William A. Scully dubs "The Egg and I" the biggest grosser in the company's history based on its initial engagements. In its fifth week at six Los Angeles theatres, the grosses outpace all other company hits, with the same applying to other key spots throughout the country, Scully reports, pointing out that this is "all the more remarkable today, when attendance has dropped nationally"...That world premiere last Thursday (22nd) of Eagle-Lion's "Repeat Performance" in Zanesville, Ohio (hometown of new star Richard Basehart), literally turned the town topsy-turvy. The gala affair, emceed by Louis Bromfield, saw such notables as Senators Taft, Bricker and Bender, Governor Herbert and virtually all other Ohio political bigwigs, as well as a Hollywood contingent of stars and a New York planeful of the most complete syndicate coverage ever attending a picture premiere. E-L execs Bryan Foy, A. W. Schwalberg, May Youngstein, et al, had good reason to gloat over the gala proceedings. A sprig of laurel to Jerry Pickman and Jack Alicoate for handling the mountain of details.

☆ ☆

PERSONALS: Richard A. Rowland's death at 66 on May 12th brought to an end one of the industry's foremost pioneers and most colorful figures for several decades. Rowland's picture career began with movies' infancy and he figured prominently in such companies as Metro Picture Corp., Universal, Paramount, Mutual, First National, Fox Film, Universal, M-G-M, Republic and finally, 20th Century-Fox...Lucille Gleason, 59, wife of actor James, succumbed May 18th to a heart attack scarcely a half year after her son, Russell, had plunged to his death from a New York hotel...Jules Levey was cited by the National Jewish Recognition Committee for his outstanding welfare work in New York and Los Angeles in a testimonial tendered the producer...E-L exploiteer Lige Brien became the proud papa of a second son.

☆ ☆

THE TRAVELERS: Eric A. Johnston, MPA prexy, has set the date for his long-postponed European trip for June 22. He will be accompanied by Gerald Mayer, MPA International head, and Joyce O'Hara, Johnston's assistant...Paramount chieftains Barney Balaban, Charles M. Reagan, Curtis Mitchell and Stanley Shuford are back in New York after a coastwise trip for production confabs . Maurice Bergman, U-I, eastern ad-pub head, Al Horwits and Charles Simonelli are on a tour of six key cities to set up campaigns on "Odd Man Out"...Steve Broidy, Allied Artists and Monogram prexy, has set August 1 as his sailing date for England and the Continent...Walter L. Titus, Jr., Republic Southern div. mgr., last week joined sales chief Jimmy Grainger south of the border.

☆ ☆

ODDS 'N ENDS: Lewen Pizor, chairman of the Phila. Flag Day Assn, has issued a request to exhibs throughout his territory to display the American flag in and outside of their theatres during Flag Week, June 8-14. The suggestion is a good one and should be followed by theatremen everywhere . . . Marshall Grant has nabbed the much sought after screen rights to the life of Damon Runyon. The deal was inked last week, signees being Damon Runyon, Jr., Grant and William D. Salthiel Chi financial tycoon. Tho the price was undisclosed, the pic will be budgeted "in excess of two million," Grant told the press . . . Movies played an important part in President Truman's 63rd birthday celebration . . . MPA newsreel reps wished Mr. Truman "Happy Birthday" with a movie-album presentation recording in 13 reels the highlights of the Chief Exec's public career . . . The "command performance" picture which highlighted the festivities was Paramount's "Welcome Stranger."

☆ ☆

UP AND ABOUT . . . Kenneth Thomson has been pacted by Eagle-Lion as executive assistant to Bryan Foy, production chief. Thomson succeeds Irving P. Lazar, who resigned to enter inde production . . . Ben Washer has been named eastern publicity manager for Paramount, effective next month . . . Pat Casey has stepped down from the post of labor relations rep for the major Coast studios, recommending AMPP mgr Charles Boren for the job . . . Jack Jungmeyer, Jr., becomes Ed Alpersons associate in Alson Productions as v. p. and associate producer . . . Lou Smith has joined Columbia as director of studio publicity, succeeding Frank Rosenberg, resigned . . . Paramount's 1947 "Celebrating 35 Years of Leadership" sales contest gets Harold Wirthwein as captain . . . A. J. Fecke, Republic exchangeman for the past 15 years, resigned from the company to join PRC as Boston branch manager . . . Bill Mussman has been upped to sales mgr of Paramount's Minneapolis branch .

'THE GHOST AND MRS. MUIR' MODERATELY ENTERTAINING, BUT TOO LONG

Rates ● ● ◑ — on name draw in first runs and naborhoods

20th Centnry-Fox
104 minntes
Gene Tierney, Rex Harrlson, George Sanders, Edna Best, Vanessa Brown, Anna Lee, Robert Coote, Natalle Wood, Isobel Elsom, Victoria Horne, Houseley Stevenson, Whitford Kane, Brad Slaven, William Stalling, Will Stanton, Helen Freeman, David Thursby, Heather Wilde.
Directed by Joseph L. Mankiewicz.

Save for its trio of popular co-stars and the novel premise of its unusual plot—Ghost Meets Girl—this overlength comedy has little to offer. Its audience approval is limited to adult patrons willing to accept as entertainment a romance between a woman and a spectre, an unrequited love lasting fifty years. Boxoffice grosses will depend both on the showmanship of the exhibitor and the drawing power of Gene Tierney, Rex Harrison and George Sanders. Grosses in action and small town situations will be only fair. Unfortunately none of the three stars appears to advantage in this fantasy: Miss Tierney's costumes are of the 1900 vintage, her performance occasionally wooden; Harrison, reserved and sincere in previous portrayals, is, under Joseph L. Mankiewicz' direction here, strident and flamboyant; Sanders struts his suave and sinful way through a mercifully short leading role. Philip Dunne's screenplay, based on the novel by R. A. Dick, accomplishes agreeably the difficult task of making many of the unbelievable situations amusing; its dialog is, alas, frequently inane, unnecessary and exaggerated. Production quality and photography.

EXPLOITATION: Stress the film's theme: love itself endures even long after life itself, and the picture's novel premise: the romance between a beautiful woman and a dashing ghost. Let patrons know this is a "new" Gene Tierney in her first sympathetic role; a "different" Rex Harrison in a bearded, ghostly, swashbuckling role; a suaver, more sinister and seductive George Sanders. Play up the many previous film successes of Tierney, Harrison and Sanders.

Despite the pleas of realty agent Robert Coote, recently widowed Gene Tierney rents a seashore villa haunted by the ghost of its previous owner ,salty mariner Capt. Rex Harrison. Rex appears, hoping to frighten Gene away, but, amused by her spunky defiance, remains and becomes her friend. When her finances reach a low ebb, he collaborates with Gene in writing his biography as a novel. Whitford Kane, a London publisher, reads the mss., delightedly buys it. At Kane's office she meets George Sanders, writer of children's books. George's subsequent visits and his wooing of Gene, drives Rex into jealous frenzies. Heedless of Rex's warnings that George is unworthy of her, Gene falls in love with George, gives herself to him. Later she learns he's already happily married, a father of two children. Disillusioned, Gene devotes the rest of her life to her ,daughter Natalie Wood and when she appears, to a granddaughter. For years Rex is to Gene only a poignant memory until, as she dies, he happily rejoins her.

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'CYNTHIA' AMUSING, BUT OVERLONG, TALE OF ADOLESCENT PUPPY-LOVE

Rates ● ● + as top dualler generally; less in action houses

Metro-Goldwyn-Mayer
98 minutes
Elizabeth Taylor, George Murphy, S. Z. Sakall, Mary Astor, Gene Lockhart, Spring Byington, James Lydon, Scotty Beckett, Carol Brannan, Anna Q. Nilsson, Morris Ankrum, Kathleen Howard, Shirley Johns, Barbara Challis, Harlan Briggs, Will Wright.
Directed by Robert Z. Leonard.

This moderately amusing Metro programmer should find favor with family audiences and those interested in the problems of adolescents. Undiluted escapist entertainment, it should register satisfactory grosses in all but action and western spots. The overlong story, synthetic and hokum-laden, centers about a teen-age schoolgirl, headed toward hypochondria because of her doting parents' concern for her delicate health, and her eventual release by means of a youthful romance. The cast lacks top name strength, but is well-balanced and turns in uniformly good work. George Murphy and Mary Astor, as the parents, and S. Z. Zakall, as an understanding music teacher, give the best performances. Harold Buchman and Charles Kaufman's script, based on Vina Delmar's play, "The Rich Full Life," derives its humor from situations and gags, rather than dialogue. Robert Z. Leonard's direction is routine. Production quality, photography and several musical numbers by Johnny Green are satisfactory.

EXPLOITATION: Go after both the juvenile and adult patrons: this is a presentation of youth's problems, joys and sorrows—a "must" for parents. Stress the thought: "Broadway Liked It as a Play—You'll Love It as a Picture!" Counter and window tieups with collegiate clothes shops, music dealers, bookstores and rental libraries are a natural.

Sickly at birth, Elizabeth Taylor has been raised as a potential invalid by her doting parents, George Murphy and Mary Astor. Their solicitude, plus the further interference of her uncle, Dr. Gene Lockhart, has kept Elizabeth from the pleasurable activities of a normal child, deprived her of lasting social contacts at school. Promised a leading role by music teacher S. Z. Sakall in the school play, she shows off before James Lydon, star athlete, by walking bareheaded with him through a snowstorm, catches cold, is bedded for several weeks. Later, her mother realizes how much James means to Elizabeth and, defying her husband, lets the two go in a blinding blizzard, to the school dance. Elizabeth, no longer a wallflower, is the belle of the ball, has the time of her life and, to Dr. Lockhart's discomfiture, suffers no ill effects.

'THE WOMAN ON THE BEACH' AIMLESS PSYCHO DRAMA IS EXPLOITABLE

Rates ● ◑ or slightly higher if exploited

RKO-Radio
71 minutes
Joan Bennett, Robert Ryan, Charles Bickford, Nan Leslie, Walter Sande, Irene Ryan, Glenn Vernon, Frank Darien, Jay Norris.
Directed by Jean Renoir.

This tepid addition to the current psychological cycle in films is an erratic story about erratic people. There are strong exploitation angles in the theme of a trampish lady, married to a blind artist, who attempts to lure a war-nerved serviceman into killing her husband, but the story's possibilities are never realized. In place of movement and action, director Jean Renoir indulged in long stretches of close-ups showing, apparently, some inner forces churning the emotions of the principals. It adds up to confusing, unsatisfactory fare and grosses will be only fair, or slightly better where the picture is heavily exploited. None of the characterizations are plausible or clear-cut. Joan Bennett has another "Scarlet Street" type of role, but falls far below the competence of that earlier achievement. Charles Bickford is best, but even he seems stymied by Renoir's fumbling direction. Robert Ryan is poor.

EXPLOITATION: Play up the dramatic moments: a death struggle in a storm-tossed skiff between a sightless, enraged husband and the man he suspects of stealing his wife's love...convinced the husband of the woman he loves is shamming blindness, the rival leaves the sightless man alone on a jagged clifftop. Center bookshop and library tieups about Mitchell Wilson's "None So Blind," novel on which the film is based. The picture's title lends itself to window and counter displays of stores specializing in summer apparel.

Lieut. Robert Ryan, USCG, tortured by recurrent nightmares resulting from a torpedoing, is discharged from hospital as cured, returns to duty at a lonely station. On the eve of his marriage to Nan Leslie he meets and falls in love with Joan Bennett, lonely wife of sightless, possessive Charles Bickford, a once-brilliant painter accidently blinded by her during a drinking bout. Convinced Bickford is shamming blindness, Ryan takes him to a clifftop, watches him from afar. Bickford topples over the brink but recovers from his injuries. Bickford bears no rancor, however. Later, Ryan hears Bickford beating Joan. Enraged, he determines on a showdown. Next day, fishing offshore in a storm, the two men fight, fall overboard. Ryan saves Bickford. At end, Bickford sets fire to his house and destroys all his paintings that have come between him and Joan. Ensues a reconciliation between Joan and the sightless Bickford. Ryan returns to Nan.

(More Reviews on Page 20)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Nine In Work On Lot

WITH SIX FEATURES, two westerns and a serial shooting, Columbia is having the busiest siege in a long time. "It Had To Be You" heads the list of new starters. This is the Don Hartman production with Ginger Rogers and Cornel Wilde starred. Other beginners are: "The Double Take" (Franchot Tone-Janet Blair), "The Last Round-up" (Gene Autry-Jean Heather), "The Lone Wolf in London" (Gerald Mohr-Naney Saunders), "Buckaroo from Powder River" (Charles Starrett-Smiley Burnette) and the serial, "The Sea Hound" (Buster Crabbe-Pamela Blake).

Still heading for wind-up are: "Assigned To Treasury" (Dick Powell-Signe Hasso), "Man from Colorado" (Glenn Ford-Ellen Drew) and "The Prince of Thieves" (Jon Hall-Patricia Morison). "Assigned To Treasury," long delayed by Powell's illness, will be completed under the direction of producer Sidney Buchman. Robert Stevenson, the original megaphoner, went to England for a job.

This studio picked off the Pulitzer Prize novel, "All the King's Men," for its story files. The Columbia deal calls for a percentage which will run, according to reports, over $200,000. No casting plans have been announced as yet.

SUSAN PETERS WILL WORK AGAIN

Susan Peters, still unable to walk, will face a camera soon for the first time since her tragic accident. Irving Reis is set to produce "Sign of The Ram" which will star Miss Peters in the role of the "heavy." Her entire role will be done from her specially constructed chair. Marguerite Chapman has been signed to carry the romantic lead. No male player is set yet.

It is to be hoped that Columbia will have the good taste not to exploit Miss Peter's handicap but only her ability as an actress. Miss Peters has shied from much of the maudlin publicity that surrounded her accident and her period of invalidism. She deserves real admiration for her quiet courage and determination to continue her career.

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EAGLE-LION

18 Millions Budget

STARTING IN JULY, President Bryan Foy will set into action his program for the year's production of twelve films budgeted at $18,000,000. It will mark the first anniversary of this young, vital company that has made so much progress in one short year.

In addition to the dozen to be made under Mr. Foy's guidance, Eagle-Lion will release at least six from the Rank organization, two of which are now being edited for early release.

President Foy with justifiable satisfaction in his company's first year stated at a recent press conference: "Our company is prepared to accelerate productions and increase expenditures all along the line in order to get the finest story properties procurable and the best artists in the industry." Fifteen writers are now under contract. The advertising budget has been increased for the "big year" also. President Foy has earmarked the bulk of the increased budget for trade and newspaper sources. "We have found these two mediums to be far and away the most effective for reaching the movie-going public."

First to go on the new schedule will be Louis Bromfield's "Kenny" tabbed with a July 1 starting date. Foy is now negotiating for top box-office names to carry the box-office ball on this one.

TAPERING DESPITE FUTURE PLANS

The $18,000,000 budget notwithstanding, this studio is cutting its overhead to the bone, for the next six weeks, at least. Fifty-five of the carpenters, set erectors and crew men have been given a "temporary lay-off." Other departments not directly connected with the planning program will be shaved a bit, also. Studio executives insist this tapering has nothing at all to do with the current labor situation, despite rumors to that effect, but that it is being done because production is far in advance of sales. There are ten films in backlog awaiting release.

LAZAR TURNS TO PRODUCER'S BERTH

Irving P. Lazar, Foy's executive assistant, has resigned to become an independent producer and will assume his new duties immediately. "New Girl in Town" will be Lazar's first effort and it is marked for a late July start with a budget of $1,500,000.

Kenneth Thomson, former producer at Universal-International, takes over the post vacated by Lazar and will serve as Foy's executive assistant. He will, in addition to handling story and talent deals, serve as adviser on original stories and screenplays and talent training.

Typical of the E-L policy on casting is the line-up for "A Texas Story," now before the cameras. James Craig and Johnnie Johnston came on loan-out deals from MGM. Lynn Bari, Una Merkel, Sara Allgood, Wally Ford and Harry Davenport are all names which assure good handling of even minor roles. None of these people are under contract to E-L.

"Adventures of Casanova" (Arturo de Cordova-Noreen Nash) continues in production and should windup within a 28-day schedule.

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M-G-M

Enterprise Eyes MGM Deal

THOUGH ALL the details are not set yet, it seems fairly reasonable that the deal now pending between Metro and Enterprise for a domestic releasing set-up will jell. Loew's, Inc., the parent company of MGM, is already handling the Enterprise product on its foreign distribution. The Enterprise contract with UA expires as of January 1 and the talk is that UA, having received five of the six pictures promised, is willing to call it a day.

A straw in the wind to support the belief that an MGM-Enterprise deal might be consummated is the recent announcement by Loew executives that they are considering the distribution of the product of a few "outstanding independent producers." And well this company might, for its own product in the past year has slipped far below the standard set for years before. In brief, Metro needs a "shot in the arm" and a couple good independent units might do the trick. This organization has been living in the past too long.

Of course, the fact that David Loew, son of the late great Marcus, is an important stockholder in Loew's, Inc., will not hurt the chances of his Enterprise company to complete a satisfactory deal with Metro-Goldwyn-Mayer for distribution.

NO DOG DAYS FOR SALES FORCE

With nine films set for summer release, it would appear that Metro is determined to keep its hot weather activity at an all-time summer high. With a heavy backlog of films, the studio can afford to throw some of its product to the dull days during the summer when theatre business hits its ebb as a rule. Among the pictures with which Metro plans to tempt people from beaches and parks into theatres are: "The Hucksters" (Clark Gable-Deborah Kerr), "Song of Love" (Katharine Hepburn-Paul Henreid), "Fiesta" (Esther Williams-Ricardo Montalban), "Living in A Big Way" (Gene Kelly-Marie McDonald), "Tenth Avenue Angel" (Margaret O'Brien-George Murphy), "Romance of Rosy Ridge" (Van Johnson-Janet Leigh), and "The Unfinished Dance" (Margaret O'Brien-Cyd Charisse).

"Merton of The Movies" (Red Skelton-Gloria Grahame) and "Song of The Thin Man" (William Powell-Myrna Loy), two which might well be listed in the "least-said-about-them-the-better" department will also get their unveiling during the summer months. The list will go out three per month for June, July and August.

THE HAPPY TIMBERLANES

On the MGM lot, where temperament and disagreements on sets are too frequently the order of the day, a set where harmony reigns is occasion for loud jubilation. Such a set it appears is "Cass Timberlane." Visiting there one day last week, your reporter found everybody loving everybody. Mr. Tracy beamed. Miss Turner beamed. Everybody beamed.

The credit for the peace and joy goes to Director George Sidney, by unanimous vote of his company. In the words of the somewhat cynical Mr. Tracy, "He's my boy." The company is running two days AHEAD of schedule, another small miracle on the big lot, and daily rushes have the cheering section rehearsing overtime.

PASTERNAK STARTS A NEW ONE

Only new starter on the lot this week is in the Joe Pasternak

STUDIO SIZE-UPS

stable. This one is "The Kissing Bandit," with Frankie Sinatra and Kathryn Grayson. Rumor has it that Mr. Pasternak has gone a bit stale on plots for his perennial musicals. He undoubtedly found a successful formula a long time ago with Deanna Durbin, but even successful formulas need variations and Pasternak has stuck too close to his format. He is too clever a showman not to sense the need for change of pace. There are those on the lot who are hoping the change comes soon.

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MONOGRAM

Studio Closing Temporarily

THE SIMPLE and brief statement issued recently by President Steve Broidy that he had decided to temporarily halt production at Monogram and Allied Artists when current pictures are completed created quite a stir. Mr. Broidy's reason for his decision was that until negotiations between producers and the various guilds clarified the labor situation, it was impossible for his companies to plan any future production. It stands as the most drastic action taken by any studio in the long-enduring labor troubles.

Conjecture ran wild for a time. Your reporter interviewed one of the company's executives and ascertained that the situation is exactly and only as stated by Mr. Broidy.

Monogram has been listed as one of the "fair" lots in the labor disputes. There had been no difficulty through all these months of the present strike until recently. Then, the CSU carpenters and the IATSE set erectors began the kind of petty bickering that results in expensive slow-down for the companies shooting. The current bogdown in the SAG negotiations was another factor in the Broidy decision.

Both Monogram and Allied Artists are in good shape to hold out for a good period of time with eleven features in the Monogram backlog and five in Allied Artists. In addition to these fifteen features, the studio plans four reissues, including "Dillinger."

"PALOOKA" WILL WIND-UP PRODUCTION

"A Guy Named Joe Palooka" (Errol-Kirkwood-Knox), now in production, will be the swansong for Monogram until labor snarls are untangled so that normal production can be resumed.

Producer James Burkett has signed a new Charlie Chan to replace the late Sidney Toler. He is Roland Winters, veteran N. Y. stage actor.

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PARAMOUNT

Liberty Moves In Sept. 1

THE PARAMOUNT-LIBERTY deal is finally set, involving an exchange of stock between the two companies. Although it had appeared that George Stevens would not tie in with the deal, he has decided to remain with his three Liberty associates, Frank Capra, William Wyler and Sam Briskin. In addition, E. K. (Ted) O'Shea, Liberty sales representative, goes to work for Paramount under v.p. sales chief Charles M. Reagan. Liberty moves on this lot Sept. 1.

Paramount will have an interest in "It's A Wonderful Life," which is being released by RKO, "I Remember Mama," which Stevens will produce for RKO, and "State of the Union," which Capra is producing for M-G-M release. Thereafter, all Liberty output will be released through Paramount.

It is understood that this company will loan two of its star personalities to RKO for one picture each.

The acquisition of such outstanding production personnel is a great scoop for Paramount. It is to be hoped, however, that the Liberty producer-directors will retain their individual identities and carry through the ideals embodied in their original independent organization. It is from men such as these that the best in film making can come.

BALABAN LAUDS GINSBERG

In his opening address at the recent Paramount meetings, proxy Barney Balaban praised production chief Henry Ginsberg and pointed with pride to the list of completed pictures or soon-to-be-made films that make its slate the most "impressive in our history."

Among those scheduled for early release are: "The Perils of Pauline" (Betty Hutton-John Lund), in Technicolor; "Dear Ruth" (Joan Caulfield-William Holden), "The Emperor's Waltz" (Bing Crosby-Joan Fontaine), "Variety Girl" (all-star), "Golden Earrings" (Ray Milland-Marlene Dietrich), "Where There's Life" (Bob Hope-Signe Hasso), "I Walk Alone" (Burt Lancaster-Lizabeth Scott) and "Road to Rio" (Bing Crosby-Bob Hope).

THREE IN ENGLAND

Hal Wallis started his first British production, "So Evil My Love" (Ray Milland-Ann Todd-Geraldine Fitzgerald) last week.

"Dancing with Crime," a Coronet production, starring Richard Attenborough, is about wound up and ready for shipping to this country.

A third film under Paramount guidance in Britain is "They Walk Alone," which will be retitled for American consumption to avoid confusion with "I Walk Alone."

Frank Farley has been appointed managing director and chairman of the board of Paramount British Productions, Ltd., the company's British production subsidiary, formed to handle future Paramount production in England.

It looks from here as though the Paramount enterprises in England is really off the dime at this point and there will be steady activity over there from here on in.

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PRC

Balk On New Pay Demands

DESPITE DENIALS that PRC would follow the lead set by Monogram and shutter until the labor tangle is settled, a company spokesman admitted that executives here are balking on the retroactive pay demand made by the SAG.

The demand made by the Guild set forth that all pay increases agreed upon should be retroactive to May 15 (the date the old SAG contract expired). PRC, as well as Monogram, representatives refused to go along with the majors and the major independents in accepting this.

It is credible that companies like PRC must draw the line some place if they are to continue in existence. Production costs have zoomed to a point where a "million-dollar budget," once considered the tab of a lavish production, is now the mark of an ordinary or even a "cheap" picture. The companies that have built their business on low-budget short-scheduled films cannot just sit back and watch their costs go up without at least trying to hit a reasonable compromise.

Final action on the Guild contract is at least six weeks off and what these weeks may bring in future PRC policy cannot be determined at this point. It seems unlikely, although the possibility cannot be precluded, that they will close down production. But if all the Guild wage demands go through as now listed, it will mean a change in policy for this company.

NO PRODUCTION THIS WEEK

With "Bury Me Dead," "Tomorrow You Die," "It's Moider" and "Black Hills" all wound up, the studio is without active production at this time.

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REPUBLIC

'Macbeth' For $700,000?

THE OLD LEGEND, "where there's smoke there's fire," might apply to this company at the moment, or it might not. At any rate, there appears to be quite a stew cooking about the question of Orson Welles' production of "Macbeth," which was written by a chap named Shakespeare.

Part of the deal with Charles K. Feldman Productions, "Macbeth" was slated to be a big-budget effort until president Herbert J. Yates suddenly clamped down and fixed the budget at a maximum of $700,000. The impetus for this limitation was reported to have come from a dissident faction of the Republic board of directors. This so-called Goetz-Brulatour faction is said to have expressed the view that Shakespeare and Welles aren't sure-fire box-office names and that it would be unwise to go overboard on the picture. Yates, with an eye to the prestige accruing to Republic in such a production, was in favor of making it a big one, but finally agreed to the reduced budget. Since it seems highly unlikely that the film can be done justice on a $700,000 nut, Feldman is already shopping around town for another deal.

CONTROL SITUATION

H. J. Yates has done a fine job of bringing Republic to the fore as a production factor, so it is difficult to swallow the rumors that his control of the company's affairs is being challenged. However, despite denials, the reports persist that the Goetz-Brulatour group have been absorbing chunks of Republic stock and are seeking to dominate the company's affairs.

It is a natural result of growth that a man or an organization strives to go forward and seeks an ever-higher level of accomplishment. So we cannot agree with those members of the board of directors who seem determined to hold Republic's purse-strings so tightly that its growth will be throttled. "Macbeth" could well prove to be a film experiment that would justify the expenditure of a large sum, because it might bring back to this company publicity worth several times the picture's cost.

Yates has brought Republic a long, long way from its early days and he is well known as a man with feet firmly planted on the ground. Republic's stockholders would do well to rely on his judgment.

ONLY TWO IN WORK

"On the Old Spanish Trail" (Roy Rogers-Jane Frazee) is joined by "Driftwood" (Walter Brennan-Ruth Warrick), an Allan Dwan production, to give the studio two on the sound stages.

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RKO

18-Month Plan Approved

AFTER A LONG session of meetings in New York with top RKO-Pathe executives, Dore Schary is back in Hollywood with his program for the next eighteen months approved.

While no details of the program will be discussed until the official release of the plans at the July sales meeting, Mr. Schary willingly talked about the general pattern his studio will follow in the coming year. There will be at least 12 A pictures made, depending upon how many outside commitments the studio accepts. The B program will be as heavy as time, talent and money permit. Mr. Schary did not use the term "social significance," but he did imply that RKO pictures are, as far as possible, going to reflect the world as it is today. Even musicals will strive for something beyond the usual thin plot. Arbitrary violence is out, according to Mr. Schary. No theme of brutal killing or wanton crime will be included in the new RKO approach.

HOPES TO CUT BUDGET

Mr. Schary also indicated again that he was working toward the possibility of cutting production costs despite high prices of talent, labor and material. He feels that shooting schedules can be carved if care is used and that this is the most direct way of reducing costs without reducing quality. He pointed to the 23-day schedule on "Cross-Fire," recently completed and indicated that it could and would be emulated.

The Schary influence at RKO has made itself felt from the beginning of his service and this acceptance of his plans for the next year and a half, indicates that he has won the approval of the ruling board and that he will now proceed on his plans without limitations. The results should be interesting and profitable. How nice to hear a top production man talk such sound common sense!

DISNEY FIVE-YEAR PROGRAM

Producer Walt Disney has set his program for the next five years for feature-length productions with "Alice In Wonderland" and "Cinderella" set to climax the list along about 1951. Both of these stories are in the writing shop although no camera work will start until 1949. Disney predicts that his budget costs on these two will range from three to three and one-half million dollars each.

Building up to these two films, which will crown the Disney career, the producer will release "Fun and Fancy Free," with Edgar Bergen and his gang plus Luana Patton and Dinah Shore's off-stage singing, probably in the fall. "Bambi" will be reissued next spring and the fall of 1948 will bring "How Dear to My Heart" headlining Burl Ives, Beulah Bondi, Luana Patton and Bobby Driscoll; this one will be about 80 per cent live action. The next big project for Disney will be "Something to Sing About" which will combine Roy Rogers, the Sons of the Pioneers, and Ethel Smith.

In addition to this ambitious program Disney will turn out 18 two-reel cartoons each year.

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SCREEN GUILD

Conference Successful

SCREEN GUILD activities in Hollywood these past ten days were limited to the first annual stockholders meeting and sales conference presided over by President John J. Jones.

The meeting which ran for five days was well attended by franchise holders, district sales managers, home office executives and salesmen of the company. The product was shown, sales programs discussed and an election of new officers and board held. Eight of the original members were re-elected to the board and John J. Jones, Robert Lippert and Arthur Lockwood were re-elected to the offices of president, executive vice-president and vice-president, respectively.

PROGRAM SET FOR 1947-48

A direct result of the sessions was the announcement that Screen Guild Productions will release 30 new programmers and westerns and 12 Hopalong Cassidy reissues during the coming season.

The new pictures, many of which have already been completed, include 16 which have already been titled and 14 which are still without names.

In addition to the regular schedule, Jack Schwarz, acting as a separate unit under Screen Guild, will turn in at least two features.

Three more are scheduled from Canadian producers, with a promise of nine more to come from that group.

Another new unit to produce for SG release is called Zenith Pictures, Inc. Frank Wisbar, Sidney Smith and Arthur St. Claire are the co-owners.

J. Fenimore Cooper's "The Prairie" will be the first production.

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SELZNICK

"Duel" Continues To Coin

NO DOUBT now about how smart the Selznick-Loew deal on "Duel in The Sun" release in New York was. The first day's grosses totalled $210,000. Company spokesmen say they are expecting "Duel" to outgross "Gone With The Wind" which chalked up a neat $32,000,000 in grosses. We doubt this, because of the unfavorable press reviews.

Meanwhile, the controversy continues (all to the good of the box-office). The Legion of Decency has objected in print to newspaper advertising for "Duel in The Sun" in which it is stated that the Legion had "passed" the picture. This is not so. Their rating, after revisions and cuts: "B" or objectionable in part for "immodestly suggestive sequences and glorification of illicit love." But the grosses keep rolling along.

Latest disapproval on the much-disapproved film comes from veterans' hospitals in Indiana, Illinois and Wisconsin. Chicago censors have also tagged the picture for "Adults Only." Watch the grosses soar!

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20th CENTURY-FOX

"Gentlemen's Agreement"

WITH ALL preparations completed earlier than planned, Zanuck ships his entire "Gentleman's Agreement" company off to New York this week (May 26) under the guidance of director Elia Kazan. John Garfield was signed for the role of Dave Freeman, while Ann Revere has been handed the role of the mother and they will join Gregory Peck, Dorothy McGuire and the rest of the cast in the trek East.

It is not reported yet whether the entire film will be made off the lot. The interiors could easily be done in Hollywood, but the exploitation value of shooting such a film in New York may make up for the additional costs of boarding an entire company away from home.

ANOTHER TRAVELING COMPANY

The trend toward "locale" shooting continues and Zanuck is also sending the "Chicken Every Sunday" company out on location. Jeanne Crain, Dan Dailey and Anne Baxter head for Tucson, Arizona, George Seaton is directing for William Perlberg, producer. Shooting starts the first of July.

(Continued on Page 16)

PRODUCTION & RELEASE RECORD

MAY 26, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (41)	In Production (6)	
Westerns	Completed (14)	In Production (2)	
Serials	Completed (3)	In Production (1)	

NEW PRODUCTIONS

IT HAD TO BE YOU
Comedy—Started May 5
Cast: Ginger Rogers, Cornel Wilde, Ron Randell, Percy Waram, Spring Byington, Nancy Saunders
Director: Don Hartman & Rudy Mate Producer: Don Hartman
Story: Girl backs out on four marriages. Finally dreams up her ideal and he turns out to be real.

THE DOUBLE TAKE
Murder-Mystery—Started May 14
Cast: Franchot Tone, Janet Blair, Janis Carter, Adele Jergens, Lynn Merrick, Steven Geray
Producer-director: S. Sylvan Simon Assistant: Earl McEvoy
Story: Private detective gets involved in mistaken identities in solving the murder of the wife of a wealthy man.

THE LAST ROUND-UP
Western—Started May 16
Cast: Gene Autry, Jean Heather, Carol Thurston, The Texas Rangers
Director: John English Producer: Armand Schaefer
Story: Wealthy land baron tries to steal land from Indians. He is stopped by Autry.

THE LONE WOLF IN LONDON
Mystery—Started May 19
Cast: Gerald Mohr, Nancy Saunders
Director: Les Goodwins Producers: Ted Richmond & Robt. Cohn
Story: Rare diamonds stolen from Scotland Yard are salvaged by the Lone Wolf.

BUCKAROO FROM POWDER RIVER
Western—Started May 19
Cast: Charles Starrett, Smiley Burnette, Virginia Hunter
Director: Ray Nazarro Producer: Colbert Clark
Story: Bank robbers foiled in murder plot by Durango Kid.

THE SEA HOUND
Serial—Started May 12
Cast: Buster Crabbe, Jimmy Lloyd, Pamela Blake, Ralph Hodges
Director: Sam Newfield Producer: Sig Neufeld
Story: Based on comic strip called Captain Silver and the Sea Hound.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Assigned To Treasury	Powell-Maylia	12-9			
Man From Colorado, The (T)	Ford-Drew	3-17			
Prince of Thieves, The	Hall-Morrison	5-12			
COMPLETED — 1946-47 —					
Alias Mr. Twilight (69)	Duane-Marshall	9-16	12-20	828	
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-23
Blind Spot (74)	Morris-Dowling	9-30	2-6	825	2-3
Details under title: Inside Story					
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Blondie In the Dough	Singleton-Lake	4-14			
Boston Blackie and the Law (69)	Morris-Marshall	8-19	12-12	822	11-25
Bulldog Drammond at Bay	Randell-Louise	12-23	5-15		
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13	826	2-17
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Corpse Came C.O.D., The	Brent-Blondell	1-6	6-47		
Dead Reckoning (100)	Bogart-L. Scott	6-24	2-47	830	1-6
Key Witness	Beal-Marshall	4-14			
Details under title: Destiny					
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Burnette	12-19		863	
For the Love of Rosty	Donaldson-Powers	12-23	5-1		
Framed (82)	Ford-Carter	9-30	4-47		3-17
Details under title: They Walk Alone					
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47		3-17
Details under title: My Empty Heart					
Gunfighters, The (C)	Scott-Britton	9-30	5-47		
Details under title: Twin Sombreros					
Keeper of The Bees	Henry-Duane	3-17			
King of Wild Horses (79)	Foster-Patrick	12-9	3-27		3-31
Folson Story, The (T) (128)	Parks-Keyes	11-12	1-47	831	9-30
Johnny O'Clock (96)	Powell-Keys	7-8	3-47	833	1-6
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Lady from Shanghai, The	Hayworth-Welles	10-14			
Landrush (53)	Starrett-Burnette	11-26	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16	5-47		
Law of The Canyon	Starrett-Burnette	10-28	4-24		
Little Miss Broadway	Porter-Shelton	2-3	6-19		
Details under title: Broadway Baby					
Lone Hand Texan (54)	Starrett-Burnette	10-14	3-6	836	3-3
Lone Star Moonlight (67)	Curtis-Barton	8-1	12-12	854	1-6
Lone Wolf In Mexico, The (69)	Mohr-Ryan	9-16	1-16	823	1-6
Details under title: Lone Wolf's Invitation to Murder					
Millerson Case, The	Baxter-Saunders	1-20	5-29		
Details under title: Crime Doctor's Vacation					
Millie's Daughter (72)	George-Nelson	10-28	3-20	814	2-17
Mr. District Attorney (81)	O'Keefe-Chapman	8-5	2-47	832	2-3
My Awful Wife	Tone-Ball	3-3			
Details under title: Lady Knew How					
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13	8 2	2-17
Prairie Raiders	Starrett-Saunders	11-11	5-29		
Return of Monte Crista, The (91)	Hayward-Britton	7-8	12-26	829	12-23
Riders of The Lone Star	Starrett-Hunter	12-23			
Singin' In the Corn (66)	Canova-Jenkins		12-26	804	12-9
Smoky River Serenade	Campbell-Terry	4-28			
Son of The Guardsman (Serial)	Kennedy Shaw	7-22	10-24		
South of the Chisholm Trail (59)	Starrett-Burnette	9 30	1-30	855	2-3
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11 2
So Dark the Night (70)	Geray-Chotrel	12-10	10-10	805	9 16
Sport of Kings	Henry-Campbell	2-17	6-26		
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City	Starrett-Burnette	11-25			
Swing the Western Way	Lednard-Dugan	3-17	6-26		
Swordsman, The (T)	Parks-Drew	12-9			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12-9
The Son of Rosty	Donaldson-Powers	4-14			
Thirteenth Hour, The (66)	Dix-Morley	10-14	3-6	810	2-17
Details under title: Hunter Is a Fugitive.					
Three Were Thoroughbred	Yonna-Chapman	12-9			
Two Blondes and A Redhead	Porter-Lydon	4-14			
Details under title: Sweet Genevieve					
Vigilantes, The	Byrd-Ames	3-3			
West of Dodge City (57)	Starrett-Burnette	3-27			3-31

EAGLE-LION

1946-47 Features	Completed (7)	In Production (2)

NEW PRODUCTIONS

A TEXAS STORY
Western—Started May 5
Cast: James Craig, Johnnie Johnston, Lynn Bari, Una Merkel, Sara Allgood, Harry Davenport, Wally Ford
Director: Leigh Jason Producer: Joseph Fields
Story: A story of an outlaw with a sense of humor and humanity.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Adventures of Casanova	deCordova-Nash	5-12			
COMPLETED					
Adventuress, The (98)	Kerr-Howard	Foreign	3-17		3-17
Details under title: I See a Dark Stranger					
Bedelia (85)	Lockwood-Hunter	Foreign	1-29		2-3
It's A Joke Son (63)	Delmar-Merkel	8-6	1-15		1-20
Lost Honeymoon (71)	Tone-Richards	10-28	3-15		3-17
Details under title: Alias the Bride					
Love From A Stranger	Sidney-Hodiak	3-17			
Out of The Blue	Grant Mayo	3-3			
Repeat Performance	Leslie-Hayward	1-6	5-15		

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (37)	In Production (5)

NEW PRODUCTIONS

THE KISSING BANDIT (T)
Musical—Started May 14
Cast: Frank Sinatra, Kathryn Grayson, J. Carrol Naish, Sono Osato Mildred Natwick, Edna Skinner, Billy Gilbert, Mikhail Rasumny
Director: Laslo Benedek Producer: Joe Pasternak
Story: A milquetoast son tries to take over for his bandit father despite his fear of guns and killing.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Good News (T)		3-31			
Pirate, The (T)	Garland-Kelly	3-3			
Cass Timberlane	Tracy-Turner	5-12			
Alias The Gentleman	Beery-Patrick	5-13			

—— 1946-47 ——

Arnelo Affair, The (87)	Hodiak-Gifford	8-6				2-17
As You Desire Me	Garson-Hart	4-1				
Details under title: A Woman of My Own						
Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar			3-3
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25				
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct	703		7-22
Details under title: But Not Goodbye						
Cynthia	Taylor-Murphy	11-25	July			5-26
Details under title: The Rich Full Life						
Dark Delusion (90)	Barrymore-Bremer	10-28	June			4-11
Details under title: Cynthia's Secret						
Fiesta (T)	Williams-Carroll	12-24	July			
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29	Jan	702		9-30
Details under title: Star from Heaven						
Green Dolphin Street	Turner-Heflin	9-30				
Details under title: The Personal Touch						
High Barbaree (91)	Johnson-Allyson	5-27	May			3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701		8-5
Hucksters, The	Gable-Kerr	1-20	Aug			
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6				3-3
Little Mr. Jim (92)	Jenkins-Gifford	10-29	Apr			6-10
Lady In The Lake (103)	Montgomery-Totter	5-27	Jan	712		12-9
Living In a Big Way	Kelly-McDonald	8-6	June			
Details under title: To Kiss and To Keep						
Love Laughs at Andy Hardy (93)	Rooney-Granville	5-13	Feb			
Merton of The Movies	Skelton-O'Brien	9-2				
Mighty McGurk, The (85)	Beery-MacMahon	5-13	Jan	711		11 2
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb			11 2
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct	704		9-2
Romance of Rosy Ridge	Johnson-Leigh	9-30	Aug			
Secret Heart, The (97)	Colbert-Pidgeon	6-10	Dec	709		12-9
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr			2-17
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec	708		8-19
Song of Love, A	Hepburn-Henreid	11-25				
Song of The Thin Man	Powell Loy	2-3				
Summer Holiday	Rooney-DeHaven	7-8				
Tenth Avenue Angel	O'Brien-Murphy	4-1				
This Time for Keeps (T) (120)	Williams-Melchior	8-6				
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan	710		11-2
Two Smart People (93)	Ball-Hodiak	10-1	Nov	706		6-10
Undercurrent (111)	Taylor-Hepburn	3-4	Nov	707		10-11
Details under title: You Were There						
Unfinished Dance, The	O'Brien-Charisse	7-22				
Details under title: Ballerina						
Undercover Maisie (90)	Sothern-Nelson	11-11	May			3-17
Yearling, The (T) (134)	Peck-Jarman	8-20	May			12-9

REPRINTS

Boom Town (119)	Gable-Tracy		Feb			
Captains Courageous (116)	Tracy-Bartholomew					9-2
Great Waltz (T) (106)	Rainer-Gravet		May			
Philadelphia Story, The (110)	Hepburn-Stewart-Grant					
Rage In Heaven (82)	Bergman-Montgomery		Oct	705		9-2

MONOGRAM

1946-47 Features — Completed (25) — In Production (1)
Westerns — Completed (10) — In Production (0)

NEW PRODUCTIONS

A GUY NAMED JOE PALOOKA
Comedy-Drama—Started May 5
Cast: Leon Errol, Joe Kirkwood, Elyse Knox, Morris Carnovsky
Director: Reginald LeBorg — Producer: Hal E. Chester
Story: Palooka threatens to quit the ring when he thinks he has killed another fighter. Criminal plotters of the killing are found.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Bringing Up Father (68)	Yole-McManus	6-24	11-23	604	12-9
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	5-13	9-14	601	11-25
Fall Guy (64)	Pierce-Loring	11-25	3-15	613	
Front Page Scandal	Gorcey-Hall	3-31	7-12		
Details under title: Scareheads					
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Granville-Castle	11-25	3-22	614	
Ginger (67)	Albertson-Reed	9-2	1-4	609	
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	5-10	616	3-31
Details under title: Panic					
High Conquest (79)	Lee-Roland	12-23	6-21	620	5-12
High Tide	Tracy-Castle	3-31			
Kilroy Was Here	Cooper-Coogan	3-31	7-5	622	
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The (56)	Brown-Hatton	5-24		672	
Louisiana	Davis-Lindsay	3-3			
Mr. Hex (63)	Gorcey-Robbins	9-2	12-7	608	
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Rainbow Over The Rockies (54)	Wakely-Stirling	8-19	2-8	683	
Riding the California Trail (61)	Roland-Loring	10-14	1-11	610	
Details under title: Cisco and The Angel					
Robin Hood of Monterey	Roland-Brent	5-12			
Sarge Goes To College (64)	Stewart-Preisser	5-17		618	5-12
Silver Stallion (59)	Sharpe-Marion	Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White	4-5		684	4-28
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Song of the Wasteland (57)	Wakely-White	3-31	5-31		
Details under title: Song of the Saddle					
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Bellita-Sullivan	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Trailing Danger (58)	Brown-Hatton	3-15		676	
Trap, The (68)	Toler-Chandler	8-19	11-30	607	
Vacation Days (68)	Preisser-Stewart	10-28	1-25	611	
Violence (72)	Coleman-O'Shea	12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton		2-15	675	
Wife Wanted (73)	Francis-Shayne	6-24	11-2	605	
Wolf Call (61)	Carroll-Movita	Reissue	6-7	619	5-12
ALLIED ARTISTS					
Black Gold (C)	Quinn-DeMille	12-23	8-1		
Gangster, The	Sullivan-Belita	2-17	9-1		
Hunted, The	Bellita-Foster	4-14			
It Happened on Fifth Avenue (115)	Storm-DeFore	4-19	1		2-17
Trail to Symphony	Sundstrom-Long	2-3			

PARAMOUNT

1946-47 Features — Completed (36) — In Production (4)

NEW PRODUCTIONS

BIG TOWN AFTER DARK
Murder-Mystery—Started May 16
Cast: Philip Reed, Hilary Brooks, Anne Gillis, Richard Travis, Douglas Blackley, Vince Barnett
Director: William Thomas — Producers: Pine and Thomas
Story: Girl poses as reporter to work with blackmail gang against her own uncle.

SO EVIL MY LOVE
Drama—Started May 2
Cast: Ray Milland, Ann Todd, Geraldine Fitzgerald
Director: Lewis Allen — Producer: Hal Wallis
Story: From the annals of the London police records.
(Paramount British Productions, Ltd.)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
—— 1946-47 ——					
IN PRODUCTION					
Dream Girl	Hutton-Carey	5-12			
Whispering Smith (T)	Ladd-Marshall	4-28			
COMPLETED					
Adventure Island (C)	Calhoun-Fleming	9-30			
Alberquerque (C)	Scott-Britton	3-3			
Albuquerque	Scott-Britton	3-3			
Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17
Big Clock, The	Milland-O'Sullivan	3-17			
Big Town (60)	Reed-Brooke	12-24	5-23	4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8-6	12-27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28
California (T) (97)	Stanwyck-Milland	12-10	2-21	4606	12-23
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers	6-20		4623	3-3
Dear Ruth (93)	Caulfield-Holden	9-2	7-18	4616	
Desert Fury (T)	Scott-Hodiak	9-2			
Details under title: Desert Town					
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17
Details under title: Third Avenue					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Fear in The Night (72)	Kelly-York	4-29	4-18	4621	3-3
Golden Earrings	Milland-Dietrich	8-19			
I Cover Big Town (63)	Reed-Brooke	6-10		4624	3-3
I Walk Alone	Lancaster-Scott	12-23			
Details under title: Deadlock					
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					
Jungle Flight (67)	Lowery-Savage	6-24		4625	3-3
Ladies' Man (51)	Braeken-Welles	11-26	2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	4609	3-3
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Perils of Pauline (T)	Hutton-Lund	3-18	7-4	4615	
Road To Rio	Crosby-Hope	1-6			
Saigon	Ladd-Lake	12-9			
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601	3-3
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608	2-17
Trouble with Women, The (80)	Milland-Wright	6-11	6-27	4615	5-12
Two Years Before the Mast (98)	Ladd-Crosby	5-1	11-22	4601	9-2
Unconquered (T)	Cooper-Goddard	8-19			
Variety Girl	Hatcher-Kelley	11-11			
Welcome Stranger (107)	Crosby-Caulfield	3-18		4613	4-28
Where There's Life	Hope-Hasso	4-15			
Wild Harvest	Ladd-Lamour	9-16			
Details under title: The Big Harvest					
RE-ISSUES					
Jungle Princess, The (84)	Lamour-Milland			9-1.R5-3620	
Plainsman, The (113)	Cooper-Arthur			9-1.R5-3624	

PRODUCERS RELEASING

1946-47 Features — Completed (21) — In Production (0)
Westerns — Completed (8) — In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
—— 1946-47 ——					
Big Fix (63)	Brown-Ryan		4-19	702	5-12
Black Hills	Dean-Ates		5-12		
Border Feud	LaRue-Marlen	12-23	5-10	752	5-25
Born To Speed (61)	Sands-Wall	8-19	1-12	705	2-3
Details under Eagle-Lion heading					
Brute Man, The (58)	Hatton-Adams	11-26	10-1	714	11-25
Details under Universal Release Chart					
Bury Me Dead	D'Donnell-Daniels	4-14			
Corsican Brothers, The	Fairbanks Warwick	Reissue			
Devil On Wheels, The (67)	Cardwell-Ford	9-30	2-15	701	2-3
Driftin' River (55)	Dean-Ates	7-22	10-1	741	11-11
Gashouse Kids Go West	Switzer-Williams	4-14			
Ghost Town Renegades	LaRue-St. John	4-28			
Heartaches	Ryan-Norris	3-3	6-28		
Details under title: Silent Voice					
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23	SP71	10-11
International Lady	Brent-Massey	Reissue			

It's Molder	Switzer-Whalen	5-12				
Killer at Large	Shaw-Lowery	3-3	5-31			
Details under title: Gangway for Murder						
Kit Carson (97)	Andrews-Hall	Reissue	3-22	731		
Law of the Lash (53)	LaRue-St. John	7-28	751	3-17		
Philo Vance's Gamble (62)	Curtis-Austin	11-25	4-13	708	5-25	
Details under title: Philo Vance's Secret Mission						
Philo Vance, Gentleman Sleuth	Wright-Austin	1-6				
Details under title: Philo Vance No. 3						
Philo Vance Returns (64)	Curtis-Ryan	10-14	6-14	707	4-28	
Details under title: Philo Vance's Gamble						
Pioneer Justice	LaRue-St. John	4-14	6-28			
Range Beyond the Blue (53)	Dean-Ates	3-17	745	3-31		
Red Stallion (C)	Paige-Nash	10-14				
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16				
Stars Over Texas	Dean-Ates	9-16	11-18	743		
Step Child	Austin-Joyce	2-3	6-7			
Three On A Ticket (62)	Beaumont-Walker	10-28	4-5	715	4-28	
Details under title: The Corpse Came Calling						
Tomorrow You Die	Ireland-Ryan	5-12				
Too Many Winners	Beaumont-Marshall	2-17	5-24			
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28	742	12-23	
Untamed Fury (58)	Pendleton-Whipper	3-22	SP72	3-17		
West To Glory (61)	Dean-Ates	4-13	746	5-12		
Wild Country (C) (59)	Dean-Ates	1-17	744	2-3		
Wild West (C) (73)	Dean-Ates	5-27	12-1	706	1-29	
Details under title: Melody Round-Up						

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John	4-26	761		
Frontier Fighters (39)	Crabbe-St. John	4-26	766		
Panhandle Trail (—)	Crabbe-St. John	4-26	765		
Raiders of Red Gap (38)	Crabbe-St. John	4-26	763		
Shootin' Irons (40)	Newhill-O'Brien	4-26	764		
Thundergap Outlaws (39)	Newhill-O'Brien	4-26	762		

REPUBLIC

1946-47 Features — Completed (22) — In Production (2)
Westerns — Completed (16) — In Production (0)

NEW PRODUCTIONS

DRIFTWOOD

Comedy-Drama—Started May 12

Cast: Walter Brennan, Ruth Warrick, Dean Jagger, Charlotte Greenwood, Natalie Wood, Jerome Cowan, H. B. Warner, James Bell, Howland Chamberlain, Margaret Hamilton

Producer-director: Allan Dwan — Assistant: Richard Moder

Story: An old man raises his great-grandchild by the Bible. Her effort to live by it brings grownups to the truth.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
On The Old Spanish Trail (Tr.)	Rogers-Frazee	5-12			

COMPLETED — 1946-47

Affairs of Geraldine (68)	Withers-Lydon	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor)	Hale-Booth				
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	641	3-31
Bells of San Angelo (Trucolor) (79)	Rogers-Evans	12-23	4-15	642	
Bill and Coo	Burton's Birds				
Blackmail	Marshall-Mara	1-6			
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)	Edwards-Lindley	6-10			
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	607	2-17
Complex	Dekker-Craig	3-31			
Fabulous Suzanne, The (71)	Britton-Vallee	3-18	12-15	604	
Flame, The	Carroll-Ralston	3-31			
Details under title: The Outcast					
Ghost Goes Wild, The (66)	Ellison-Gwynne	3-8		605	4-14
G-Men Never Forget (Serial)					
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610	5-12
Homesteaders of Paradise Valley (59)	Lane-Blake	4-1		664	
Jungle Girl (Serial)	Gifford-Neal	Reissue	4-19	692	
It's Murder She Says	Mara-Scott	5-12			
I've Always Loved You (T) (117)	McLeod-Oorn	8-20	12-2	601	9-30
Details under title: Concerto					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21		
Marshal of Crippled Creek	Lane-Blake	11-25			
Northwest Outpost	Eddy-Massey	11-25			5-25
Details under: Untitled					
Oregon Trail Scouts (58)	Lane-Blake	9-2	5-15	665	
Pilgrim Lady, The (67)	Mara-Douglas	3-18	1-22	602	2-3
Details under title: The Inner Circle					
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15	606	
Robin Hood of Texas	Autry-Roberts	4-28			
Rustlers of Devil's Canyon	Lane-Blake	10-14			
Saddle Pals	Autry-Roberts	3-17	7-1		
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	651	
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9
Son of Zorro (Serial)	Turner-Stewart	1-18		691	
Spoilers of The North (66)	Kelly-Booth	8-9	4-24	612	5-12
Springtime In The Sierras (Tr.)	Rogers-Frazee	3-3			
Stagecoach to Denver (56)	Lane-Blake	12-23		662	
That's My Man (104)	Ameche-McLeod	11-11	6-1	613	4-14
Details under title: Gallant Man					
That's My Gal (Trucolor) (66)	Barry-Roberts	8-6	5-15	609	
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682	2-3
Trespasser, The	Evans-Douglas	2-17			
Details under title: The Finger Woman					
Twilight on The Rio Grande (71)	Autry-Mara	1-20	4-1	683	4-28
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15	663	2-17
Wild Frontier, The	Lane-Holt	5-12			
Winter Wonderland (71)	Roberts-Drake	5-13	5-17	614	
Details under title: Snow Cinderella					
Wyoming	Elliott-Ralston	11-25			
Wehn ni Danger (58)	Mara-D'Flynn	10-28	6-10	616	
Yankee Fakir (71)	Fowley-Woodbury	4-1		611	4-28

RKO RADIO

1946-47 Features — Completed (46) — In Production (3)

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bishop's Wife, The	Grant-Young	3-17			
Memory of Love	Andrews-Oberon	4-14			
Mourning Becomes Electra	Russell-Redgrave	4-14			

RELEASE CHART

COMPLETED — 1946-47

BLOCK NO. ONE

Great Day (69)	Robson-Portman	Foreign		703	7-22
Lady Luck (97)	Young-Hale	10-29		702	7-22
Sister Kenny (116)	Rossell-Knox	11-12		701	7-22
Step By Step (62)	Tierney-Jeffreys	1-21		705	7-22
Sunset Pass (60)	Warren-Leslie	12-10		704	7-22

BLOCK NO. TWO

Child of Divorce (62)	Moffett-Toomey	3-4		708	10-24
Criminal Court (62)	Conway-O'Driscoll	3-18		709	9-2
Genius At Work (61)	Carney-Brown	9-3		710	8-19
Nocturne (88)	Raft-Barl	5-13		706	10-28

BLOCK NO. THREE

Dick Tracy vs. Cueball (62)	Conway-Jeffreys	4-1		714	11-25
Falcon's Adventure, The (61)	Conway-Meredith	4-29		715	12-23
Locket, The (86)	Day-Aherne	4-1		711	12-23
Details under title: A Time to Kill					
San Quentin (66)	Tierney Carr	8-19		712	12-23
Vacation In Reno (60)	Haley-Jeffreys	2-4		713	11-1

BLOCK NO. FOUR

Beat the Band (67)	Langford-Krupa	6-24		718	3-3
Code of The West (57)	Warren-Alden	7-22		720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie	7-8		719	3-3
Farmer's Daughter, The (97)	Young-Cotten	5-27		716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys	8-19		717	3-3

BLOCK NO. FIVE

Banjo (68)	Moffett-White	9-16		725	4-28
Born To Kill (92)	Trevor-Tierney	5-27		722	4-28
Details under title: Deadlier Than the Male					
Likely Story, A (88)	Williams-Hale	2-4		724	4-28
Details under title: Master Minds					
Honeymoon (74)	Temple-Madison	4-1		721	4-28
Tarzan and the Huntress (72)	Weissmuller-Joyce	10-14		723	3-31

BLOCK NO. SIX

Dick Tracy's Dilemma (60)	Byrd-Christopher	11-11		729	5-26
Details under title: Dick Tracy vs. the Claw					
Desperate (73)	Brodie-Long	12-9		728	5-26
Details under title: Flight					
They Won't Believe Me (95)	Young-Hayward	8-19		726	5-26
Thunder Mountain (60)	Holt-Hyer	10-28		730	7-26
Woman on The Beach, The (71)	Bennett-Ryan	2-4		727	5-26
Details under title: Desirable Woman					

NOT DESIGNATED

Amazing Mr. Hammer, The	O'Brien-Slezak	6-24			
Details under title: Riffraff					
Bachelor and The Bobby-Soxer, The	Grant-Loy	8-6			
Crossfire	Young-Mitchum	3-17			
Dick Tracy vs. The Gruesome Gang	Byrd-Karloff	4-14			
Fighting Father Dunne	O'Brien-Dell	3-31			
Fugitive, The	Fonda-Del Rio	1-6			
If You Knew Susie	Cantor-Davis	1-20			
Indian Summer	Knox-Sothern	1-20			
Magic Town	Stewart-Wyman	11-25			
Man About Town	Chevalier-Oerrier	Foreign			
Out of the Past	Mitchum-Greer	10-28			
Details under title: Build My Gallows High					
Pearl, The	Marques-Del Rio	Foreign			
Seven Keys to Baldpate	Terry-White	11-25			
So Well Remembered	Scott-Mills				
Tycoon (T)	Wayne-Day	2-3			
Under the Tonto Rim	Holt-Leslie	1-20			

SPECIALS

Best Years of Our Lives, The (172)	Loy-March	4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Long Night, The	Fonda-Bel Geddes	9-16			
Notorious (101)	Bergman-Grant	10-29		761	8-5
Secret Life of Walter Mitty (T)	Kaye-Mayo	4-29			
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762	1-20

SCREEN GUILD

Features — Completed (13) — In Production (0)

RELEASE CHART

COMPLETED — 1946-47

Bells of San Fernando (69)	Woods-Warren	11-25	4-5	4614	
Buffalo Bill Rides Again (66)	Arlen-Holt	11-25	4-19	4613	
Bush Pilot (60)	Hudson-LaRue	Foreign	6-7	4616	
Case of the Baby Sitter, The (40)	Neal-Jenkins	3-31	7-26	4618	
Dark Bullet	Wilcoxson-Brian	4-28			
Hat Box Mystery, The (40)	Neal-Jenkins	3-31	7-15	4617	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4619	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31			
My Dog Shep	Neil-Chapman	9-2			
'Neath Canadian Skies	Hayden-Cooper				
Queen of The Amazon (60)	Morison-Lowery	9-30			4-28
Renegade Girl	Curtis-Savage	9-30			
Rolling Home	Parker-Hayden	7-8			
Details under title: One More Chance					
Scared to Death (65)	Lugosi-Compton	5-3		4608	
Shoot To Kill (60)	Wade-Walters	3-3	5-17	4615	

HOPALONG CASSIDY REISSUES

Rustler's Valley (60)	Boyd-Hayden	3-15	HC07
Texas Trail (59)	Boyd-Hayden	4-12	HC08
Partners of the Plains (71)	Boyd-Hayden	4-26	HC09

Cassidy of Bar 20 (59)	Boyd-Hayden	5-10	HC10		
Heart of Arizona (68)	Boyd-Hayden	6-14	HC11		
Bar 20 Justice (65)	Boyd-Hayden	7-19	HC12		

SELZNICK—S.R.O.

Features Completed (2) In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Portrait of Jenny	Cotten-Jones	3-3			
COMPLETED					
Duel In the Sun (T) (138)	Jones-Cotten	3-19	4-17		4-14
Paradine Case, The	Todd-Peck	12-23			

20th CENTURY-FOX

1946-47 Features Completed (34) In Production (3)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Foxes of Harrow, The	Harrison-O'Hara	4-28			
Kiss of Death	Mature-Donlevy	3-31			
—— 1946-47 ——					
Backlash (66)	Travis-Rogers	9-30	Mar.	711	
Black Beauty (74)	Freeman-Denning	12-10	Sept.	636	8-19
Boo, Son of Battle (T)	Garner-McCallister	7-22			
Boomerang (88)	Andrews-Wyatt	9-30	Feb.	706	2-3
Bowery, The (84)	Raft-Beery	Reissue	Oct.	642	
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb.	707	2-17
Captain From Castile (T)	Powers-Peters	12-9			
Carnival in Costa Rica (T) (95)	Haymes-Holm	4-29	Apr.	710	3-31
Claudia and David (78)	McGuire-Young	3-18	Sept.	637	8-5
Dangerous Millions (69)	Taylor-Drake	7-8	Dec.	648	12-9
Forever Amber	Darnell-Wilde	11-11			
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715	5-26
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713	4-28
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June	718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			
Jewels of Brandenburg (66)	Travis-Cheirel		May	716	4-14
Late George Apley, The (98)	Colman-Cummins	7-8	Apr.	712	
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct.	640	8-5
If I'm Lucky (79)	Blaine-James	4-29	Sept.	638	9-2
Details under title: That's for Me					
Margie (T) (94)	Craine-Young	2-18	Nov.	646	10-28
Moss Rose (82)	Cummins-Mature		June	717	
Mother Wore Tights	Grable-Dailey	11-11			
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov.	645	10-14
Off To Buffalo (T)	Guild-Daley	5-12			
Razor's Edge, The (146)	Power-Tierney	4-15	Jan	701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr.	714	4-11
Second Chance	Taylor-Currie	3-31			
Scudda Hoo, Scudda Hey (T)	Haver-McCallister	3-17			
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan.	703	1-6
Strange Journey (65)	Kelly-Massen	5-27	Feb.	708	9-16
Details under title: Flight To Paradise					
Sun Valley Serenade (86)	Henie-Payne	Reissue	Sept.	641	
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan.	702	1-6
Three Little Girls In Blue (T) (90)	Haver-Montgomery	11-26	Oct.	639	9-16
Wake Up and Dream (T) (92)	Payne-Haver	5-14	Dec.	640	
Wanted for Murder (91)	Portman-Grey	Foreign	Nov.	644	11-11
REISSUES					
Alexander's Ragtime Band (106)	Power-Faye		Mar.	709	
Les Miserables (105)	March-Laughton		Jan.	704	
Stanley and Livingstone (101)	Tracy-Greene		Jan.	705	

UNITED ARTISTS

1945-46-47 Features Completed (53) In Production (2)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

THE TIME OF YOUR LIFE

Drama—Started May 5

Cast: James Cagney, William Bendix, Jean Cagney, Wayne Morris, James Barton, Gale Page

Director: H. C. Potter Producer: William Cagney

Story: From the Saroyan play about defeated people.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Intrigue	Raft-Havoc	5-12			
—— 1946-47 ——					
Able's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Cby	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1 21
Details under title: Abilene					
Adventures of Don Coyote (C) (65)	Martin-Rafferly	8-19	51?	R-C	5-12
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20	Rgs	9-30
Details under title: Me and Mr. Satan					
Arch of Triumph	Bergman-Boyer	7-22		Ent	
Atlantis	Montez-Aumont	3 3		Neb	
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Body and Soul	Garfield-Palmer	1-20		Ent	
Caesar and Cleopatra (T) (126)	Olivier-Leigh	For	8-16	GFD	9-2
Carnegie Hall (134)	Hunt Prince			LeB-M	3-17
Chase, The (86)	Cummings Morgan	6-24	11-22	Neb	11-11
Christmas Eve	Raft Blondell	12-9		Bgs	
Cobacabana	Miranda-Marx	12-9	5-30	Col	
Curley	Rafferty Olsen	5-27		Ro	
Dangerous Venture (59)	Boyd-Alexander	8-5	2-23	Rach	3-3
Dishonored Lady (85)	Lamarr-O'Keefe	5-27	5-16	Smg	4-23
Devil's Playground, The (62)	Boyd-Clyde	5-27	11-15	B.B	9-30
Fabulous Joe, The	Abel-Grahame	8-6		Ro	3-3
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5	2-21	Rgs	
Fanny by Gaslight	Mason-Calvert	For		GFD	
Fool's Gold (63)	Boyd-Clyde	5-27	1-31	B.B	11 11
Fun On A Week-end (93)	Bracken-Lane	7-8	5-14	Stn	4-14
Details under title: Strange Bedfellows					
Heaven Only Knows	Cummings-Donlevy	12-23		Neb	
Henry V (T) (134)	Olivier-Newton	For		GFD	4-29
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	5-24		Ro	
Hoppy's Holiday (60)	Boyd-Ware	9-30		Rchl	5-12
Johnny In the Clouds (88)	Montgomery-Mills	For	3-15	GFD	12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11	R.C.	9-16
Lured	Sanders-Ball	11-11		Smg	
Details under title: Personal Column					
Macomber Affair, The (89)	Peck-Bennett	4-29	3-21	Bog	
Details under title: The Short, Happy Lil					
Marauders, The	Boyd-Brooks	4-28		R.B	
Miracle Can Happen, A	All-Star	8-5		Bog-Mer	
Mr. Ace (84)	Raft-Sidney	3-4	8-2	Bog	10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux (120)	Chaplin-Raye	6-24		Chn	4-28
Details under title: Comedy of Morders					
New Orleans (89)	deCordova-Patrick	9-30	4-18	Lev	5-12
Other Love, The (96)	Stanwyck-Niven	10-28		Ent	4-14
Outlaw, The (114)	Russell-Huston			Hug	4-1
Private Affairs of Bel Ami (112)	Sanders-Lansbury	5-13	3-7	Lew	3-3
Ramrod (94)	McCrea-Lake	6-20	5-2	Ent	3-3
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk	
Red House, The (100)	Robinson-McCallister	5-13	2-7	Lsr	2-17
Scandal In Paris, A (100)	Sanders-Hasso	10-29	4-19	Psb	8-5
Sin of Harold Diddlebock, The (80)	Lloyd-Walburn	10-1	4-4	Stg	3-3
Stampede	Wayne-O Sheridan	9-30		Hks	
Details under title: Red River					
Stork Bites Man	Cooper-Roberts	2-3		Com	
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg	11-25
Susie Steps Out (65)	Bruce-Caldwell	5-27	12-13	R.C.	12-9
Details under title: Miss Television					
Unexpected Guest (67)	Boyd-Tate	9-2	3-28	Rel	1-20
Details under title: Whispering Walls					
Vendetta	DeGeorge-Brooke	8-19		Hgs	
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30		Ro	
Details under Misc. Independents Chart					

UNIVERSAL-INTERNATIONAL

1946-47 Features Completed (36) In Production (4)

Serials Completed (0) In Production (0)

NEW PRODUCTIONS

RIDE THE PINK HORSE

Comedy-Drama—Started May 11

Cast: Robert Montgomery, Wanda Hendrix, Andrea King, Thomas Gomez, Fred Clark, Richard Gaines, Art Smith

Director: Robert Montgomery Produeer: Joan Harrison

Story: A New York criminal comes to New Mexico to avenge a murder. Here at a carnival he finds romance and a new life.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Exile, The	Fairbanks-Montez	5-12			
Lost Moment, The	Cummings-Hayward	3-31			
Details under title: The Lost Love					
Wistful Widow of Wagon Gap	Abbott-Costello	5-12			
—— 1946-47 ——					
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
Brute Force	Lancaster-Blyth	3-3			
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr.	612	3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign			4-28
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Oct.	601	10-14
Destry Rides Again (94)	Stewart-Dietrich	Reissue	Mar.	2791	
Egg and I, The (108)	Colbert-MacMurray	12-9		613	3-31
For The Love of Mary	Durbin-Dall	3-17			
Great Expectations (116)	Mills-Hobson	Foreign			3-31
I Know Where I'm Going	Hiller-Livesy	Foreign			
I Stole a Million (78)	Raft-Trevor	Reissue	Apr.	2794	
I'll Be Yours (93)	Durbin-Drake	9-20	Jan.	607	1-20
Ivy	Fontaine-Knowles	12-23			
Johnny Frenchman (104)	Rosay-Roe	Foreign			12-23
Lady Surrenders, A	Lockwood-Granger	Foreign			
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Obsession (101)	Dunne-Taylor	Reissue	May		
Magnificent Doll (94)	Rogers-Niven	6-24	Nov.	602	12-9
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar.	610	2 17
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov.	603	11-11
Odd Man Out (118)	Mason-Ryan	Foreign		604	3-3
100 Men and A Girl (84)	Durbin-Stokowski	Reissue	May		
Pirates of Monterey (T)	Montez-Cameron	5-13			
Secret Beyond the Door	Bennett-Redgrave	Foreign			
Singapore	MacMurray-Gardner	3-17			
Slave Girl	DeCarlo-Brent	8-5			
Smash-Up (103)	Hayward-Bowman	6-10	Mar.	609	2-17
Details under title: Love Takes a Holiday					
Something in the Wind	Durbin-Dall	3-17			
Details under title: For the Love of Mary					
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar.	608	2-3
Details under title: Schorezade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	Mar.	611	1-6
Secret Beyond the Door	Bennett-Redgrave				
Swell Guy (87)	Tufts-Blyth	6-24	Jan	606	12-23

Temptation (98)	Oberon-Brent	4-29	Dec	605	1-6	
Details under title: Bella Donna						
Time Out of Mind (88)	Calvert-Hutton	10-28	May	614	3-31	
They Were Sisters (108)	Mason-Calvert	Foreign	Sept	106	9-16	
This Happy Breed (110)	Newton-Johnson	Foreign		GFD	4-14	
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22	May			
Web, The	O'Brien-Raines	3-17	May			
Details under title: Jeopardy						
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar	2792		
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan	605	12-23	
Years Between, The (88)	Redgrave-Hobson	Foreign			3-17	
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue	Apr	27-3		

WARNER BROTHERS

1946-47 Features — Completed (34) — In Production (3)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Treasure of Sierra Madre	Bogart-Huston	3-31			
Whiplash	Clark-Smith	3-31			
COMPLETED — 1946-47 —					
Beast with Five Fingers, The (88)	Alda-King	12-10	2-8	613	1-6
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne (100)	Morgan-Wyman	4-1	6-14	622	4-28
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16
Cry Wolf	Flynn-Stanwyck	5-27			
Dark Passage	Bogart-Bacall	11-25			
Deception (112)	Davis-Henreid	5-13	10-28	605	10-28
Deep Valley	Clark-Lupino	10-14			
Escape Me Never	Flynn-Lupino	11-26			
Humoresque (125)	Crawford-Garfield	12-24	1-25	612	1-6
Life With Father (T)	Donna-Powell	4-15			
Love and Learn (83)	Carson-Vickers	9-16	5-3	620	3-31
Man I Love, The (96)	Lupino-Alda	1-11		611	1-6
Details under title: The Sentence					
My Wild Irish Rose (T)	Morgan-King	10-14			
Never Say Goodbye (97)	Flynn Parker	8-6	11-9	606	10-28
Night Unto Night	Garfield-Fitzgerald	9-18	10-12	604	9-30
Nobody Lives Forever (100)	Lindfors-Reagan	9-30			
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2-17
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Pursued (101)	Wright-Mitchum	8-19	3-8	615	3-3
Shadow of A Woman (78)	King Prince	2-19	9-14	602	9-2
Silver River	Flynn-Sheridan	5-12			
Stallion Road (97)	Reagan-Smith	4-15	4-12	617	3-31
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2-17
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T) 105	Morgan-Paige	4-2	12-28	610	12-23
Two Guys From Texas (T)	Morgan-Carson	3-17			
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5-14	5-24	621	4-14
Unfaithful, The	Sheridan-Scott	12-2	7-5		
Unsuspected, The	Rains-Caulfield	2-3			
Verdict, The (86)	Greenstreet-Lorre	11-23		607	11-11
Voice of The Turtle	Parker-Reagan	3-3			
Woman In White, The	Parker-Young	10-14			
REISSUES					
Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26	618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Wallflower	Reynolds-Hutton	3-3			
Wild Bill Hickock Rides (72)	Bonnett-Cabot	Reissue	12-7	609	

STUDIO SIZE-UPS

(Continued from Page 13)

UNITED ARTISTS

Coslow In 5-Picture Deal

EVIDENCE PILES UP to lend credence to the reports that Enterprise and United Artists will part company when the current pact expires at year's end. It appears, at this writing, that the Charles Einfeld-David Loew organization will go over to Metro at that time.

It is reliably reported that Einfeld has been displeased with the exploitation UA has given the Enterprise product. Meanwhile, "They Passed This Way," the currently shooting Harry Sherman film, is not ear-marked for UA distribution.

Einfeld, one of the industry's foremost exploitation men, has no intention of letting any grass grow under the three top Enterprise features UA is handling. He has set up a budget of $1,750,000 to exploit "Arch of Triumph," "The Other Love" and "Body and Soul."

NEW PRESIDENT?

Persistent rumors that some sweeping changes are coming in this organization's top personnel were given added fuel last week with a report in New York that Joseph R. Vogel, Loew v.p. in charge of the theatre division, has been offered the presidency of UA. He would replace lawyer-president Edward Raftery. It is expected that when a new head man comes into this outfit many other changes will be made.

At long last, the Cagney family is back in production again, this time with the most important production they have ever attempted. After months of preparation, they launched the William Saroyan play "Time of Your Life" last week. Brother Jimmy stars, with Sister Jeanne called from the stage for the important female role. Bill, of course, is the producer of the piece.

The Cagneys have not fared too well, box-office-wise, in their independent adventures. This time they are gambling a heavy investment in story and production.

George Pal, producer of the "Puppetoon" cartoon series of shorts for Paramount, will make two cartoon features for UA release.

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UNIVERSAL-INTERNATIONAL

Hellinger Mulls New Deal

ALTHOUGH, Mark Hellinger may decide to re-sign with Universal-International, he is considering other offers from various producing companies. He has already completed a one-picture deal with Metro-Goldwyn-Mayer for a picture which will star Humphrey Bogart. Bogart has joined with the producer in a participating deal for whatever films he stars in. Whether they will be made at MGM, or not, will depend on whether Hellinger decides to stay with U-I. Hellinger is contemplating a similar cut-in deal with Author Ernest Hemingway on whose short stories Hellinger now holds film rights.

"Homicide" is the first Hellinger-Bogart combination and the producer is now in New York conferencing with New York police on the story. The news of his re-signing should break momentarily.

POWELL SET FOR FIRST TWO

"Mr. Peabody and the Mermaid" and "The Senator Was Indiscreet" will serve as the first two vehicles for William Powell on his loan-out deal from MGM. The Powell deal is an unusual arrangement, since there is no limit to the number of films he can make for U-I. As long as they find him stories he likes, he can go on making films here. Could be that's the result of Metro's failure to come up with a good script for the actor in many-a-year.

RAMPART KEEPS FONTAINE

Since Samuel Goldwyn has postponed "indefinitely" his production of "Earth and High Heaven," as predicted, Joan Fontaine is released from her commitment to handle the female lead in the film and will use that time to make "Letters From an Unknown Woman" for her own Rampart company.

Only new starter on the lot is "Ride The Pink Horse," Robert Montgomery's first effort as star and director under his Universal-International deal.

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WARNER BROS.

Production Quiet

WITH ONLY THREE films in production, the studio is running late on its schedule which had set five films for May starts. "Treasury of Sierra Madre" (Humphrey Bogart-Walter Huston), "Whiplash" (Dane Clark-Alexis Smith) and "Silver River" (Errol Flynn Ann Sheridan) are the trio in work.

DROPS FIVE WRITERS

Denying retrenchment, the studio quietly dropped five of its writers recently. Reason for the sudden cut-off was given as the fact that the writers had completed their current chores and the studio was well back-logged with scripts.

Shirley Temple has been signed for the title role in "Mary Hagen," co-starring with Ronald Reagan.

According to a statement to the local press, before he left town, Representative J. Parnell Thomas, chairman of the House Committee on Un-American Activities, said that J. L. Warner was among the "prominent film capital people" who served as "friendly" witnesses to the committee. Among others who volunteered information were Leo McCarey, Rupert Hughes (who allegedly turned over serial numbers of local Communists in the Writers Guild). No details of Mr. Warner's report to the committee was available, but undoubtedly the details will come out when the committee continues its hearings next month and begins to subpoena people for questioning.

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Barney Balaban, Paramount president, announced that his company had completed a deal whereby Paramount acquires Liberty Films outstanding stock and the services of Frank Capra, William Wyler, George Stevens and Samuel Briskin.



James P. Byrnes, left, receives Variety Clubs 1947 Humanitarian Award in a privately-recorded ceremony in Washington, due to inability to attend Variety's Hollywood convention. Chief Justice Fred M. Vinson of the U. S. Supreme Court makes the presentation, while Carter Barron of Variety looks on.



Harry M. Warner, president of Warner Bros., revealed finalization of plans for the new Warner Newsreel slated to begin next November.

J. ARTHUR RANK IN AMERICA

The arrival of J. Arthur Rank in New York on May 9 "to learn how the American public is reacting to British pictures and to confer with my good friends and associates," was the occasion for a gathering of industry bigwigs seldom seen in recent years and a mammoth, protocol-filled press interview rarely equalled.

The British film leader, whose world-wide holdings top anything ever acquired by an individual, was flanked by John Davis, his second-in-command; Eric Johnston, president of the Motion Picture Association; Robert Young, Pathe Industries chieftain, whose subsidiary, Eagle-Lion, distributes Rank-made films; Nate J. Blumberg, president of Universal-International, in which Rank has a substantial interest; Matthew Fox, U-I vice-president; Robert Benjamin, president of the Rank Organization's American branch, and Arthur Krim, E-L prexy.

Johnston, who conducted the interview, elicited a plea from Rank for "more distribution" of British pictures, particularly in theatre circuits to start, adding that he would like his pictures to "get a reasonable return, not only for the purpose of profit but also to develop friendships between the two peoples."

50 U-I Showcases

Fox declared that U-I "will acquire 50 show case theatres in major American cities within the next two or three years" in a move to "bring British pictures directly before American audiences." Young called for an exchange of films between the two countries for both economical and social soundness.

Johnston characterized the interview as a demonstration of American press amity toward British output. In England, however, the British Film Producers Association chose the time of Rank's visit here to launch a national press campaign to plug British-made films with the slogan, "See a Good British Picture and Save Dollars." Several individual producers in Britain deplored the campaign as being both ill-advised and ill-timed.

Anglo-American Committee

At an MPA dinner in honor of Rank, Johnston announced the formation of a British-American Joint Standing Advisory Committee "to facilitate cooperation in matters of common interest and public responsibility," and to "enable the British and American industries to make an ever-increasing contribution to world understanding and peace." Rank noted that the competition between the two countries "is in the interests of both industries as well as of the public we serve," adding that "there is a large field" in which the aims and interests of the two industries are identical."

The British film leader was the guest of Spyros P. Skouras, 20th-Fox president, his first week-end here, then plunged into a series of conferences with Universal, Eagle-Lion and circuit operators, before entraining for Canada, whence he will go to the West Coast for additional business and good-will matters.

* * *

SUPREME COURT APPEALS FILED

The anti-trust front was busy last fortnight, as all parties to the industry anti-trust suit filed their appeals with the Supreme Court, automatically staying the decree, and four other anti-trust actions made headlines.

In the New York case, appeals were filed by the eight company defendants, the Department of Justice, the American Theatres Association and the Confederacy of Southern Associations. The latter two also joined with the Southern Calif. Theatre Owners in a motion for leave to intervene in the suit as a measure necessary to protect the rights of their members in the forthcoming appeal, following the denial of their intervention motion by the N. Y. Statutory Court.

Four File Joint Appeal

In their joint appeal, RKO, 20th-Fox, M-G-M and Warners appealed the price-fixing, clearance, arbitration and expansion provisions. Paramount also appealed these provisions, plus the competitive bidding provisions, while Columbia, Universal and United Artists asked competitive bidding rejection.

(Continued on Page 25)



At the recent press conference in New York's Sherry Netherlands Hotel, backed by a large world map showing extent of the far-flung J. Arthur Rank holdings, are John W. Davis, Rank assistant; the magnate, himself; Eric Johnston, Robert R. Young, and Nate J. Blumberg.

'THEY WON'T BELIEVE ME' EXPLOITABLE AND SUSPENSEFUL MELODRAMA

Rates ● ● + or better generally

RKO-Radio.
95 minutes.
Robert Young, Susan Hayward, Jane Greer, Rita Johnson, Tom Powers, Don Beddoe, George Tyne, Frank Ferguson, Harry Harvey.
Directed by Irving Pichel.

This is the engrossing character study and narrative of a promiscuous husband charged with murdering the loyal wife on whose money he has been leading a wastrel life. Despite its sordid theme, the film has been produced by Joan Harrison, scripter of many Alfred Hitchcock successes, with sufficient taste and restraint to make it inoffensive and interest-holding to adults. Grosses will depend largely on the exploitation put behind the picture, since none of the players are topflight marquee names. The film is rather pedestrian in pace until the final reels, perhaps purposely in order to give greater impact to the suspenseful and exciting crescendo of the final, smashing climax. Based on Gordon McDonnell's story, Jonathan Latimer's screenplay entrusts most of the plot narration to Robert Young's capable talents, utilizing retrospective flashback technique to visualize his defense testimony during his trial for murder. Under Irving Pichel's direction, each member of the small but proficient cast gives an excellent performance. Production quality is satisfactory.

EXPLOITATION: Play up the dramatic situations, the mounting suspense, the crashing climax. Catchlines: Throughout Life a Sinner, He Died For a Crime He Did Not Commit.. The Gripping Drama of a Faithful Wife and a Faithless Husband, etc. Urge patrons not to reveal the film's startling finale.

Charged with murder, Robert Young tells his story. Wed to wealthy Rita Johnson, he plans to leave her for one of her friends, Jane Greer. Learning of this, Rita fights to keep him by the only means she has—her money. She buys him a partnership in a Los Angeles brokerage and a Beverly Hills home; he forgets Jane, accompanies Rita to California. There he comes under the spell of Susan Hayward, gold-digging secretary of his partner, Tom Powers, whose enmity he incurs by winning her away from him. Rita learns of the affair, again pours out her money, buys an isolated ranch. He elopes to Reno with Susan. En route, Susan is killed in a smashup, her corpse assumed to be Rita's. Young aids in the deception, returns to the ranch to kill Rita for her money, finds her already dead —a suicide. Disposing of the body, he tours the Caribbean on her money until trapped into returning by the vengeful Powers. Rita's body is discovered, identified. Young's nerve breaks, he dashes for an open window in the courtroom, is killed by police bullets as the jury returns its verdict—Not Guilty.

'COPACABANA' GROUCHO MARX SHINING LIGHT IN DULL MUSICAL

Rates ● ● + generally as top dualler

United Artists
92 minutes.
Groucho Marx, Carmen Miranda, Andy Russell, Steve Cochran, Gloria Jean, Ralph Sanford, Louis Sobol, Earl Wilson, Abel Green, and the 14 Copacabana Girls.
Directed by Alfred E. Green.

Despite the tireless efforts of Groucho Marx to lift the level of this lavishly mounted feature, "Copacabana" is low-level corn from start to finish. Grosses generally will be slightly above average, but it will require support. On its credit side are a fairly strong cast headed by the talented and exuberant Groucho Marx and the exuberant Carmen Miranda, lavish settings and gorgeous costumes. On its debit side are uninspired dance numbers arranged by Larry Ceballos, nine mediocre songs by producer Sam Coslow, Edward Ward, Bert Kalmar and Harry Ruby, and an unimaginative story. Alfred E. Green's direction adds little spark to the trite plot, a hackneyed re-hash of countless musicals narrating the efforts of an entertainer to attain success by assuming the identity of a Parisian chanteuse. The screen play by Laslo Vadnay, Alan Boretz and Howard Harris milks dry the ensuing complications, dated situations filmed scores of times in the past and to better advantage. Of the cast, only Groucho Marx merits laurels for both effort and proficiency. Carmen Miranda, photographed unflatteringly, gives her usual energetic performance; Andy Russell, darling of the radio, is far from photogenic, and the others portray their respective roles in stereotyped fashion. Production quality is exceptionally high.

EXPLOITATION: Play up the popularity of the cast for whatever it's worth. Mention the songs. Stress the dance numbers, the lavish settings, the brilliant costumes and the beautiful Copacabana Girls.

Groucho Marx and Carmen Miranda, an acting team, have been in love for years. Unable to get bookings as a duo, Groucho turns agent and sells Carmen as an Oriental dancer to Steve Cochran, owner of the Copacabana Club. Complications ensue when inadvertently he sells her also to Steve as a newly-arrived French chanteuse. Frequently lightning-changes of costume serve to hide her dual-identity role until Steve falls in love with the supposed Parisienne, thereby bringing unhappiness to his secretary Gloria Jean, herself in love with him. Rival agent Ralph Sanford begins to suspect Carmen is an imposter. Faced with exposure, the panic-stricken Groucho and Carmen decide the French chanteuse must disappear. The latter's subsequent disappearance brings in the police, Groucho is charged with murder. At end, Carmen clears Groucho by proving the Oriental dancer and the French chanteuse were one person — herself. The resultant publicity gets Groucho and Carmen a Hollywood contract.

'NORTHWEST OUTPOST' FRIML OPERETTA HAS GOOD MUSIC, NOVEL LOCALE

Rates ● ● + as top dualler, except in action, rural houses

Republic
91 minutes
Nelson Eddy, Ilona Massey, Joseph Schildkraut, Elsa Lanchester, Hugo Haas, Lenore Ulric, Peter Whitney, Tamara Shayne, Erno Verebes, George Sorel, Rick Vallin, Countess Rosanska ,Dina Smirnova, Antonina Barnett, Lola DeTolly, Myra Sokolskaya, George Blagoi, Sam Savitsky, Igor Dolgoruki, Nestor Eristoff, the American GI Chorus.
Directed by Allan Dwan.

A notable score by Rudolf Friml, superb vocal numbers by Nelson Eddy and Ilona Massey and the American GI Chorus, plus a novel locale—Russion California in 1837—give this pretentiously staged and lavishly costumed operetta strong appeal to fame of the co-stars and lovers of light opera and music. It will be weak in action and rural situations. Adequately exploited, it should register slightly above average grosses in first run houses and in the top slot of dual bills in subsequents. The screenplay by Elizabeth Meehan and Richard Sale, based on Angela Stuart's original story, is lacking in movement and filled with unlikely situations. Allan Dwan's direction adds little sparkle to the story of a beautiful woman torn by a desire to save her father's life at the risk of dishonoring and losing the man she loves. However, those who like operettas and stirring semi-classical music will find much here to delight them.

EXPLOITATION: Take advantage of Eddy's popularity as a concert, radio and recording star. Play up the haunting and beautiful music by Friml, composer of successful operettas since 1912, among them "The Firefly," "High Jinks," "Katinka," "Rose Marie," four Ziegfeld Follies, "The Vagabond King," "Three Musketeers" and "Wild Roses." Stress the novel locale and period, little known to many Americans—Russian-occupied California in the early 19th century.

Ilona Massey arrives at Port Ross, Russian California outpost governed by Prince Hugo Haas. Her purpose, kept secret from all, is to aid Count Joseph Schildkraut, her husband, to escape from the convict camp. Haas' aide, U. S. Capt. Nelson Eddy, discovers her passport to be forged, orders her to return to Russia. Schildrkraut threatens to reveal her father's complicity in a plot against the Czar's life unless Ilona exploits Eddy's violent love for her by persuading him to connive at his (Schildkraut's) escape. Rather than have Eddy dishonor himself, Ilona gives Schildkraut all her jewels, enabling him to bribe Peter Whitney, a guard. He and the guard escape ,obtain passage on a Chinese junk, the same vessel on which Eddy has booked accommodations for Ilona. At end, Schildrkraut and Whitney are killed, Ilona and Eddy reconciled.

'DESPERATE' ROUTINE MELLER STRONG ON GUNPLAY

Rates ● ● + as second feature in action houses; less elsewhere

RKO-Radio
73 minutes

Steve Brodie, Audrey Long, Raymond Burr, Douglas Fowley, William Challee, Jason Robards, Freddie Steele, Lee Frederick, Paul L. Burns, Ilka Gruning.

Directed by Anthony Mann.

Handicapped by a lack of names and a routine story, this program melodrama will serve only as a mild supporting dualler in naborhood houses, but its lurid plot should find favor with action fans. The screenplay by Harry Essex — about the cross-country flight of a youth and his wife seeking to escape death at the hands of a vengeful murder mob—contains a fair amount of suspense and a superabundance of gunplay. Under Anthony Mann's direction, the players—excepting Douglas Fowley in the role of an unlicensed detective—give but mediocre performances. Production quality is fair.

EXPOITATION: Action houses might use these catchlines: A Youth Forced into Taking Part in a Crime.. To Protect His Wife and Unborn Child, He Defied Gangland's Torture and Police Bullets.

Gang chief Raymond Burr tricks unsuspecting Steve Brodie into participating in a warehouse robbery. Steve manages to signal the police and Walt's kid brother is captured, charged with killing one of the cops. The mob tortures Steve, threatens to disfigure his pretty bride Audrey Long unless he springs Walt's brother by telling the police he, himself, is the cop-killer. Walt escapes, flees with Audrey via train, bus and thumbed-rides to her uncle's farm. En route he's forced by circumstances to steal a car. Hunted both by the underworld and the police he moves from place to place, from job to job. At end, he kills Walt in self defense, wins police commendation and proves his innocence in the warehouse robbery.

'DICK TRACY'S DILEMMA' LOW-BUDGET MELLER HAS ACTION APLENTY

Rates ● ● + as dualler in action spots; OK as support in naborhoods

RKO-Radio.
60 minutes.

Ralph Byrd, Lyle Latell, Kay Christopher, Jack Lambert, Ian Keith, Bernardene Hayes, Jimmy Conlin, William B. Davidson, Tony Barrett, Richard Powers.

Directed by John Rawlins.

"Dick Tracy's Dilemma," a compact action programmer, has more than its share of suspense and thrills, is certain to be enjoyed especially by juveniles. It will serve as a good dualler for action spots and some naborhoods, its grosses should equal if not top the previous releases in this series. The cast lacks name values, but they turn in faithful characterizations of Chester Gould's widely-read cartoon strip favorites. Jack Rawlins' tight direction, plus a workmanlike script, aid in maintaining a fast pace throughout.

EXPLOITATION. Catchline this as "Dick Tracy Fights The Claw!" Blowup several Dick Tracy comic strips for the lobby and front.

Robbing a fur warehouse, Jack Lambert, murderous gang-leader known as The Claw because of the iron hook he wears for a hand, kills the night watchman. Ralph Byrd (Dick Tracy) assigns police spy Jimmy Conlin to watch for suspicious characters at The Blinking Skull, a thugs' hangout. Caught eavesdropping, he's killed by Lambert. Byrd suspects the robbery to have been engineered by the heavily-insured warehouse owner. His suspicions prove correct and he traps the guilty proprietor. Later, following a thrilling pursuit of Lambert, he corners him in a deserted junkyard. There, Lambert is accidentally electrocuted as he's about to slay Byrd.

'THUNDER MOUNTAIN' ZANE GREY WESTERN HAS PLENTY OF RIDING

Rates ● ● ● for western houses

RKO-Radio
60 minutes

Tim Holt, Martha Hyer, Richard Martin. Virginia Owen, Steve Brodie, Harry Woods, Jason Robards, Robert Clarke, Richard Powers, Harry Harvey.

Directed by Lew Landers.

This fast-moving Zane Grey oater starring Tim Holt has enough hard-riding pursuits, blazing six-gun battles and fistic combats to satisfy the most demanding Western fan, adult or juvenile. It will be a topnotch attraction for houses catering to sagebrush fans and might serve as a dualler in other action spots. All the players give convincing performances, that of the personable Richard Martin rates special mention. Norman Houston's screenplay manages to inject freshness and vigor into Grey's plot of a family blood feud between Holt and attractive Martha Hyer, and the attempts of three heavies to seize a ranch, its value unknown to the owner. Production quality is above par; exterior photography of some magnificent and unfamiliar locales is superior.

Gambling house owner Harry Woods, aided by venal sheriff Harry Harvey and Richard Powers, plans to seize by forced sale Tim Holt's ranch, its value as part of a proposed irrigation project known only to them. Woods seeks to revive an old family feud between Holt and Martha in the hope her brothers Steve Brodie and Robert Clarke will kill the youth. Brodie catches Woods and Powers shooting at Holt and Martha from a distant ambush. They brain him with a boulder so Holt, known to go unarmed, will be accused of his murder. Holt is jailed, but aided by his Mexican-Irish pal Richard Martin ,effects an escape. Brodie sees Holt's lawyer Jason Robards shot down in cold blood by Woods, joins forces with Holt. Following a hard-riding pursuit the three youths corner the heavies in Woods' establishment, shoot it out, emerge victorious. At end ,their feud settled, Holt and Martha work their ranches together, wed.

'PHLO VANCE'S GAMBLE' HAS PLENTY OF MURDERS, PLOT TWISTS

Rates ● ● in lower slot for naborhood and action spots

FRC
62 minutes.

Alan Curtis, Terry Austin, Frank Jenks, Tala Birell, Gavin Gordon, Cliff Clark, Toni Todd, James Burke, Francis Pierlot, Joseph Creehan, Garnett Marks, Grady Sutton, Charles Mitchell, Joanne Frank.

Directed by Basil Wrangell.

Marked by a stronger cast and more production quality than its recent predecessors in this perennial series, "Philo Vance's Gamble" should provide entertainment to family and action audiences and serve as an adequate supporting feature. Several plot twists lift this whodunit above the ordinary run of private-eye programmers. In directing this story of crooks double-crossing each other to obtain a smuggled gem of great value, Basil Wrangell unfortunately has resorted repetitiously to the device of revolvers blazing from between drawn portieres. Of the capable cast, Alan Curtis, Terry Austin and Gavin Gordon give the best performances.

EXPLOITATION: For lobby and window display: a huge emerald (paste) partly concealed in an open jar of cold cream, the whole spotlighted from above and captioned: "Three Persons Lost Their Lives for This Emerald in 'Philo Vance's Gamble.'"

Private detective Alan Curtis learns from actress friend Terry Austin that she, her producer, Gavin Gordon, and two others have invested in a syndicate formed by Dan Seymour, former jewel smuggler, to finance the purchase of a fabulous emerald. Curtis visits Seymour, learns he plans to fly to Bogota on the midnight plane. While talking, Seymour is killed by an unseen assailant. Frank Jenks, Curtis' aide, apprehends Seymour's oft-deceived sweetheart, Toni Todd, is about to be told the killer's name when his informant, herself, is mysteriously slain. Curtis finds the hidden emerald, tells Miss Austin and Gordon to meet him and the other syndicate members that night. At the meeting Gordon tries to seize the gem at the point of a gun, is shot down by Miss Austin, who then attempts to kill Curtis. Foiled, she breaks under Curtis' questioning, confesses to the previous killings.

(More Reviews on Page 24)



"It Happened On 5th Avenue"

IN ITS first production effort, Allied Artists steps out with a first-rate comedy on the whimsey side. The first step in the right direction taken by this Monogram subsidiary was the hiring of Roy Del Ruth. a topnotch director. and giving him free reign. He engaged a cast of competent players. not powerful magnets, perhaps. but who look interesting up on a marquee. His story is fashioned of laughter and heart-interest. the elements that ALL audiences. everywhere. enjoy in their film fare.

"It Happened On 5th Avenue" is the fanciful tale of hobo Victor Moore, who moves into the boarded-up 5th Avenue mansion of vacationing industrialist Charlie Ruggles, turns it into a haven for homeless veterans and brings into it a long-absent human touch. He brings love to Ruggles' unhappy daughter and reconciliation to the tycoon and his wife.



MORE

Strong Campaign Backs AA's "5th Avenue"!

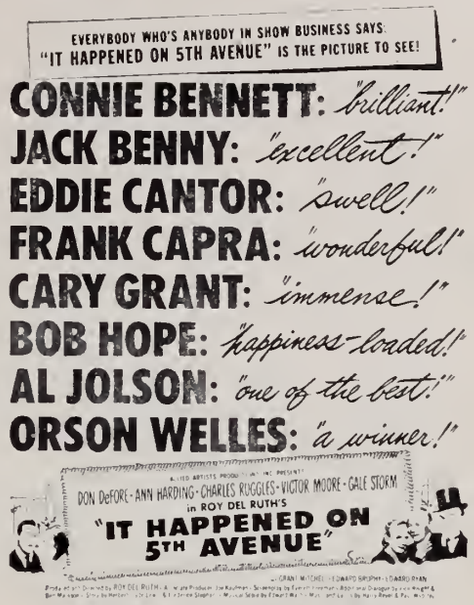
DIVERSITY FEATURES PROMOTION

Seldom, if ever before, has an independent picture been backed by an advertising-publicity-exploitation campaign as potent and as widespread as the one put behind Allied Artists' "It Happened on 5th Avenue." It is a campaign of which AA's ad chief Louis Lifton and his entire staff can well be proud.

On this page we can present only a mere handful of the many stunts and promotions used to make the public "5th Avenue" conscious. Via national magazines, radio, billboards, tie-ups, ballyhoo, the multi-faceted campaign has been going on for months.

If pre-selling means anything, the exhibitor has a large share of his exploitation job done for him before he books this picture.

But if he wants added insurance, the press book is chock-full of ideas that can be capitalized into higher box-office receipts.



MAGAZINE ADS

Few major releases get the national magazine circulation given "5th Avenue" in a series of clever ads. The advertisement above ran in Saturday Evening Post and Collier's — circulation over 6,500,000.



This is the striking, regular 24-sheet. There is also a swell teaser 24-sheet. This shows one line in Greek, another in Russian and a third line in Arabic. A week or two later the English "definition" is posted, reading: "In any language — it's terrific entertainment. 'It Happened on 5th Avenue'."







COAST-TO-COAST BUS TOUR

Ranking with the outstanding exploitation stunts in Hollywood history was the transcontinental tour of three double-decked Fifth Avenue busses. Bedecked with banners and photos advertising the picture, these three 24-sheets on wheels passed through 14 states and stopped in 59 of the nation's largest cities.

In the scenes above, the busses are seen (top to bottom) in Columbus, Ohio; Columbia, Missouri, and Oklahoma City.

The caravan drew crowds wherever it passed or stopped.



The newspaper ads are notable for variety and novelty.

'BORDER FEUD' HAS PLENTY GUNPLAY — MOSTLY SENSELESS

Rates ● ● — for western and action spots as second feature

PRC Pictures.
55 minutes.
Lash La Rue, Al St. John, Bob Duncan, Brad Slavin, Kenneth Farrell, Gloria Marlen, Casey MacGregor, Ian Keith.
Directed by Ray Taylor.

This noisy, pointless, shoot-em-up oater is suitable only for the lower slot in western houses. The abundant shooting and hard riding may please the juvenile patrons, but it may be too much for adults. Grosses will depend on the popularity of co-stars La Rue and St. John. Patricia Harper's screenplay of Joe O'Donnell's original story is hackneyed and incomprehensible, and Ray Taylor's direction does little to brighten or clarify it. La Rue, "the poor man's Humphrey Bogart," deadpans his way through the film as a U. S. marshal posing as a villain in order to thwart the heavies' plot. As La Rue's aide, St. John is unconvincing and unfunny. Production quality, save for the number of bullets expended, is negligible.

Lash La Rue, U. S. marshal, comes to Red Gulch to help Sheriff Al St. John restore order. Posing as an outlaw, Lash is hired by gang leader Bob Duncan to continue stirring up trouble between two feuding factions, co-owners of a gold mine. Duncan plots to make them kill each other off so he can buy their mine cheap. Lash is unmasked as an imposter and made captive but manages to escape. At end, he effects a reconciliation between the warring factions.

'OREGON TRAIL SCOUTS' BETTER-THAN-AVERAGE RED RYDER

Rates ● ● for western spots

Republic.
8 minutes.
Allan Lane, Bobby Blake, Martha Wentworth, Roy Barcroft, Emmett Lynn.
Directed by R. G. Springsteen.

Somewhat more pretentious than most of its predecessors, this Red Ryder should prove acceptable to patrons in western spots and to Saturday matinee juvenile audiences in naborhood houses. Its grosses will be commensurate with the popularity of the series in these situations. Its plot, more imaginative than is generally found in this type of programmer, narrates the first meeting of Red Ryder and Little Beaver, and depicts Ryder's thwarting of a plot to kidnap the youthful Indian. Performances are standard. Production quality is satisfactory and is enhanced by use of narration, giving the film importance and stature. Earle Snell's original screenplay, based on Fred Harman's NEA comic strip, supplies plenty of slug-fests, gunplay, Indian fights and mounted chases, R. G. Springsteen's direction is adequate.

Crooked fur trapper Roy Barcroft offers to trade some stolen horses with Chief Frank Lacyteen for the latter's tribal trapping rights. The Indian declines the offer, says he'd rather give the concession to Red Ryder a friend of his people. Unsuccessful in an attempt to kill Ryder from ambush, Barcroft tries to use the Chief's kidnapped grandson, Little Beaver, to force the Indian's hand. Thwarted, he stages a fake Indian raid on Ryder's wagon train, hoping to turn Ryder against the Redskins — and vice versa. The plot miscarries. Little Beaver, returned to his people, says he'd prefer to be Ryder's sidekick than chief of the tribe.

'A CAGE OF NIGHTINGALES' BRILLIANT FRENCH 'GOING MY WAY'

Rates ● ● ● + for foreign film houses

Lopert Film, Inc. (French)
85 minutes.
Noel-Noel, Micheline Francey, George Biscot, Rene Genin, Rene Blancard, Marguerite Ducouret, Marcelle Praince, The Little Singers of the Wooden Cross.
Directed by Jean Dreville.

A happy blending of "Boys' Town" and "Going My Way," this is unquesttionably the best French film in years, superior even to "The Baker's Wife" and "The Welldigger's Daughter." Packed with heart interest, pathos and comedy, all made intelligible by excellent English titles, it is further enhanced by brilliant singing by a world famous boys' choir, the film has a marked appeal for women and, to a lesser degree, youngsters. It will do superlatively well in art and studio spots. Of the cast, star Noel-Noel gives a brilliant performance.

Struggling novelist Noel-Noel is despondent because all publishers' doors being closed to him, he cannot wed his sweetheart. His resourceful pitchman friend, Georges Biscot, gets a porter's job on a Paris daily and substitutes Noel-Noel's mss. for the one chosen for serialization. It opens with Noel-Noel's arrival as tutor at a reform school, run by iron-handed headmaster. Most of the inmates are bad boys, but Noel-Noel awakens their better instincts by substituting kind treatment for harsh methods and forming a choir. The boys' first concert a success, the headmaster takes the credit, goes to Paris to obtain promotion. During his absence, the school is destroyed by fire, but Noel-Noel had taken all the boys on a picnic. His novel a success, Noel-Noel weds the girl to the accompaniment of the boys' choir, and the headmaster is replaced by another, kindlier one.

'THE BELLMAN' FRENCH CHARACTER STUDY OF MADMAN

Rates ● ● + in foreign film houses

Mage Films (French)
95 minutes.
Lucien Coedel, Fernand Ledoux, Renee Faure, Madeleine Robinson ,Roger Pigaut, Georges Tourreil, Sinoel, Pierre Labry.
Directed by Christian Jaques.

This suspenseful, but slow-moving French melodrama about a mad recluse will appeal to the patrons in art and foreign language theatres. It is more of a character study. Until the crashing climax in the final reels, the tempo is somewhat slow for domestic taste.

Lucien Coedel's job is to sound a bell to aid mountain travelers. With a slingshot he kills a horse trader, robs him, dividing the loot with simple-minded Fernand Ledoux to insure his silence. Coedel is in love with Ledoux's daughter, Renee Faure, who scorns him because of his brutality and witchcraft. She, in turn, loves a poor woodsman, Roger Pigaut, engaged for mercenary motives to Madeleine Robinson, wealthy innkeeper's daughter. The bellman abducts Renee, is pursued to his mountain retreat by Ledoux and later by Pigaut. During the ensuing fight a lamp is overturned, Ledoux and the bellman battling in the blazing hut. Ledoux knocks his adversary unconscious, leaves him to burn to death, but he escapes. Fleeing, the bellman is killed by Pigaut with his own slingshot.

'TORMENT' SWEDISH TRIANGLE DRAMA FULL OF SUSPENSE

Rates ● ● + in foreign film houses

Lopert Films, Inc. (Swedish)
95 minutes.
Stig Jarrell, Alf Kjellin, Mai Zetterling, Olof Winnerstrand, Gosta Cederlund, Hugo Bjorne.
Directed by Alf Sjoberg.

Winner of the Grand Prize at the 1946 International Film Festitval, this gripping and suspensefull character study of a madman and his two unfortunate victims is a natural for studio and art theatres; its sadistic overtones render it unsuitable, however, for general patronage, despite its workmanlike English titles. Acting, production quality and photography are outstanding. The cast is unknown to American audiences, but Mai Zetterling, now under contract to J. Arthur Rank as a result of her work in this film, and Alf Kjellin, for whom several Hollywood studios are currently bidding, are certain to be heard from in the not-too-distant future.

Adolescent student Alf Kjellin meets and falls in love with tobacconist's assistant Mai Zetterling, terrified by an unknown persecutor. Alf's studies suffer because of his love affair, his badgering by sadistic teacher Stig Jarrel drives him to the brink of despair. Forced to drink by her unknown tormentor, Mai becomes an alcoholic, forfeits the now-disgusted Alf's friendship. On the next visit of her unknown nemesis she succumbs to a heart attack. Alf arrives, discovers Mai's tormentor to have been the sadistic Stig, notifies the police. Arrested, but later released, Stig tells the headmaster he'd visited Mai only to induce her to leave Alf alone. Expelled from school, Alf leaves home, moves into Mai's room. Stig visits him, confesses his sadism is the result of an incurable illness, begs forgiveness.

NEWS DIGEST

(Continued from Page 19)



William J. Kupper resigned his post as general sales manager for 20th Century-Fox to become director for the company in Great Britain.



At the recent annual convention of Iowa-Nebr. Allied are, l. to r., Leo F. Wolcott, board chairman; A. A. Renfro, RKO Omaha branch mgr.; RKO's Leon J. Bamberger, Omaha's Mayor Chas. Leeman, and Oscar Hanson, director of AITO-Omaha.



Babe Ruth presents Jack Eaton, Grantland Rice Sportlights producer, with the National Father's Day Committee's award for the "Father Short of the Year" for his "Like Father, Like Son." At right is Oscar A. Morgan, Paramount's short subjects sales chief.



Republic president Herbert J. Yates with two cowboy stars he helped hit the top — Gene Autry and Roy Rogers — at a party in honor of Rogers' ninth anniversary at Republic.

The Government's appeal asked complete divorcement, a ban on further theatre acquisitions and competitive bidding, as an intermediary measure, be conducted on a flat rental basis.

In Washington, the Supreme Court agreed to hear arguments in the Government's anti-trust suits against the Griffith and Schine circuits, probably next winter.

In Philadelphia, the U. S. Circuit Court granted the defendants in the Goldman suit a rehearing in order to present new evidence. The case was set for June 3.

Reade Sues for $3,900,000

Walter Reade filed an anti-trust action in Newark on behalf of the Strand Theatre Operating Company in Plainfield against Warner Circuit and 12 companies seeking triple damages of $3,900,000 and injunctive relief and charging that the defendants combined to give preference to their own theatres for the past 13 years.

In San Francisco, a $1,050,000 anti-trust suit was filed by Raymond, William and Pauline Syufy, owners of two houses in Vallejo, Cal., naming 41 defendants, including Fox West Coast, National Theatres, 20th-Fox, Loew's, RKO, WB, Paramount, UA and Columbia. The charge is an attempt to force them out of business by monopolistic pressure.

* * *

BYRNES WINS VARIETY HUMANITARIAN AWARD

The Variety Clubs International's 11th Annual Convention left Hollywood a little the worse for wear, but happy in the knowledge that Movietown was the scene for one of the best shindigs ever staged by the showmen's organization. A high spot of the brimful agenda was the presentation of the organization's Humanitarian Award to James F. Byrnes, former Secretary of State. Byrnes, who could not be present, recorded the ceremony in Washington on film and the reel was flown to the tremendous Warner sound studio in time for showing at the climactic banquet.

With Jack L. Warner as host, the 1300 delegates at the dinner heard Mayor Fletcher Bowron; R. J. O'Donnell, International Chief Barker; Charles P. Skouras, Tent 25 Chief Barker; John H. Harris, National Big Bess and others, while Warner stars put on a lavish show. Previously, Paramount was host at a luncheon for delegates at the Ambassador Hotel.

All officers were re-elected, including O'Donnell, Carter Barron, First Assistant; C. J. Latta, Second Assistant; Marc Wolf, Dough Guy; Harris and Jack Beresin, Property Master. The Minneapolis tent won the Heart Award.

Setting the club's goal at 52 tents, the 1948 convention will be held in Miami Beach.

* * *

MONOGRAM CLOSES AS STRIKE TALKS PROGRESS

Monogram studios will shut down completely until current negotiations between the producers' groups and the various unions involved in the Hollywood strike are clarified, Steve Broidy, president, announced in Hollywood. Broidy announced the production would be halted at Monogram and Allied Artists when the three current pictures are completed shooting.

Broidy cited the close tabs the studio must keep on expenses and refused to be caught by a settlement which might upset the budgetary balance. Although Monogram is not among the struck studios, any settlement would affect the wage scales of all studios. Broidy pointed out that the Monogram and Allied Artists backlog of completed films is ample to cover the distribution needs for some time to come.

Concurrently, William Green, AFL president, called representatives of 12 unions to Washington for conferences to draft a plan to avoid jurisdictional strikes. A five-man committee was appointed to draft and submit the plan for the approval of all AFL unions in the entertainment industry. The committee consists of Richard F. Walsh, IATSE; Dan W. Tracy, Electrical Workers; D. J. Tobin, Teamsters; Lawrence P. Lindelof, Decorators, and Paul Dullzell, Associated Actors and Artists of America.

* * *

PARAMOUNT OFFERS PROFIT PARTICIPATION PLAN

A new plan whereby key personnel and designated officers would participate in corporate profits via Employees' Investment Co. was proposed by Paramount to be acted upon at its annual stockholders meeting on June 17. The plan involves an authorized capitalization of $4,000,000, consisting of notes in the principal amount of $3,760,000 and 240,000 shares of $1 par common stock, which Paramount would subscribe at par. The company will guarantee the notes which will be offered to financial institutions.

The new company is designed to offer "a stake in the Corporation's future by those primarily concerned with the execution of the Corporation's policies," and will be limited to some 40-odd personnel selected by a board committee consisting of Barney Balaban, Stanton Griffis and Edwin L. Weisl (none of whom are eligible for stock purchase) with participants limited to a maximum of 9,000 shares, to be purchased at two-thirds of par value. Exceptions are Y. Frank Freeman, Leonard Goldenson, Austin Keough and Charles Reagan, each up to 15,000 shares.

* * *

NEW ALLIED UNIT FORMED

Allied States Association made its first penetration into the deep South with the formation of Allied Theatre Owners of Louisiana and Mississippi at a meeting of 37 exhibitors at Alexandria, La. Col. H. A. Cole, head of the Texas Allied unit, aided in the organization of the new unit, of which W. A. Prewitt, Jr., of Associated Theatres, was elected president; Don George of Shreveport, vice-president, and A. Barrenson, of Gretna, secretary-treasurer.

Meanwhile, the N. J. Allied-sponsored conference of independent theatre owners, equipment display and testimonial to Jack Kirsch, national president, scheduled for June 24-26 at Atlantic City's Ambassador Hotel, was roaring ahead at full speed. E.

(Continued on Page 26)



Pete Smith, producer of the M-G-M Specialty, "Playing by Ear" receives a silver trophy from members of Blind Activities and Recreation, Inc. In the usual order, Mike Bremay, Bob Anderson, Beverly Biltrow, Lyman Clarino, Smith and Warren Cassidy, who with Anderson, appeared in the film.

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NEWS DIGEST

(Continued from Page 25)

Thornton Kelley, convention manager, predicted the largest attendance of theatre owners ever held, with such exhibitor leaders as A. F. Myers, Sidney Samuelson, Benny Berger, Meyer Leventhal, Jesse L. Stern, Leonard Goldberg and others slated to attend.

Harry H. Lowenstein, Convention Committee chairman, is meeting with his committee today (26th) to formulate plans and social activities for the conclave.

• • •

PARAMOUNT ACQUIRES LIBERTY FILMS

Paramount Pictures has acquired all of the outstanding stock in Liberty Films, Inc., following the conclusion of negotiations between the two companies last week, Barney Balaban, Paramount president, announced. Liberty Films assets include interests in "It's a Wonderful Life," and "I Remember Mama," both RKO-distributed, and "State of the Union" to be released by Metro.

The deal, rumored in progress for several weeks, brings to Paramount producer-directors Frank Capra, William Wyler and George Stevens and production executive Sam Briskin, as well as several story properties and Liberty pacts with outstanding writers, technicians and production execs.

Ted O'Shea, associated with Liberty in distribution, will assume an executive position at Paramount under Charles M. Reagan, distribution head. Balaban revealed that there was an exchange of Paramount stock for Liberty Film stock in the negotiations.

• • •

WARNER NEWSREEL SET FOR FALL

The long-planned Warner Bros. Newsreel will hit theatre screens in November, it was announced by Harry M. Warner, president, last fortnight, with distribution to be handled by the company's short subjects department under Norman H. Moray. Long under consideration, the consummation of plans for the new newsreel were delayed by wartime shortages and other factors.

James Allen, a member of the studio executive staff, heads the newsreel and will begin assembling his staff early next month after conferences with Harry and Jack Warner. Headquarters of the Warner Newsreel will be in New York and the company's film laboratory in Brooklyn will handle the processing job.

• • •

FOX NET DROPS

20th Century-Fox showed a drop of $344,350 for the first quarter ending March 29, 1947 as compared with a similar period in 1946. The current quarterly net profit of the company and its subsidiaries is $5,897,603 which includes a $400,043 gain on the sale of a Mexican theatre circuit. A year ago, 20th Century-Fox and its subsidiaries showed a net profit of $6,241,953 for the thirteen week period.

Spyros P. Skouras was re-elected President of 20th Century-Fox at the annual stockholders' meeting at the company's New York home offices. All members of the Board of Directors as well as the corporation's officers were re-elected to serve until 1948.

• • •

COLUMBIA 39-WEEK PROFIT UP

Columbia Pictures revealed a gain in net profit for the 39-week period ending March 29, 1947. Figures released by Columbia show an estimated net for the period of $2,935,000, a $620,000 increase over the $2,315,000 for the similar period in 1946.

• • •

E-L SETS 12 AT 18 MILLION

Eagle-Lion has scheduled 12 pictures at a total budget of $18,000,000 for its 1947-48 program starting July 1, Bryan Foy, production head, revealed, with four in color slated for a $2,000,000 budget each. In addition, E-L will distribute six J. Arthur Rank productions.

Robert R. Young, head of Pathe Industries, parent company of E-L, and Arthur B. Krim, E-L prexy, left for Hollywood last Friday (23) for conferences with the visiting J. Arthur Rank at E-L studios.

• • •

42 FOR SCREEN GUILD IN 1947-48

Screen Guild will release 30 features and at least 12 Hopalong Cassidy reissues on its 1947-48 program, John J. Jones, president, and Robert L. Lippert, executive vice-president, announced at the company's sales conference in Hollywood May 13-17. The new films include 16 pictures already titled, 14 as yet untitled, of which two are Jack Schwarz Productions and three to be made by Canadian producing companies.

Officers re-elected at the convention are Jones, Lippert, Arthur Lockwood, vice-president; S. K. M. Decker, treas.; I. H. Prinzmetal, sec'y, and Francis A. Bateman, assistant treasurer. All directors were re-elected, with Bateman the new addition to the board. Jack Cartwright fills the new post of public relations director, while Jack Leewood, former Warner field publicity man, joins the company as publicity director

• • •

TECHNICOLOR HITS PEAK

Technicolor is operating at greater capacity than ever before despite strike handicaps that required training 450 men to replace those still out, and in the month of April shipped more than 19 million feet of processed film, a record output, it was revealed by Dr. Herbert T. Kalmus, president, at the annual stockholders' meeting last week. Profit for the month, before taxes, was in excess of $300,000, Kalmus reported.

"QUOTES"

What the Newspaper Critics Say About New Films

'Duel In The Sun' Gets Bad Press

The scads of publicity and explosive exploitation campaign accorded "Duel in the Sun" will be needed to overcome the effects of a severely critical press reception. Without exception, the New York dailies slammed David O. Selznick's sexy Technicolor spectacle from pillar to post.

Most devastating of the blasts was Cecelia Ager's in PM: **"A picture designed to set the motion picture industry back 20 years."** But if the influence of this pinkish sheet is limited, not so is the whopping-circulation Daily News, usually kindly disposed toward movies, which gives "Duel" 3 stars, but finds the story **"ordinary trash,"** the picture below the standard set by some of Hollywood's finer westerns.

Bosley Crowther, the Times' acidulous reviewer, charges Mr. Selznick with adopting the old pitchman's technique of **"selling your picture in a hurry before the curious have a chance to get wise."** This refers to the mass first-run policy on the picture. Crowther says, further: **"Despite all his flashy exploitation, Mr. Selznick can't long hide the fact that his multi-million-dollar western is a spectacularly disappointing job."** However, he says, **"'Duel in the Sun' is still something to see."**

In the Herald-Tribune, Howard Barnes says, **"A more or less conventional horse opera has emerged as a munificent muddle."** There are virtues, Barnes finds, in **"interludes of arresting cinematic action...passages of straight pictorial composition which are sometimes stunning...stars rub shoulders through almost every sequence...(but) for all that, it is more ponderous and tasteless than cumulatively entertaining."**

Archer Winsten, of the Post, declares that the picture **"falls flat into the ludicrous,"** while the World-Telegram's Alton Cook closes his review with this: **"'Duel in the Sun' indulges itself in a preface during which the screen remains blank and a male voice harangues the audience about what a great picture is about to emerge. Don't you believe him for a moment!"**

'THE OTHER LOVE'

UNITED ARTISTS

"Typical artificial romance on the heart-rending theme of 'Camille.' As such, it abounds in the usual emotional suppositions and cliches familiar to dramas assuming the inviolability of a woman's heart...Might have been more appealing if Barbara Stanwyck were a little less stony and truculent." — CROWTHER, N. Y. TIMES.

"Kind of tragic romance that Hollywood usually calls a 'woman's picture'...It's also a very handsomely mounted and polished drama ..Sombre in theme and mood, the picture is for the most part conversational." — PELWICK, N. Y. JOURNAL AMERICAN.

"Fair.. Confused film...Various desperate measures are taken to save the story from dying of sheer attrition...The final scene is straight out of 'La Traviata.'. And if you think opera heroines take a long time dying, you should see 'The Other Love.' " — THIRER, N. Y. POST.

"Not since the days of Robert Montgomery and Norma Shearer has there been such fanciness, so much money, such aristocratic disregard of it, such luxurious and palpitating self-indulgence, such capricious and baffling motivations." — AGER, PM.

'LOVE AND LEARN'

WARNER BROS.

"Feeble little comedy...Sad, sad example of picture making and so inept in exceution and conception that it is hard to believe it comes from the ,Warner Brothers studio." — PRYOR N. Y. TIMES.

"Transparent rehash of the ancient boy-meets-girl theme...What little fun there is results from the mugging and expert handling of comedy lines by Jack Carson...'Love and Learn' will, this corner confidently predicts, end its days happily as the bottom half of a double-feature program." — PIHODA, N. Y. HERALD TRIBUNE.

"Shabby old vehicle is jauntily decked out in lively gags, a couple of songs, sprightly direction by Frederick de Cordova, and, above all, Jack Carson and Jane Wyman." — COOK, N. Y. WORLD TELEGRAM.

"Fair plus...As a minor contribution to the Broadway screen scene, the picture does boast pleasant people, a hummable song or so — and that old chestnut of a plot." — THIRER, N. Y. POST.

'BORN TO KILL'

RKO-RADIO

"Affected, shallow study in paranoia, filmed with very few traces of finesse ..One long discussion of motives and morals attains a minimum of believability or suspense." — GUERNSEY, N. Y. HERALD TRIBUNE.

"A clear illustration of why the movies are sometimes held in low esteem by people who are thoughtful of their influence ...Crime-flaunting melodrama from the left hand of RKO is not only morally disgusting but is an offense to a normal intellect." — CROWTHER, N. Y. TIMES.

"As unsavory and untalentel an exhibition of deliberate sensation-pandering as ever sullied a movie screen. RKO made it, the Johnston office sanctioned it, the Palace is now playing it. It muddles them all with dishonor...Were Born to Kill merely a third rate picture hoping nevertheless to entertain, it could be passed by with a sigh. But it is third rate aiming — and with a blunderbuss — to shock, and so it provokes shudders, and not of fear." — AGER, PM.

"Picture is as mixed in merit as young Tierney's performance. Scenes and performances alternate between terse, crisp melodrama and inept talk haltingly spoken...Good material for movie excitement, but it calls for much more ingenuity and sustained vigor in the telling." — COOK, N. Y. WORLD TELEGRAM.

'THE BIG FIX'

PRC

"Despite a 'tough' script and tougher characters, imitative of their tabloid prototypes, it is still the old rah-rah, college story." — CROWTHER, N. Y. TIMES.

"Fair plus.. Better than fair in time-killer variety. Nothing more in spite of the fact that the campus opus suggests headlines." — THIRER, N. Y. POST.

"Does get around to a lot of gang fights ,some beatings and some shootings but it does not pause to make even a grain of sense on the way." — COOK, N. Y. WORLD TELEGRAM.

"It was a sad day for the movie people when the gamblers became intimately connected with college basketball...'The Big Fix' proves hardly anything at all, except that it is really tough to make a basketball game exciting as a dramatic spectacle." — PIHODA, N. Y. HERALD TRIBUNE.

'VIOLENCE'

MONOGRAM

"One of those pompous little B pictures which pretends to have an earnest message...No use bothering much about good acting in such a picture as 'Violence.' "— COOK, N. Y. WORLD

"The enterprising practice of the minor studios to whip up routine little pictures out of more or less hot news and get them out to the theatres in an incredibly short time is again demonstrated...Obvious little story and that is the greater misfortune, for it is a subject which could stand some light these days." — CROWTHER, N. Y. TIMES.

"Merely another impoverished thriller despite its extra touches of significance." — GUERERNSEY, N. Y. HERALD TRIBUNE.

"Fair plus.. Can be recommended both for its lesson and for the demonstration that a quickie picture is improved rather than ruined by the addition of timely meaning to its abundant action." WINSTEIN, N. Y. POST.

'TIME OUT OF MIND'

UNIVERSAL-INTERNATIONAL

"Muddled, inert drama, piles cliches upon inanities...Since the film is long, expensively dressed and in general performed and directed as though its trifling idiosyncrasies were grand passions, it is pretentious as well as dull." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Stripped of Rachel Field's evocative prose, emerges in film form as a singularly empty romantic drama...despite a striking physical production and some attractive acting." — PRYOR, N. Y. TIMES.

"Just isn't Siodmak's dish...Little more than a pretentious bore, with spectacular sets, attractive pseudo New England exteriors, and uninspired performances." — THIRER, N. Y. POST.

A Honey of a Picture...

a Honeymoon at the Box Office!

"Riotous comedy . . . will mean more than average at boxoffice!" — **HOLLYWOOD REPORTER**..."Audience fairly screamed!"— **FILM DAILY** . . . "Names to bill . . . and laughs for the customers!" —**MOTION PICTURE DAILY** . . . "Names for the marquee . . . a lot of laughs!" —**MOTION PICTURE HERALD** . . . "May well warrant extra playing time!" **SHOWMEN'S TRADE REVIEW** . . . "Should please most audiences!" —**EXHIBITOR** . . . "Three well-established names for the marquee!" —**BOX OFFICE** . . . "Bright story . . . gags fly thick and fast!" — **INDEPENDENT** . . . "Brightly produced, directed, enacted by class talent . . . will click with audiences!" — **DAILY VARIETY**..."Crammed with amusing situations, sparkling dialog . . . will delight audiences!"— **FILM BULLETIN**



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ANN RICHARDS
TOM CONWAY

"LOST HONEYMOON"



with

FRANCES RAFFERTY

CLARENCE KOLB · UNA O'CONNOR · WINSTON SEVERN

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JUNE 9, 1947

YOU'RE A BIG SHOT NOW, MR. EXHIBITOR

With the Gravy Train Stalled, Distributors Are Courting the Rank and File Exhibitors

EDITORIAL, Page 5



A. W. SMITH, Jr., NEW 20th-FOX SALES CHIEF

Details of Sales Staff Realignment

NEWS DIGEST, Page 7

America's Independent Motion Picture Journal

Do you know of any picture that was ever received more enthusiastically than "Great Expectations"?

Kate Cameron in the DAILY NEWS

- "'Great Expectations' is as brilliant a transposition of novel to screen as any in the history of moving pictures. . . . I recommend with all my heart to those to whom Dickens is still a closed book, a visit to the Music Hall, where they may make a short cut to the acquaintance of one of the great novelists of the Victorian era. The picture is an enchanting reproduction of the book in that it demands your full attention . . . The story is guaranteed to keep you enthralled during its two hours of running time."

Archer Winsten in the N. Y. POST

- "The arrival of the British film, 'Great Expectations' at the Music Hall marks nothing less than a new era in the transfer of literary masterpieces to the screen. . . . For delight in sheer perfection of movie making, the movie 'Great Expectations' is breath-taking."

Cecelia Ager in PM

- "'Great Expectations' is a lovable giant of a picture, great in conception, great in execution, great in the thousands of satisfactions it accords. Rich, substantial, savory: soundly built, beautifully lucid, infinitely tender, it is a masterpiece of the story telling art, a great movie that does a great novel full justice, and more: It takes a classic of English literature and out of its appreciation and enjoyment of it, out of its understanding love for it, dramatizes, points up, and intensifies its values. The basic quality of 'Great Expectations' is romantic entertainment: it is full of the joy and richness of life. . . . In direction, mood, production, acting, writing, sound, photography, it is very nearly flawless."

Eileen Creelman in the N. Y. SUN

- "'Great Expectations' is one of the top English films, a pleasure to Dickens' readers, a picture that may send millions back to re-reading the classics."

We regret that space does not permit us to reprint the reviews of the New York motion picture critics in full, but we believe that these chosen excerpts will give you a general idea of the superb quality of this fine motion picture...

Of course, this reception by the press is being done by "Great Expectations"

Bosley Crowther in the N. Y. TIMES

● "If there is any lingering necessity of inspiring more Charles Dickens fans—not to mention more fans for British movies—the thing that should certainly do the job is the film made from 'Great Expectations', which came to the Music Hall yesterday. For here in a perfect motion picture, made in England (where it should have been made), the British have done for Dickens what they did for Shakespeare with 'Henry V': they have proved that his works have more life in them than almost anything now written for the screen."

Howard Barnes in the N. Y. HERALD TRIBUNE

● "A celebrated novel has been served superlatively in the screen adaptation of 'Great Expectations'. The new British film at the Music Hall realizes the heart, humor and dramatic excitement of the Dickens work in engrossing cinematic terms. . . . In short, this J. Arthur Rank Cineguild Production is a rare and memorable motion picture. Good sense and artistry have gone into every reel of the film. . . . A screen entertainment of stature and irresistible appeal has come to town."

Frank Quinn in the DAILY MIRROR

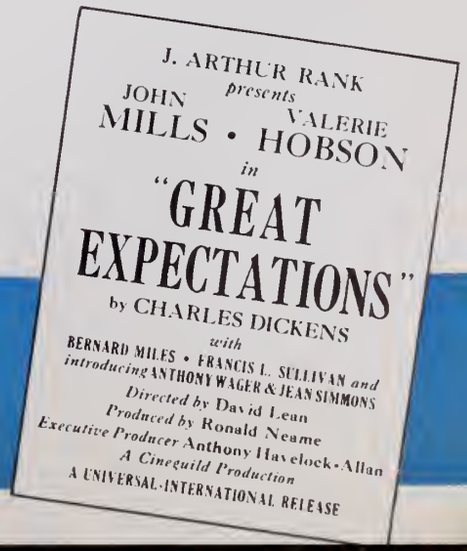
● "The Universal-International release of the British-filmed novel has the quality of enduring greatness. All the characters get the breath of life in this celluloid rebirth. . . . 'Great Expectations' is a great picture, fulfilling, with no trace of dissapointment, the promise of its title."

Rose Pelswick in the N. Y. JOURNAL-AMERICAN

● " 'Great Expectations' is a screen classic, a beautiful, sensitive translation of the novel by Charles Dickens. All the characters, the quiet charm and the well-knit melodramatics of the novel are spun out with wondrous skill."

Alton Cook in the N. Y. WORLD-TELEGRAM

● "Hail to the luck and the art that have made the English version of 'Great Expectations' such a good picture. The people at the Music Hall choose carefully, with an inspectorial eye about stars and box office values. But as the Music Hall people knew when they booked 'Great Expectations', the news of a good picture gets around in phenomenally short time . . . Here is the realm of great movie entertainment—and, why don't we have more of it."



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JUNE 24 - 25 - 26 1947

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Theatre Equipment Show

and

TESTIMONIAL BANQUET

to

JACK KIRSCH, National President

ALLIED STATES ASSOCIATION
OF MOTION PICTURE EXHIBITORS,
WASHINGTON, D. C.

New York Headquarters:—

ALLIED THEATRE OWNERS OF NEW JERSEY, Inc.
234 West 44th Street, New York 18, N. Y.

E. THORNTON KELLEY, Convention Manager

EDITORIAL

Vol. 15, No. 12 June 9, 1947

America's Independent Motion Picture Journal

☆

THINK IT OVER

A Mirror

The world is a looking-glass, and gives back to every man the reflection of his own face. Frown at it, and it in turn will look sourly upon you; laugh at it and with it, and it is a jolly, kind companion.

—THACKERAY.

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Film BULLETIN

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THE SCALE SHIFTS

Theatre business has been levelling off for several months now. The May 20 issue of THE WALL STREET JOURNAL carried the results of a survey conducted in a dozen large cities, reporting a 10 percent drop in attendance for the Paramount Circuit, a slightly smaller decline in Warners' 400 theatres, while the Hamrick Evergreen chain in the far northwest reveals a 25 percent recession in its grosses. These estimates may even be mild for the big deluxe houses in New York, Chicago and Philadelphia.

For half a dozen years the gravy train of theatre business had been charging along at a terrific clip. The pace was so fast that some film executives in both the production and distribution branches apparently had become dizzy enough to believe that it would never slacken.

A war-prosperous public, able and willing to pay the higher admission prices, had forsaken their regular neighborhood theatres and were pouring their dollars into the tills of the deluxe first-runs. The result was that virtually every picture, regardless of quality, was a hold-over and the production moguls readily accepted the extended runs as their cue to produce fewer and fewer films. Why not; weren't they proving that "we can earn as much with 18 pictures as we used to make on 50"? The needs of the thousands of rank and file exhibitors for enough product to keep their theatres open seemed to matter little. Let the subsequent runs use reissues, they said, and every piece of old film that was worth repeating (as well as some that were not) was dusted off and re-sold.

Strangely enough, the less pictures Hollywood produced, the deeper became the morass of banality into which the bulk of its product sank. Huge sums of money were spent, but all the big studios were playing it safe, so safe that the dearth of originality, of bright new stars, of ingenious direction became more and more acute as the industry's prosperity grew. But that's another story.

Distribution circles, too, were caught up in the swell of first-run grosses and came to regard the rank and file theatres as something of a damn nuisance. Sales executives, cocky and unbusinesslike, viewed the revenue from the smaller houses as inconsequential, told their salesmen, in effect, "We don't need them, so sell them on OUR terms, or don't sell them at all!"

We heard many a protest from exhibitors in recent years against the harsh, unyielding policies of certain distributors. Third-rate pictures were allocated in the top bracket, while even reissues were held for terms in excess of what they brought originally. Everything was offered to the little fellows on a callous, take-it-or-leave-it basis. Deep as was his resentment, the shortage of product gave him little oportunity to do much leaving.

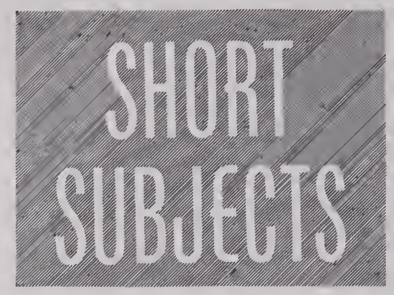
But the scale shifts. Now that the gravy train has stalled, grosses in the deluxers are on the toboggan and a two-week run is no longer viewed as a failure, we hear that the average exhibitor is again being recognized as a member of the industry. There is evidence that some sales managers have figured out that they'll be needing the little fellows and actually are courting the lowliest accounts.

There would be no purpose in finger-pointing at this stage, but it cannot be denied that while conditions had them firmly in the saddle, some of the chief sales executives treated the rank and file exhibitors quite shabbily. They didn't seem to know the meaning of the word "enough". On the other hand, every exhibitor could name a distributor or two who made a sincere effort to play square during the past six years of a strict sellers' market.

This is not meant to imply that a buyers' market now exists in our industry. There is still an appalling shortage of product and no remedy can be anticipated for at least a year, due in large measure to the unsettled labor situation in Hollywood. But the trend definitely is away from those conditions that empowered tough distributors to dictate arbitrary and unreasonable terms.

The thousands of rank and file exhibitors, always an integral part of the industry and so recognized by the intelligent film men, will gradually regain some degree of bargaining power. We hope they will remember kindly those distributors who treated them decently.

Production Unit Reported Tottering



TICKER TAPPINGS: Word from the Coast has it that one of the topmost inde film production units is tottering on the verge. We hear that everybody is off salary for the time being and, despite a backlog of several potent box-office films, the outfit may not be able to weather the financial storm. Blame is placed on the doorstep of the unit's distributor outlet for its failure to arrange first-run bookings and start gathering in the shekels. The production company has poured about ten millions into its completed product and only a handful of bookings have been listed thus far. Insiders expect the unit to make a new releasing deal shortly.

☆ ☆

HOW DEEP THE ROOTS?...Charles Reed Jones, exploitation chief for Jules Levey Productions, tells us how Southern exhibitors are being induced to overcome their fears of showing films with Negro players. In the Levey musical, "New Orleans," Louis (Satchmo) Armstrong, the raucous-voiced colored entertainer, has an important role. First contacts with Southern circuit operators brought the usual requests for cuts in the picture, but the Levey organization persisted in demanding that "New Orleans" remain uncut. Early runs below the Mason Dixon Line reveal that the exhibitors' fears were unfounded, that the roots of prejudice against having white and Negro performers appear side by side in movies were more imaginary than real. Colored newspapers have hailed the picture as a vital step forward in breaking down racial prejudice in the deep South.

☆ ☆

OFF THE GRIDDLE: A report that Warners would shutter their huge Mastbaum in Philly for the summer was hotly denied by the circuit management...WB's Earle in the same city will alternate straight pictures with its flesh-and-screen policy during the hot months...Sidney E. Samuelson, general manager of Allied of E. Pa., warned Penna. exhibs that a State bill leaves a sky-limit for tax purposes and urges pressure on the Legislature immediately, if not sooner...Frank McNamee is leaving the War Assets Administration and returning to theatre business. He is associated with Jay Emanuel in several theatres in upstate Penna. ...Latest addition to PCCITO ranks is Montana Theatres Assn., which changed its moniker to Independent Theatre Owners of Montana in voting 100% to join the Pacific Conference...U-I's "Great Expectations," a J. Arthur Rank Production, broke all previous Memorial Day records at Radio City Music Hall.

☆ ☆

BRAVE NEW WORLD...Looks like the days of the old-fashioned sales conference where long trips were necessary for effective participation are drawing to a close. Metro's William F. Rodgers merely arranges a telephone hook-up (as witness the one May 27th) which permits every sales rep in the U. S. and Canada to sit in. The Eastern session was timed at 11 ayem, for the West at 3...In the time-honored fashion, however, Warners' Ben Kalmenson presided at a meeting of district mgrs. and home office execs last Thursday and Friday (5-6) in New York...Ben Washer, Paramount's new publicity manager, had the red velvet carpet rolled out for him as he assumed his post last Monday (2nd). The delegation that turned out to greet Washer was headed by Curtis Mitchell, publicity, advertising and exploitation director, and Stanley Shuford, ad mgr.

☆ ☆

PICKIN'S: Lou Pollock, former head of UA advertising, has a swell short story in the current (June 7) issue of Collier's... "The Adventures of Don Juan" appropriately has been set by Warners as the next Errol Flynn starrer...The same company, not unmindful of the newfound popularity of their first talkies star, is reissuing the Al Jolson picture, "Go Into Your Dance," as a combination musical bill with another old-time musical, "Sing Me a Love Song," in which James Melton stars. The combo gets a summer release...Columbia wants everybody to know that "the phrase—'In Vitacolor'—must not be used in any way in connection with 'Last of the Redmen'." They'd better watch that title in view of the current Congressional investigation...Bob Hope and his radio crew packed Philly's huge Convention Hall with proceeds going in toto to the Salvation Army and the city's underprivileged. Hope and his troupe did the show gratis, even paying their own traveling expenses. A nice touch was added when 50 Western Union messenger boys caroled "Happy Birthday" to the double P (Paramount & Pepsodent) star as he arrived at North Philly station on his natal day.

PREEMS...When Mexico City has a premiere, they certainly do it up brown. Sponsored by no less a personage than President Aleman, the Mexican debut of Samuel Goldwyn's "The Best Years of Our Lives," imported stars Danny Kaye, Pat O'Brien, Robert Mitchum, Virginia Mayo, Cathy O'Donnell and Jane Greer, packed the Alameda Theatre at ten bucks a seat and was preceded, among other things, by an airwaves campaign that huckstered the pic no less than 40 spots per day...The brass and gold braid was out in force at the world premiere last Wednesday (4th) of "Thunderbolt," the William Wyler Technicolor documentary which Monogram is releasing. The preem was the highlight of the Aviation Writers Assn. of America convention in L. A....When Allied Artists' "It Happened on 5th Avenue" makes its New York bow Tuesday nite (10th), at the Rivoli, the Damon Runyon Cancer Fund will get a sizable hoost. All proceeds go to the worthy charity. Ducat sale was handled by 100 of the Main Stem's upper crust.

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PLUGGING 'EM: Exhibitors are going to get a chance to cash in on more than the box-office take when they play Eagle-Lion's "Repeat Performance." The company is offering $2500 in cash prizes, first prize an even grand, for the best exploitation campaign on the picture ..That big premiere in Zanesville put the title in millions of homes throughout the land when native son Earl Wilson, popular syndicated columnist, who attended the festivities, devoted an entire column to the affair...Not satisfied with the tremendous publicity attendant on its tie-up with the National Retailers' Assn., for "Miracle on 34th Street," 20th-Fox exploiteers goosed the pic's opening at the Roxy in New York last Tuesday (4th) with an around-the-clock radio plug on Mutual's WOR which began at dawn of the 3rd and covered 11 programs and innumerable spots throughout the day...The same company's "Gentleman's Agreement" got the benefit of a precedent-breaking lead-off, 9-page story in Look Magazine, which the mag publicized in 1500 and 1000 line ads in 27 of the country's top dailies, as well as 135 radio stations, truck banners, newsstand cards and store window stickers.

☆ ☆

PERILS OF AN EXTRA: It sounded like a yummy proposition when Miss Ann Stillings of New York City was stopped in Herald Square last week by director Jules Dassin, who, with customary Hollywood extravagance, offered her fifteen dollars and all she could eat just to step up to a frankfurter stand and play the role of a quick-lunch customer while a scene from Mark Hellinger's U-I pic "The Naked City" was shot. Thirty minutes and eight franks later (two rehearsals and six "takes"), the by-now bilbous young lady was convinced that the life of a movie extra was neither easy nor slimming. Miss Stillings reported that she will spend the 15 fish at a weight reduction salon. (N.B. We assume that in honor of the picture's title, the frankfurters were skinless.)

☆ ☆

UP AND ABOUT...Harold J. Mirisch, former head film buyer for RKO Theatres, was named vice-president of Allied Artists, to act as producer-contact with the sales department. He left for Hollywood headquarters last week after huddles with prexy Steve Broidy...William Cohen was upped to 20th-Fox sales manager of the Philly branch...Rex A. Carr replaces Irving Sochin, resigned, as general manager of Theatres Owners Corp., effective June 15 ...Harry Smith, Jr., executive sec'y of SMPE and editor of the Society's monthly Journal, says farewell to flickers to go into business in Florida...M. J. E. McCarthy, formerly sales manager of the Monogram Los Angeles branch, takes over the branch managership formerly held by Marty Solomon, recuperating from an extended illness.

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PERSONALS...The list of distribution and exhibition figures slated to attend the Jack Kirsch testimonial dinner, highlight of N. J. Allied's convention June 24-26 in Atlantic City, is beginning to read like a who's who of the motion picture industry: Spyros Skouras, Joseph Bernhard, Ben Kalmenson, A. F. Myers, Col. H. A. Cole, Martin G. Smith, Sidney Samuelson, M. A. Rosenberg, Nathan Yamins and lots more...Ruth Gillis, a secretary in M-G-M's home office, was among the 42 dead in the LaGuardia Field disaster Thursday (29th)...Adrienne Ames, 39, screen actress and radio commentator, died Saturday (31) at her home in New York, a victim of cancer...Lester Bona, WB branch mgr. in St. Louis, joins the company's 25-year club on June 12...J. Harold Roth, of the Eagle-Lion home office, on May 20th became the father of 8 pound, nine ounce Diane Jeanne, whose sister is now five and a half...Samuel Strausberg, 65, died in New York May 23. He was president of Interboro Theatres, a 50-theatre chain...Frank A. Hornig, Sr., president of MPTO of Md., and owner of the Horn Theatre in Baltimore, was the fatal victim of pneumonia following an operation on May 23...Mrs. Johanna Zeller, mother of Carl Clausen, in charge of ad-publicity budgets at Paramount, died on May 22 in Brooklyn.





In the 20th Century-Fox realignment of its distribution organization, Tom J. Connors (top) resigned his post as general sales manager, with A. W. Smith, Jr. stepping into the top spot. Below, (left), William C. Gehring becomes assistant general sales manager and (right) C. E. Peppiatt heads the new Mid-Eastern Division.



J. Arthur Rank, British film magnate, takes time out from a well-filled schedule of business for a quick vacation in the Canadian Rockies before taking off for Hollywood. He is seen here with Mrs. Rank at Banff, Alberta.

CONNORS RESIGNS; SMITH NAMED 20th-FOX SALES CHIEF IN REALIGNMENT

In a realignment of distribution forces that came as a surprise to the industry in general, Spyros Skouras, president of 20th Century-Fox, announced that Andrew W. Smith, Jr., has become general sales manager of the company, succeeding Tom J. Connors, whose resignation was announced simultaneously with the new appointment. William C. Gehring was named assistant general sales manager. The announcement was made following a special Memorial Day meeting of officers and top executives.

Following their appointments, Smith and Gehring huddled with Skouras and other execs to effect a new distribution set-up which increased the four divisions formerly in effect to six and involved a shift in personnel which saw Martin Moskowitz appointed executive assistant to Smith, Peter Levathes to the post of short subject sales manager to fill the spot left vacant by the late William C. Clark, and Clarence Hill, Smith's executive assistant in the Eastern division, named as supervisor of exchange operations.

Moon Heads Yankee Division

The new divisional set-up, which did not affect the Western and Southern sales divisions, will have Ray Moon, former district manager in New York, heading the new Yankee Division, which includes the New York and New England territories; Jack Lorentz heads the new Central Division, which comprises the Great Lakes and Prairie Districts. Tom Gilliam, Chicago branch manager, was promoted to Great Lakes District manager, succeeding Lorentz. Joe Neger, Milwaukee, branch manager, moves to head the Chicago branch, and Joe Woodward takes over the Milwaukee spot.

The new Mid-Eastern Division has C. E. Peppiatt as sales manager, supervising the Atlantic District and the newly named River district, consisting of Cincinnati, Cleveland and Indianapolis. Sam Gross, Phila. branch manager, was promoted to Atlantic District Manager and Herb Gillis heads the Philly branch.

The Canadian Division, which becomes a separate sales division, will be under Sydney Samson, who had been Canadian district manager.

Connors in Advisory Spot

In the formal announcement of Connors' resignation, Skouras said that a deep personal friendship had developed between Connors and himself that he counted as "one of my most valuable possessions." He added that Connors would remain with the company in an advisory capacity. His five-year contract as sales manager is due to expire shortly.

Indicative of the suddenness of the Connors decision is the fact that he was re-elected a director of the company on May 20 at the annual 20th-Fox stockholders' meeting. Originally, he was named to the board in 1942, and a year before had joined the company as personal assistant to the late Sidney R. Kent. Connors has been a member of the industry since 1913 and was associated with Metro since 1916. He left the post of Eastern sales manager of the company in 1941 to join 20th Century-Fox.

• • •

TAX RELIEF PROMISED IN CONGRESS

Faced with strong testimony that the 20% Federal Admissions Tax was discriminatory, economically unsound, and, possibly, confiscatory, the House Ways and Means Committee assured theatre owners that it would recommend a reduction in the Federal tax on theatre admissions, but would probably have to wait until the next session of Congress. "The tax is too high and must come down," Committee Chairman Harold Knutsen told representatives of the American Theatres Association and Motion Picture Theatre Owners of America at hearings in Washington on May 29.

Ted R. Gamble, board chairman of ATA, and A. Julian Brylawski, MPTOA vice-president, presented the theatremen's arguments before the committee.

Theatre Biz "Unique"

Noting that the theatre business was unique in that where lower grosses mean smaller profits in most businesses, with theatres low grosses often wipe out all profit, which is confined to "the top layer of gross business." Any factor affecting this top layer, said Gamble, "cuts sharply and disproportionately into the area of profit," thus, "a 20 per cent decrease in admission totals wiping out not 20 per cent of the profit but the entire profit." He pointed out that costs remain almost constant despite varying traffic at the box-office. He added that failure to reduce the tax would mean a loss in revenue to the Government also in view of the decrease in grosses.

Gamble pointed out that the tax is discriminatory in that it is equivalent to a 20% gross sales tax and forces the motion picture industry to compete with other industries under an unfair handicap. He asked that all taxes in the lower scale admission bracket (40c and below) be eliminated entirely and that higher admissions be taxed on a graduated basis. Gamble's plan would effect an over-all cut of about 10% in admission taxes.

Denying that movies are a luxury, the ATA executive termed them "a necessity in the life of ordinary people." He pointed to the theatre as a "community institution of first rank," and called the screen "one of the greatest instruments of information and persuasion."

Popular Move

He further added that no tax reduction, with the exception of personal income tax, would be so popular with so many people as elimination of the 20% admissions levy. He assured the Committee that lower taxes would mean lower prices and would aid in effecting a sounder economy.

Brylawski urged Congress to rely more on income taxes for revenue than on sales or excise taxes. He stressed the 15 to 35 per cent drop in theatre attendance, much of it due to high prices forced by the high taxes. He asked that the present tax be abolished completely "or at the very least go back to the prewar rates" of 10 percent.

Others to appear before the House Committee were Thomas Murtha, IATSE spokesman, Ilka Chase of Actors Equity, Marc Connelly, president of the Dramatists Guild and stage producer Brock Pemberton.

(Continued on Page 21)

'DEAR RUTH' SOCK COMEDY HITS NEW HIGH IN HILARITY

Rates ● ● ● + generally; less in action houses

Paramount
93 minutes.
Joan Caulfield, William Holden, Mona Freeman, Edward Arnold, Billy DeWolfe, Mary Philips, Virginia Welles, Kenny O'Morrison.
Directed by William D. Russell.

Here is a moderate-budget picture destined to give 100% satisfaction to both audience and exhibitor alike. It's a 'sleeper" that will have the town wide awake the day after it opens! Arthur Sheekman's scintillating script, as enacted by a perfectly-balanced cast under the inspired direction of William D. Russell, contains more laughs than did Norman Krasna's Broadway hit whereon it is based; the pace is faster, too. Its dialogue may even be funnier, but as to this we cannot say — so many of the players' lines were drowned out by audience guffaws at the Paramount Theatre matinee sneak preview. To laud any one member of the cast would be unfair to the others — all were deserving of praise. Despite the fact the action takes place in 1944, the story is up-to-the-minute and, despite the theme having to do with a returned soldier, the public will relish every foot of this film. That audiences are not averse to pictures dealing with GIs is evidenced by the current success of "The Best Years of Our Lives." While "Dear Ruth" lacks the importance of "Best Years," it has its poignant moments and many mirthful ones.

EXPLOITABLE: Capitalize on the many years' success of "Dear Ruth" as a play on Broadway: A Great Play Becomes a Greater Picture. Don't fear going overboard to tell 'em this is a howl. Arrange with local newspaper to hold a contest and give tickets to the war brides sending in the most amusing accounts of how they won their GI husbands by V-mail.

Teen-age Mona Freeman, knitting for the boys overseas, encloses with one of her sweaters a letter bearing the name and picture of her sister, Joan Caulfield. Lt. William Holden, AAF, arrives by plane from Italy on a two-day leave, tells Joan's parents, Edward Arnold and Mary Philips, he has carried her picture on 25 missions, treasured her 60 increasingly-ardent letters. Their surprise — Joan is about to wed Billy DeWolfe — is nothing compared to her dismay when Holden meets her, starts a high pressure courtship, to the understandable annoyance of DeWolfe. Hilarious complications ensue until Joan, her duty to DeWolfe uppermost, breaks off with Holden. At end, however, true love wins out and she elopes with Holden.

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'POSSESSED' GRIM CASE HISTORY OF A NEUROTIC

Rates ● ● ● — generally

Warner Bros.
108 minutes.
Joan Crawford, Van Heflin, Raymond Massey, Geraldine Brooks, Stanley Ridges, John Ridgely, Moroni Olsen, Erskine Sanford, Gerald Perreau, Isabel Withers, Lisa Golm, Douglas Kennedy, Monte Blue, Rory Mallinson, Clifton Young, Griff Barnett.
Directed by Curtis Bernhardt.

Slow-paced, yet compelling in its intensity, this detailed portrayal of a schizophrenic should register above-average grosses generally, if movie patrons are not already sated by the apparently endless cycle of psycho-films. Tailor-made for Miss Crawford's abilities, "Possessed" is definitely a woman's picture, not a tear-jerker, but the baring of a woman's tortured soul, a probe so grim and realistic it might conceivably have an undesirable impact on female patrons already predisposed toward neuroses. Under Curtis Bernhardt's analytical, albeit somewhat pedestrian direction, each member of the well-chosen cast gives a convincing performance. Miss Crawford wins sympathy in a difficult role. Van Heflin is convincing in the unsympathetic role of an opportunistic heart-breaker; Raymond Massey, Geraldine Brooks and Stanley Ridges deserve equal praise for their performances. Silvia Richards' and Ranald MacDougall's script, based upon Rita Weiman's story, resorts to the timeworn device of retrospective flash-backs; their dialog, however, deserves mention for its ability to translate the vocabulary of psychiatry into terms understandable to lay audiences. Production quality, photography, music and sound are all of a high order.

EXPLOITATION: Play up the sensational nature of the film. Catchlines should reflect the picture's pivotal situation: "Spurned She Killed the Man She Loved;" "'Possessed' By the Devil that Lurks in Every Woman's Soul;" "Murder — the Key That Unlocked the Secret of an Unloved Woman's Heart," etc.

Ill, dazed and mentally disturbed, Joan Crawford is taken off the street to a hospital, refuses to divulge her identity. Dr. Stanley Ridges administers narco-synthesis, learns she had been engaged in New England as a nurse for Raymond Massey's ill wife. In love with architect Van Heflin, Joan had become hysterical when he broke off their romance. Falsely accused of intimacy with Massey by his wife, Joan had considered herself responsible for the woman's subsequent suicide. Massey's teen-age daughter Geraldine Brooks, sharing her dead mother's dislike for Joan, had tried to have her discharged. Disturbed by Van's recurring visits to Massey's home, Joan had wished to leave, but Massey had persuaded her to stay — as his wife. Haunted by the death of Massey's first wife and torn by Van's attentions to Geraldine, she had visited her erstwhile lover. When told he was planning to marry Geraldine, Joan's mind snapped and she killed him. Lost until discovered wandering the Los Angeles streets, Joan is saved when Massey rushes to her bedside to tell her she is neither legally nor morally responsible for any of her recent actions. He promises to wait for her to recover.

'LIVING IN A BIG WAY' WASTE OF GENE KELLY'S TALENT

Rates ● ● as dualler generally

Metro-Goldwyn-Mayer
104 minutes.
Gene Kelly, Marie McDonald, Charles Winninger, Phyllis Thaxter, Spring Byington, Jean Adair, Clinton Sundberg, John Warburton, William Phillips, Bernadene Hayes, John Alexander, Phyllis Kennedy.
Directed by Gregory La Cava.

If M-G-M is grooming Gene Kelly for big things, the company is alienating exhibitors and audiences by presenting him in so indifferent an offering. He deserves a better vehicle than this hackneyed poor-little-rich-girl story, ineptly written, directed and acted. It is contrived and synthetic reflecting no credit whatsoever on Metro's vaunted production organization. Kelly's personality and dancing talent, are wasted in a trivial offering of this sort. Concerning the rest of the cast, the less said the better — performances are for the most part caricatures rather than characterizations. Story, co-scripting and direction by Gregory La Cava are far below his usual standard. Only in Kelly's three dance numbers — two of them truly sensational — does the film raise itself above mediocrity. Production quality is good, particularly in Kelly's second dance number.

EXPLOITATION: Play this up as Kelly's first starring-vehicle. Don't overlook the fame of Marie (The Body) McDonald, Charles Winninger, Phyllis Thaxter and Spring Byington. Mention the advent of a new comedian: Clinton Sundberg. Herald Kelly's three outstanding dance numbers.

Married to a girl he'd barely known and having gone overseas sans honeymoon, Gene Kelly returns home. He discovers his bride, Marie McDonald to be a spoiled, wealthy snob who'd loved his uniform — not the man in it. Her parents, Charles Winninger and Spring Byington, support Marie in demanding a divorce, but Grandma Jean Adair sides with Gene and insists he stay at the family mansion. Unable to win Marie by his singing and dancing, Gene feigns indifference, goes off to join other veterans in building a co-op housing project. Marie follows him there, lets his co-workers and their wives know she's Gene's wife. Determined now to give Marie her fredom, he agrees to the divorce, but the hearing becomes a farce and the case is thrown out on grounds of collusion. While Gene is away buying materials, Marie moves into the flat his fellow workers have prepared for him. He returns, accedes to her plea for forgiveness.

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STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

'Treasury' Finally Canned

AFTER SIX MONTHS of production, halted spasmodically by the illness of Dick Powell and by other difficulties, including script changes and disputes between director and producer, "Assigned To Treasury" finally went into the can last week.

"Man From Colorado" (Glenn Ford-Ellen Drew), "Buckaroo From Powder River" (Charles Starrett-Smiley Burnette) and "The Lone Wolf In London (Gerald Mohr-Nancy Saunders) also wound up this week.

MOONEY GOES TO WORK

Martin Mooney will soon be one of the busiest producers on this lot. He has five films on his schedule. First to go on his deal will be "Devil Ship." To follow in quick succession: "The Hi-Jackers," "I Shoot The News," "Martinque," and "Port Said." No casting has been set for any of the films as yet, but production start is promised before mid-summer.

Publicity directors are changed at this studio with more frequency than at any other shop in town. This time Frank Rosenberg steps down. Lou Smith, who had been guiding Liberty's publicity until the Paramount deal jelled, takes over.

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EAGLE-LION

Future Appears Secure

THE TOWN WAITED eargerly to hear the news about this studio from J. Arthur Rank and Robert R. Young. The final word from these men seems to indicate that the company will continue according to the original pattern set down for it.

Despite the indication that the production plans recently announced by President Bryan Foy for twelve pictures totalling $18.000,000, will proceed, there is still some question about the trend toward independent production on this lot. Joseph Field has resigned from his staff producer spot and is producing independently; other staff men may follow.

Executives insist that the recent slicing of personnel in a number of vital departments is only "seasonal cutting necessary after a picture winds up when there is no immediate plan for another film to follow."

The studio will idle down to almost a standstill during the summer months, but studio executives, backed up by bossman Young, insist that the Fall will see an active resumption of the year's program for twelve major films.

SEVEN GO TO ENGLAND

Whatever else may be uncertain in this set up, the Rank-Eagle-Lion distribution program is functioning smoothly. Seven films have been shipped to England for distribution there through the Rank chains. Included in the list are: "Repeat Performance," "Lost Honeymoon," "Red Stallion," "Out of the Blue" and "Love From A Stranger."

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M-G-M

'Joan' Budget Fantastic

SIERRA PRODUCTIONS, headed by Walter Wanger, Ingrid Bergman and Victor Fleming, claims that its picture on the life of Joan of Arc will cost $6,000,000. The picture which is scheduled for a July start will be shot on the Hal Roach lot where extensive remodeling is in progress in order to house the company. The film, set for an MGM release, is already being ballyhooed as the most expensive picture and the biggest in sets, costumes, extras, et. al. since "Gone With The Wind."

In view of the sharp drop in grosses and Hollywood's rather frantic efforts to effect economies these days, any claim of a 6 million dollar budget for one picture sounds a bit preposterous. Exhibitors, facing the realties of the boxoffice, aren't apt to be overly impressed by fantastic publicity blurbs like this one.

SYLVAN SIMON COMES HOME

Although for nineteen months he has been away on loan-out jobs, director Sylvan Simon has been re-signed for another two years by Metro. It is not stated whether the new deal will bring Simon back to his "home" lot to work, or whether he will continue on the profitable (for the studio) arrangement of working off the lot.

MGM has a roster of directors and players that is tantamount to a good stock company. Many of these people would go idle if they depended on the home lot for work. By loaning out some of its talent, the people work and the studio ,in most cases, makes a good profit on the loans.

Comes Fall, Arthur Freed will go to work on one of his typical mammoth musical productions. This time it will be Richard Rodgers and Lorenz Hart who will be immortalized on film. Frank Sinatra, Gene Kelly and Judy Garland are pencilled in for top roles. Miss Garland, it is reported, is not well and after she winds up in "The Pirates" she will be resting for a while.

'IF WINTER COMES' STARTED

With Deborah Kerr in the role originally slated for Greer Garson, producer Pandro S. Berman started "If Winter Comes" last week. It is worth noting that this English actress has moved up very quickly since she arrived here a few months ago. With "The Hucksters" being prepared for a late summer release, studio executives feel they want a quick follow-up for the actress. They are "certain the public will want more of her."

The Thomas committee has finally left town and it would be interesting whether they accepted L. B. Mayer's invitation to see "Song of Russia," the red-tagged film.

Subpoenas are out for a July hearing in Washington. Whether Mr. Mayer is on the list or not has not been announced. Robert Taylor will be among these present when the hearings are continued.

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MONOGRAM

Studio Will Stay Dark

ALTHOUGH MONOGRAM is officially on its "temporary shutdown," two films still due on prior commitments were knocked out in the last two weeks. A Bowery Boys epic, "Bowery Buckaroo," and one more in the Durango Kid series with Gilbert Roland were the pair finished up before the studio shuttered.

With President Steve Broidy leaving for England to be gone until August 1, it seems definite that no production will be resumed on this lot at least until that time.

Broidy is planning negotiations for a Rank deal while he is in England. The deal, if set, will bring Monogram into the production field in England. Tentatively scheduled as Mono's first British effort under this pending deal will be "The Highwayman,"

☆

PARAMOUNT

Production Tempo Upped

THE NEW distribution policy recently approved by the Paramount board is influencing production policy at the studio. The distribution plan calls for two releases each month, which means that production will have to be upped to keep ahead of a quickly diminishing backlog.

Vice-president Henry Ginsberg has set up a revised program so that there will be a minmum of two or three pictures in work constantly from here on in. In pointing the need for such a plan, Mr. Ginsberg stated that at the beginning of the year there was a backlog of 30 films; now there are only 17 remaining unreleased.

With three now in work, Ginsberg plans "My Own True Love" with Melvyn Douglas and Phyllis Calvert as a June 15 starter.

THE LIBERTY DEAL

The final details on the Liberty deal indicates that Paramount turned over about $3,500,000 in stock to the Liberty stockholders in return for complete control of all Libetry stock and assets.

STUDIO SIZE-UPS

George Stevens, who refused in the beginning to go along with the deal, finally decided to come in on the deal.

The pact gives this company control over the forthcoming "State of The Union," with Claudette Colbert and Spencer Tracy, which will be made for Metro distribution. It also gives Paramount the lion's share in "I Remember Mama" which George Stevens is currently producing for RKO distribution. Six story properties, three writers, a number of players, cameramen and other technicians, all go along in the package deal. This acquisition is a feather in Paramount's cap. It assures the studio of three or four more topnotch pictures each year.

☆

PRC

Production Hiatus Here

WITH NO PRODUCTION scheduled to go until the first of July, this studio is at a standstill. But as if to indicate that this is merely a temporary lull, President Harry Thomas announced last week the rental of additional studio space to "take care of proposed increased production." The new space will be used for filming interiors for most of the PRC product.

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REPUBLIC

"Macbeth" Is On

ORSON WELLES has been given the go-ahead to proceed with his production of "Macbeth" on a $700,000 budget. Welles says it can be done. This is how: "Welles will produce, direct and star in the production. His company of low-salaried though able players have been signed to appear for one week at the Utah Centennial Celebration. The Utah government is paying for costumes and props. Republic will borrow the costumes and props and Welles will bring his troupe on here as soon as they finish their engagement in Utah. With that one week of working together and another week of rehearsal before shooting starts, Welles figures his people should be able to roll right through the production without risk of expensive re-takes. The start is set for June 116. The closing production date is July 10. If Welles can keep within that schedule, he'll make his budget. This is one to watch.

PREXY YATES IN NEW YORK

Despite denials here, rumors persist that something is brewing in the Republic executive set-up. At the moment Herbert Yates is in New York and his studio spokesmen insist that there will be no news on the situation until he returns here this week.

One of the wildest rumors in regard to this studio was the one that J. Arthur Rank was going to take over the whole works for his own production company.

Such talk ignores the inescapable fact that Republic is a successful and growing company. Under the leadership of Herbert Yates it is fast moving up into the winner's circle. A company in that status doesn't get gobbled up too easily. Nor does a man of Herbert Yates' obvious ability.

PEAK PRODUCTION AHEAD

Rumors may fly, but the producers on this lot seem to ignore them completely and move on steadily with their production plans. The studio is going into a period of high-budget films that is unequalled in its past history.

First to go on this hypoed schedule is "The Red Pony" being produced by the Charles Feldman-Lewis Milestone unit. This one has Myrna Loy and Robert Mitchum in the leading roles and is currently before the cameras.

Next to come will be "Crosswinds," Frank Borzage's third picture for Republic release. Producer-director Borzage has not announced his cast yet for the film.

"Driftwood," Allen Dwan's production now heading for wind-up is another important film on the Republic list with Walter Brennan and Ruth Warrick starred.

This week should see the start of "The Fabulous Texan" under the guidance of Edmund Grainger, with William Elliott, John Carroll and Catherine McLeod starred. Grainger also has "Wake of the Red Witch" on his schedule.

John Auer has two important stories on his schedule; Joe Kane has three, one of which will start next month. Edward J. White winds up the list of productions pending with two Roy Rogers' starrers to follow the currently shooting "On The Old Spanish Trail."

This schedule doesn't indicate anything very serious is wrong with Republic or its executives.

RKO

18-Month Plan Approved New Pact With Goldwyn

RKO HAS SIGNED a contract with Samuel Goldwyn for the release of his product for another year. It has been stated earlier that Goldwyn was hunting for a new distribution deal, but this new pact, which runs for five years with yearly options, scotches that tales effectively. Goldwyn has been releasing through RKO since 1941 and while there have been difficulties in the arrangement, it seems that all the problems are now ironed out and the Goldwyn product will continue for some time through RKO channels.

"The Secret Life of Walter Mitty," current Danny Kaye picture will lead off the new contract which is effective July 1.

Kaye's last picture on his current Goldwyn deal starts this week (June 9). Howard Hawks will direct. Virginia Mayo is again the female lead. The film is titled "That's Life."

GOLDWYN ACCUSER QUITS

Dr. John R. Lechner ,who recently accused Samuel Goldwyn and other producers of making pictures with "communistic propaganda" in them, resigned his post as director of MPA last week. The speedy resignation of this man is undoubtedly the result of Producer Samuel Goldwyn's public blast at his stupid accusation and Goldwyn's refusal to accept the flaccid explanation offered by another MPA spokesman. Incidentally, Mr. Goldwyn has been summoned to the Thomas committee hearing in Washington on July 16.

TWO NEW FILMS START

"I Remember Mama," George Stevens' first film under his Liberty contract (now absorbed by Paramount), is shooting on the lot with Irene Dunne heading the cast. Other new starter is a "top-budget" western, "Return of the Bad Man" with Randolph Scott and Gabby Hayes.

☆

SCREEN GUILD

Hirliman Signs Deal

GEORGE A. HIRLIMAN last week signed a contract which calls for him to produce seven pictures for Screen Guild release during the next two years. Hirliman goes to work Sept. 1 and will do all of his picture making in the East.

Another tie-in for Screen Guild resulted this week when Paul Millett signed to produce six westerns a year for the company. Millett will make his pictures in San Antonio, Texas. His company is known as the Western Adventure Productions Corporation.

Willett is in Hollywood now lining up cast and production staff. He plans to start his first picture July 1. John Franconi, J. Francis White and N. C. Mangham, all franchise holders in SG, are officers in the newly formed corporation.

"The Burning Cross" started before cameras last week with Walter Colmes on the producer-director spot. This one has Hank Daniels at the head of the cast and deals with the ever-recurring theme of the readjustment to civilian life by a returned soldier.

☆

SELZNICK

'Jenny' Runs Up Costs

FOR WEEKS NOW, the entire company for "Portrait Of Jenny" has been cooling its collective heels in New York while Mr. Selznick and his staff attempted to iron out script difficulties.

This is the kind of procedure typical of Selznick operations, but there is not much point in offering even friendly criticism of the way the producer works. It does seem to the interested observer, however, that the Selznick habit of working without completed script is a costly one both in time, effort and money, costs which are passed on to the exhibitor and the public.

This was true on "Duel In The Sun." Writing and re-writing went on pust one jump ahead of a shooting schedule for practically the entire period of filming. A reading of reviews on "Duel" apparently prove that the results may be said to speak

for themselves. Selznick will make money on his film, but that does not alter the fact that waste due to negligence and sheer extravagance is stupid.

Studio spokesmen report that shooting will resume on "Portrait of Jenny" within the next week.

☆

20th CENTURY-FOX

Zanuck Halts "Black Rose"

BECAUSE BUSINESS CONDITIONS are uncertain at the moment, Darryl F. Zanuck has dropped plans for the immediate filming of "The Black Rose." This one was scheduled to be a $5,000,000 Technicolor special with Cornel Wilde and Peggy Cummins co-starred. Zanuck insisted, in making his announcement, that the picture has not been dropped but only "postponed." To prove his intention of making the film eventually, Zanuck has sent a camera crew off to the Near East to photograph backgrounds.

According to studio representatives, Zanuck believes that by mid-winter, conditions will warrant the starting of this expensive undertaking.

"IRON CURTAIN" TO GO

With "Black Rose" pushed back and "Gentleman's Agreement" rolling per schedule, Producer Zanuck is turning his attention to the making of "The Iron Curtain," purported to be an expose of Russian spies in this country and Canada.

While it will be some time before the production is in the shooting stage, the news of the prospective shooting has already stirred up controversy. Zanuck's secretarial staff, it is said, is being deluged by mail from all over the country, part of which protests the making of the film as an "Anti-Russian" film, others cheering the effort to let people know "what is going on." Politics and pictures may be strange bedfellows, but bedfellows they are. Let us hope they don't push our good friend, "Entertainment," out of bed!

Mack Gordon, top song-writer has been re-signed as a producer and is currently working on two stories for forthcoming 20th Century-Fox musicals. Gordon's first attempt in the producer's berth was "Three Little Girls In Blue." His next will be "Wabash Avenue," a story set in Chicago's Tin Pan Alley and dealing with the life of the late Gus Kahn. „

TWO "BIG" PICTURES START

Tyrone Power went to work in his 28th picture last week. The actor switches from his recent sympathetic roles in "The Razor's Edge" and "Captain From Castile" to take a turn at being a "heel." The story is "Nightmare Alley" which has Power as a seedy carnival magician. Joan Blondell co-stars.

"Gentleman's Agreement" got the gun in New York and John Garfield was the last minute addition to the cast which includes Gregory Peck, Dorothy McGuire and Anne Revere.

UNITED ARTISTS

Sale Of UA Pending?

RUMORS ARE FLYING that this company and its assets and liabilities are being offered for sale. Theatreman Si Fabian is reported to have made a ten million dollar cash offer to owners Chaplin and Pickford. Chaplin was willing to accept the offer, but Miss Pickford is said to be holding out for another $5,000,000, plus a flock of "stipulations." Fabian represents a syndicate working with the First National Bank of Boston behind them.

Meanwhile, the appointment of a president of the company is stymied until this pending deal is settled one way or another. In addition to Fabian, Joseph Vogel, one of Loew's vice presidents, turned down the top job with UA, despite offers including stock interests over and above the handsome salary. One thing is certain — for its own good, UA should be sold or a complete change made in its management.

COMET MAY FOLD

Now that Buddy Rogers and Ralph Cohn are actively engaged in production with Mary Pickford, under the name of Triangle Productions, their venture in 60-minute films under the name of Comet Productions will probably wind up. The outfit produced four featurettes.

The first one for Triangle finally got going last week marking the end of months of conjecture, plans, and counterplans by Miss Pickford in her production program. Titled "Sleep My Love," the film stars Claudette Colbert and Robert Cummings.

Make a note of this: Enterprise may never release its valuable backlog of pictures through United Artists!

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UNIVERSAL-INTERNATIONAL

Todd & Wanger Check Out

MICHAEL TODD HAS checked off the U-I lot without ever having shot a foot of film. When he came to this studio, he signed a two-year deal calling for a number of A productions. The only thing he had anywhere near the shooting stage when the two year period was about to end was "Great Son," an Edna Ferber novel. And this one he decided would be too expensive to make at today's production prices. Mr. Todd did not comment on whether he was abandoning picture plans entirely or just marking time.

With the Sierra company all set up for the making of "Joan of Lorraine" for MGM release, Walter Wanger ended his association with U-I last week, although he will not leave the studio for another month. He still has one more film to make for U-I release. It seems certain that when Wanger moves out he will also take with him the Diana Productions unit which he shares

(Continued on Pagie 16)

STUDIO BULLETIN

Big news of the week...J. Arthur Rank's arrival...The tone of his press conference for some 50 members of Hollywood's working press could be described in a word as "benign." Mr. Rank listened thoughtfully, answered carefully, practically all the questions put to him...Co-featured with him in the meeting with the press was Robert R. Young, Railway and Film Tycoon.

Rank assured his audience that he was not out to "buy" a studio in Hollywood. He proclaimed his complete satisfaction with the "happy arrangement" he has with Universal-International and Eagle-Lion, both of which will continue undisturbed. His immediate program calls for an increase in exchange of stars between Britain and the United States and an increase in outlet for his product...Rank denied any thought of a deal to buy Republic Studios.

Robert Young settled all the rumors (temporarily at least) about Eagle-Lion and PRC. Mr. Young stated that he was completely satisfied with the way both companies were building. There would be NO absorption or amalgamation...As for Eagle-Lion's future: twelve feature pictures are planned for the coming year. Arthur Krim confirmed Mr. Young's approval of the Eagle-Lion progress by pointing out that 12 pictures were all the company wanted to make or could make under its present working status.

With all the questions diplomatically answered, Mr. Rank and his entourage of top Hollywood executives went off to lunch and, undoubtedly, more benign conversation.

Lesser lights, particularly those associated with Eagle-Lion and Universal-International, sighed a sigh of relief and went back to their desks relieved that no mighty revolution had come.

PRODUCTION & RELEASE RECORD

JUNE 9, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (44)	In Production (3)
Westerns	Completed (15)	In Production (1)
Serials	Completed (3)	In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Double Take, The	Tone-Blair	5-26			
It Had To Be You	Rogers-Wilde	5-26			
Last Round-Up, The	Autry-Heather	5-26			
Prince of Thieves, The	Hall-Morrison	5-12			
Sea Hound, The	Crabbe-Blake	5-26			
COMPLETED — 1946-47 —					
Alias Mr. Twilight (69)	Duane-Marshall	9-16	12-20	828	
Assigned To Treasury	Powell-Mayita	12-9			
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-23
Blind Spot (74)	Morris-Dowling	9-30	2-6	825	2-3
Details under title: Inside Story					
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Blondie In the Dough	Singleton-Lake	4-14			
Boston Blackie and the Law (69)	Morris-Marshall	8-19	12-12	822	11-25
Buckaroo from Powder River	Starrett-Burnette	5-26			
Bulldog Drummond at Bay	Randell-Louise	12-23	5-15		
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13	826	2-17
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Corpse Came C.O.D., The	Brent-Blondell	1-6	5-31		
Dead Reckoning (100)	Bogart-L. Scott	6-24	2-47	830	1-6
Key Witness	Beal-Marshall	4-14			
Details under title: Destiny					
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Bornette	12-19		863	
For the Love of Rusty	Donaldson-Powers	12-23	5-1		
Framed (82)	Ford-Carter	9-30	4-47		3-17
Details under title: They Walk Alone					
Gallt of Janet Ames (83)	Russell-Douglas	7-22	4-47		3-17
Details under title: My Empty Heart					
Gunfighters, The (C)	Scott-Britton	9-30			
Details under title: Twin Sombreros					
Her Husband's Affairs	Tone-Ball	3-3			
Details under title: Lady Knew How					
Keeper of The Bees	Henry-Duane	3-17			
King of Wild Horses (79)	Foster-Patrick	12-9	3-27		3-31
Jolson Story, The (T) (128)	Parks-Keyes	11-12	1-47	831	9-30
Johnny O'Clock (96)	Powell-Keys	7-8	3 47	833	1-6
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Lady from Shanghai, The	Hayworth-Welles	10-14			
Landrush (53)	Starrett-Burnette	11-26	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16			
Law of The Canyon	Starrett-Burnette	10-28	4-24		
Little Miss Broadway	Porter-Shelton	2-3	6-19		
Details under title: Broadway Baby					
Lone Hand Texan (54)	Starrett-Burnette	10-14	3-6	836	3-3
Lone Star Moonlight (67)	Cortis-Barton	8-19	12-12	854	1-6
Lone Wolf in London, The	Mohr-Saunders	5-26			
Lone Wolf in Mexico, The (69)	Mohr-Ryan	9-16	1-16	823	1-6
Details under title: Lone Wolf's Invitation to Murder					
Man From Colorado, The (T)	Ford-Drew	3-17			
Millerson Case, The	Baxter-Saunders	1-20	5-29		
Details under title: Crime Doctor's Vacation					
Millie's Daughter (72)	George-Nelson	10-28	3-20	814	2-17
Mr. District Attorney (81)	O'Keefe-Chapman	8-5	2-47	832	2-3
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13	812	2-17
Prairie Raiders	Starrett-Saunders	11-11	5-29		
Return of Monte Cristo, The (91)	Hayward-Britton	7-8	12-26	829	12-23
Riders of The Lone Star	Starrett-Hunter	12-23			
Singin' In the Corn (66)	Canova-Jenkins	12-26		804	12-9
Smoky River Serenade	Campbell-Terry	4-28			
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22	10-24		
South of the Chisholm Trail (59)	Starrett-Burnette	9-30	1-30	865	2-3
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
So Dark the Night (70)	Geray-Cheirel	12-10	10-10	805	9-16
Sport of Kings	Henry-Campbell	2-17	6-26		
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City	Starrett-Burnette	11-25			
Swing the Western Way	Leonard-Dugan	3-17	6-26		
Swordsman, The (T)	Parks-Drew	12-9			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12-9
The Son of Rusty	Donaldson-Powers	4-14			
Thirteenth Hour, The (66)	Dix-Morley	10-14	3-6	819	2-17
Details under title: Hunter Is a Fugitive.					
Three Were Thoroughbreds	Yonng-Chapman	12-9			
Two Blondes and A Redhead	Porter-Lydon	4-14			
Details under title: Sweet Genevieve					
Vigilantes, The	Byrd-Ames	3-3	5-22		
West of Dodge City (57)	Starrett-Burnette	3-27			3-31

EAGLE-LION

1946-47 Features	Completed (7)	In Production (2)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Adventures of Casanova	deCordova-Nash	5-12			
Texas Slow, A	Crai,-Bari	5-26			
COMPLETED					
Adventuress, The (98)	Kerr-Howard	Foreign	3-17	103	3-17
Details under title: I See a Dark Stranger					
Bedelia (85)	ockwood-Hunter	Foreign	1-29	101	2-3
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-15	102	1-20
Lost Honeymoon (71)	Tone-Richards	10-28	3-15	104	3-17
Details under title: Alias the Bride					
Love From A Stranger	Sidney-Hodiak	3-17			
Out of The Blue	Brent-Mayo	3-3			
Repeat Performance	Leslie-Hayward	1-6	5-22		

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (37)	In Production (6)

NEW PRODUCTIONS

IF WINTER COMES

Drama—Started May 19

Cast: Walter Pidgeon, Deborah Kerr, Angela Lansbury, Binnie Barnes, Reginald Owen, Janet Leigh, Rhys Williams, Virginia Keiley, Renee Ray, Hugh French, John Abbott.

Director: Victor Saville Producer: Pandro S. Berman

Story: From the famous novel by Willa Cather.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Good News (T)		3-31			
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
Pirate, The (T)	Garland-Kelly	3-3			
Cass Timberlane	Tracy-Torner	5-12			
Alias The Gentleman	Beery-Patrick	5-13			
— 1946-47 —					
Arnelo Affair, The (87)	Hodiak-Gifford	8-6			2-17
As You Desire Me	Garson-Hart	4-1			
Details under title: A Woman of My Own					
Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar		3-3
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct	703	7-22
Details under title: But Not Goodbye					
Cynthia (98)	Taylor-Murphy	11-25	July		5-26
Details under title: The Rich Full Life					
Dark Delusion (90)	Barrymore-Bremer	10-28	June		4-14
Details under title: Cynthia's Secret					
Fiesta (T)	Williams-Carroll	12-24	July		
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29	Jan	702	9-30
Details under title: Star from Heaven					
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
High Barbaree (91)	Johnson-Allyson	5-27	May		3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-5
Hucksters, The	Gable-Kerr	1-20	Aug		
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6			3-3
Little Mr. Jim (92)	Jenkins-Gifford	10-29	Apr		6-10
Lady In The Lake (103)	Montgomery-Totter	5-27	Jan	712	12-9
Living In a Big Way	Kelly-McDonald	8-6	June		
Details under title: To Kiss and To Keep					
Love Laughs at Andy Hardy (93)	Rooney-Granville	5-13	Feb		
Merton of The Movies	Skelton-O'Brien	9-2			
Mighty McGurk, The (85)	Beery-MacMahon	5-13	Jan	711	11-25
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb		11-25
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct	704	9-2
Romance of Rosy Ridge	Johnson-Leigh	9-30	Aug		
Secret Heart, The (97)	Colbert-Pidgeon	6-10	Dec	709	12-9
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr		2-17
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec	708	8-19
Song of Love, A	Hepburn-Henreid	11-25			
Song of The Thin Man	Powell-Loy	2-3			
Summer Holiday	Rooney-DeHaven	7-8			
Tenth Avenue Angel	O'Brien-Morphy	4-1			
This Time for Keeps (T) (120)	Williams-Melchior	8-6			
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan	710	11-25
Two Smart People (93)	Ball-Hodiak	10-1	Nov	706	6-10
Undercurrent (111)	Taylor-Hepburn	3-4	Nov	707	10-14
Details under title: You Were There					
Unfinished Dance, The	O'Brien-Charisse	7-22			
Details under title: Ballerina					
Undercover Maisie (90)	Sothern-Nelson	11-11	May		3-17
Yearling, The (T) (134)	Peck-Jarman	8-20	May		12-9
REPRINTS					
Boom Town (119)	Gable-Tracy		Feb		
Captains Courageous (116)	Tracy-Bartholomew				9-2
Great Waltz (T) (106)	Rainer-Gravet		May		
Philadelphia Story, The (110)	Hepburn-Stewart-Grant				
Rage In Heaven (82)	Bergman-Montgomery		Oct	705	9-2

MONOGRAM

1946-47 Features — Completed (27) — In Production (0)
Westerns — Completed (11) — In Production (0)

NEW PRODUCTIONS

BOWERY BUCKAROO (Completed)

Melodrama—Started May 21
Cast: Leo Gorcey, Huntz Hall, The Bowery Boys.
Director: William Beaudine — Producer: Jan Grippo
Story: The boys head west to clear a murder and find a gold mine.

KING OF THE BANDITS (Completed)

Western—Started May 21
Cast: Gilbert Roland, Krispin Martin, Angela Greene.
Director: Christy Cabanne — Producer: Jeffrey Bernerd
Story: Cisco Kid runs down an imposter.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED — 1946-47					
Bowery Buckaroo	Bowery Boys	6-9			
Bringing Up Father (68)	Yule-McManus	6-24	11-23	604	12 9
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	5-13	9-14	601	11-25
Fall Guy (64)	Pierce-Loring	11-25	3-15	613	
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Granville-Castle	11-25	3-22	614	
Ginger (67)	Albertson-Reed	9-2	1-4	609	
Guy Named Joe Palooka, A	Kirkwood-Knox	5-26			
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	5-10	616	3-31
Details under title: Panie					
High Conquest (79)	Lee-Roland	12-23	6-21	620	5-12
High Tide	Tracy-Castle	3-31			
Kilroy Was Here	Cooper-Coogan	3-31	7-5	622	
King of The Bandits	Roland-Greene	6-9			
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The (56)	Brown-Hatton	5-24		672	
Louisiana	Davis-Lindsay	3-3			
Mr. Hex (63)	Gorcey-Robbins	9-2	12-7	608	
Newshounds	Gorcey-Hall	3-31	7-12		
Details under title: Searcheads					
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Rainbow Over The Rockies (54)	Wakely-Stirling	8-19	2-8	683	
Riding the California Trail (61)	Roland-Loring	10-14	1-11	610	
Details under title: Ciseo and The Angel					
Robin Hood of Monterey	Roland-Brent	5-12			
Sarge Goes To College (64)	Stewart-Preisser	5-17		618	5-12
Silver Stallion (59)	Sharpe-Mason	Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White	4-5		684	4-28
Song of My Heart	Sundstrom-Long	2-3			
Details under title: Tragic Symphony					
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Song of the Wasteland (57)	Wakely-White	3-31	5-31		
Details under title: Song of the Saddle					
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Belita-Sullivan	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Trailing Danger (58)	Brown-Hatton	3-15		676	
Trap, The (68)	Toler-Chandler	8-19	11-30	607	
Vacation Days (68)	Preisser-Stewart	10-28	1-25	611	
Violence (72)	Coleman-O'Shea	12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton	2-15		675	
Wife Wanted (73)	Franeis-Shayne	6-24	11-2	605	
Wolf Call (61)	Carroll-Movita	Reissue	6-7	619	5-12
ALLIED ARTISTS					
Black Gold (C)	Quinn-DeMille	12-23	8-1		
Gangster, The	Sullivan-Belita	2-17	9-1		
Hunted, The	Belita-Foster	4-14			
It Happened on Fifth Avenue (115)	Storm-DeFore	4-19	1	2-17	

PARAMOUNT

1946-47 Features — Completed (37) — In Production (3)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION — 1946-47					
Dream Girl	Hutton-Carey	5-12			
So Evil My Love	Milland-Todd	5-26			
Whispering Smith (T)	Ladd-Marshall	4-28			
COMPLETED					
Adventure Island (C)	Calhoun-Fleming	9-30			
Albergquerque (C)	Scott-Britton	3-3			
Albuquerque	Scott-Britton	3-3			
Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17
Big Clock, The	Milland-O'Sullivan	3-17			
Big Town After Dark	Reed-Brooks	5-26			
Big Town (60)	Reed-Brooke	12-24	5-23	4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8-6	12-27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28
California (T) (97)	Stanwyck-Milland	12-10	2-21	4606	12-23
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers	6-20		4623	3-3
Dear Ruth (93)	Caulfield-Holden	9-2	7-18	4616	
Desert Fury (T)	Scott-Hodiak	9-2			
Details under title: Desert Town					
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17
Details under title: Third Avenue					
Emperor Waltz, Thu (T)	Crosby-Fontaine	6-24			
Fear In Thu Night (72)	Kelly-York	4-29	4-18	4621	3-3
Golden Earrings	Milland-Dietrich	8-19			
I Cover Big Town (63)	Reed-Brooke	6-10		4624	3-3
I Walk Alone	Lancaster-Scott	12-23			
Details under title: Deadlock					
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					
Jungle Flight (67)	Lowery-Savage	6-24		4625	3-3
Ladies' Man (91)	Braeken-Welles	11-26	2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	4601	3-3
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Perils of Pauline (T)	Hutton-Lund	3-18	7-4	4615	
Road To Rio	Crosby-Hope	1-6			
Saigon	Ladd-Lake	12-9			
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601	3-3
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608	2-17
Trouble with Women, The (80)	Milland-Wright	6-11	6-27	4615	5-12
Two Years Before the Mast (98)	Ladd-Donlevy	5-1	11-22	4601	9-2
Uncouquered (T)	Cooper-Goddard	8-19			
Variety Girl	Hatcher-Kelley	11-11			
Welcome Stranger (107)	Crosby-Caulfield	3-18		4613	4-28
Where There's Life	Hope-Hassu	4-15			
Wild Harvest	Ladd-Lamour	9-16			
Details under title: The Big Haircut					
RE-ISSUES					
Jungle Princess, The (84)	Lamour-Milland	9-1	R5-3620		
Plainsman, The (113)	Cooper-Arthur	9-1	R5-3624		

PRODUCERS RELEASING

1946-47 Features — Completed (21) — In Production (0)
Westerns — Completed (8) — In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
— 1946-47 —					
Big Fix (63)	Brown-Ryan	4-19		702	5-12
Black Hills	Dean-Ates	5-12			
Border Feud (55)	LaRue-Marlen	12-23	5-10	752	5-26
Born To Speed (61)	Sands-Wall	8-19	1-12	705	2-3
Details under Eagle-Lion heading					
Brute Man, The (58)	Hatton-Adams	11-26	10-1	714	11-25
Details under Universal Release Chart					
Bury Me Dead	D'Bonnell-Daniels	4-14			
Corsican Brothers, The	Fairbanks-Warwick	Reissue	5-24		
Devil Dog Wheels, The (67)	Cardwell-Ford	9-30	2-15	701	2-3
Driftin' River (55)	Dean-Ates	7-22	10-1	741	11-11
Gashouse Kids Go West	Switzer-Williams	4-14			
Ghost Town Renegades	LaRue-St. John	4-28			
Heartaches	Ryan-Norris	3-3	6-28		
Details under title: Silent Voice					
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23	SP71	10-14
International Lady	Brent-Massey	Reissue	5-24		
It's Murder	Switzer-Whalen	5-12			
Killer at Large	Shaw-Lowery	3-3	5-31		
Details under title: Gangway tor Murder					
Kit Carson (97)	Andrews-Hall	Reissue	3-22	731	
Law of the Lash (53)	LaRue-St. John	7-28		751	3-17
Philo Vanee's Gamble (62)	Curtis-Austin	11-25	4-13	708	5-26
Details under title: Philo Vanee's Secret Mission					
Philo Vanee, Gentleman Sleuth	Wright-Austin	1-6			
Details under title: Philo Vanee No. 3					
Philo Vance Returns (64)	Curtis-Ryan	10-14	6-14	707	4-28
Details under title: Philo Vanee's Gamble					
Pioneer Justice	LaRue-St. John	4-14	6-28		
Range Beyond the Blue (53)	Dean-Ates	6-15		745	3-31
Red Stallion (C)	Paige-Nash	10-14			
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16			
Stars Over Texas	Dean-Ates	9-16	11-18	743	
Step Child	Austin-Joyce	2-3	6-7		
Three On A Ticket (62)	Beaumont-Walker	10-28	4-5	715	4-28
Details under title: The Corpse Came Calling					
Tomorrow You Die	Ireland-Ryan	5-12			
Too Many Winners	Beaumont-Marshall	2-17	5-24		
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28	742	12-23
Untamed Fury (58)	Pendleton-Whipper	3-22		SP72	3-17
West To Glory (61)	Dean-Ates	4-13		746	5-12
Wild Country (C) (59)	Dean-Ates	1-17		744	2-3
Wild West (C) (73)	Dean-Ates	5-27	12-1	706	1-20
Details under title: Melody Round-Up					
STREAMLINED WESTERNS					
Code of the Plains (38)	Crabbe-St. John	4-25		761	
Frontier Fighters (39)	Crabbe-St. John	4-26		766	
Panhandle Trail (—)	Crabbe-St. John	4-26		765	
Raiders of Red Gap (38)	Crabbe-St. John	4-26		763	
Shootin' Irons (40)	Newhill-O'Brien	4-26		764	
Thundergap Outlaws (39)	Newhill-O'Brien	4-26		762	

REPUBLIC

1946-47 Features — Completed (22) — In Production (3)
Westerns — Completed (16) — In Production (0)

NEW PRODUCTIONS

THE RED PONY (Technicolor)

Drama—Started May 20
Cast: Myrna Loy, Robert Mitchum, Louis Calhern, Shepperd Strudwick, Peter Miles, Patty King, Poodles Hanneford.
Producer-director: Lewis Milestone — Assistant: Robert Aldrich
Story: The stark John Steinbeck story of life in the Salinas Valley.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Driftwood	Brennan-Warrick	4-26			
On The Old Spanish Trail (Tr.)	Rogers-Frazee	5-12			
COMPLETED — 1946-47					
Affairs of Geraldine (68)	Withers-Lydon	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor)	Hale-Booth				

Angel and the Badman, Thu (100)	Wayne-Russell	4-29	2-15	608		2-17
Details under title: Angel and the Outlaw						
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	641		3-31
Belts of San Angelo (Trucolor) (79)	Rogers-Evans	12-23	4-15	642		
Bill and Coo	Burton's Birds					
Blackmail	Marshall-Mara	1-6				
Details under title: Lightnin' Strikes Twice						
Black Widow, The (Serial)	Edwards-Lindley	6-10				
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	607		2-17
Complex	Dekker-Craig	3-31				
Fabulous Suzanne, The (71)	Britton-Vallee	3-18	12-15	604		
Flame, Thu	Carroll-Ralston	3-31				
Details under title: The Outcast						
Ghost Goes Wild, The (66)	Ellison-Gwynne	3-8		605		4-14
G-Men Never Forget (Serial)						
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610		5-12
Homesteaders of Paradise Valley (59)	Lane-Blake	4-1		664		
Jungle Girl (Serial)	Gifford-Neal	Reissue	4-19	692		
It's Murder She Says	Mara-Scott	5-12				
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601		9-30
Details under title: Concerto						
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21			
Marshal of Crippled Creek	Lane-Blaku	11-25				
Northwest Outpost (91)	Eddy-Massey	11-25	6-25	615		5-26
Details under: Untitled						
Oregon Trail Scouts (58)	Lane-Blake	9-2	5-15	665		
Pilgrim Lady, The (67)	Lane-Blake	9-2	5-15	665		5-26
Details under title: The Inner Circle						
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15	606		
Robin Hood of Texas	Autry-Roberts	4-28				
Rustlers of Devil's Canyon	Lanu-Blake	10-14				
Saddle Pals (72)	Autry-Roberts	3-17	6-15	684		
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	651		
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681		12-9
Son of Zorro (Serial)	Turner-Stewart		1-18	691		
Spoilers of The North (66)	Kelly-Booth	8-9	4-24	612		5-12
Springtime In The Sierras (Tr.)	Rogers-Frazee	3-3				
Stagecoach to Denver (56)	Lane-Blake	12-23		662		
That's My Man (104)	Ameche-McLeod	11-11	6-1	613		4-14
Details under title: Gallant Man						
That's My Gal (Trucolor) (66)	Barry-Roberts	8-6	5-15	609		
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682		2-3
Trespasser, Thu	Evans-Douglas	2-17				
Details under title: Thu Finger Woman						
Twilight of The Rio Grande (71)	Autry-Mara	1-20	4 1	683		4-28
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15	663		2-17
Wild Frontier, The	Lane Holt	5-12				
Winter Wonderland (71)	Roberts-Drake	5-13	5-17	614		
Details under title: Snow Cinderella						
Wyoming	Elliott-Ralston	11-25				
Web of Danger (58)	Mara-O'Flynn	10-28	6-10	616		
Yankee Fakir (71)	Fowley-Woodbury	4-1		611		4-28

RKO RADIO

1946-47 Features — **Completed (46)** — **In Production (5)**

NEW PRODUCTIONS

I REMEMBER MAMA

Comedy-Drama—Started May 26

Cast: Irene Dunne, Barbara Bel Geddes, Oscar Homolka, Philip Dorn, Sir Cedric Hardwicke, Jessica Tandy, Hope Landin, Edith Evanson.

Executive Producer-Director: George Stevens

Producer: Harriet Parsons

Story: A nostalgic tale of a girl's memory of her family.

RETURN OF THE BADMAN

Western—Started May 27

Cast: Randolph Scott, Gabby Hayes, Jacqueline White, Robert Ryan.

Director: Ray Enright — Producer: Nat Holt

Story: More about the Dalton boys before they reformed.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Bishop's Wife, Thu	Grant-Young		3-17		
Memory of Love	Andrews-Oberon		4-14		
Mourning Becomes Electra	Rossell-Redgrave		4-14		
COMPLETED — 1946-47 —					
BLOCK NO. ONE					
Great Day (69)	Robson-Portman	Foreign		703	7-22
Lady Luck (97)	Young-Hale		10-29	702	7-22
Sister Kenny (116)	Russell-Knox		11-12	701	7-22
Stup By Stup (62)	Tierney-Jeffreys		1-21	705	7-22
Sunset Pass (60)	Warren-Leslie		12-10	704	7-22
BLOCK NO. TWO					
Child of Divorce (62)	Moffett-Toomey		3-4	708	10-28
Criminal Court (62)	Conway-O'Driscoll		3-18	709	9-2
Genius At Work (61)	Carney-Brown		9-3	710	8-19
Nocturne (88)	Raft-Barl		5-13	706	10-28
BLOCK NO. THREE					
Dick Tracy vs. Cuekall (62)	Conway-Jeffreys		4-1	714	11-25
Falcon's Adventure, The (61)	Conway-Meredith		4-29	715	12-23
Locket, Thu (86)	Day-Aherne		4-1	711	12-23
Details under title: A Time to Kill					
San Quentin (66)	Tierney-Carr		8-19	712	12-23
Vacation In Reno (60)	Haley-Jeffreys		2-4	713	11-1
BLOCK NO. FOUR					
Beat the Band (67)	Langford-Krapa		6-24	718	3-3
Code of The West (57)	Warren-Alden		7-22	720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie		7-8	719	3-3
Farmer's Daughter, The (97)	Young-Cotten		5-27	716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys		8-19	717	3-3
BLOCK NO. FIVE					
Banju (68)	Moffett-White		9-16	725	4-28
Born To Kill (92)	Trevor-Tierney		5-27	722	4-28
Details under title: Deadlier Than the Male					
Likely Story, A (88)	Williams-Hale		2-4	724	4-28
Details under title: Master Minds					
Honeymoon (74)	Temple-Madison		4-1	721	4-28
Tarzan and the Huntress (72)	Weissmuller-Joyce		10-14	723	3-31
BLOCK NO. SIX					
Dick Tracy's Dilemma (60)	Byrd-Christopher		11-11	729	5-26
Details under title: Dick Tracy vs. the Claw					
Desperate (73)	Brodie-Long		12-9	728	5-26
Details under title: Flight					
They Won't Believe Me (95)	Young-Hayward		8-19	726	5-26
Thunder Mountain (60)	Holt-Hyer		10-28	730	5-26
Woman on The Beach, The (71)	Bennett-Ryan		2-4	727	5-26
Details under title: Desirable Woman					
BLOCK NO. SEVEN					
Bachelor and The Bobby-Soxer, Thu	Grant-Loy		8-6		
Long Night, The (101)	O'Brien-Stezak		6-24		
Seven Keys to Baldpate	Turry-White		11-25		
Under the Tonto Rim	Holt-Leslie		1-20		
NOT DESIGNATED					
Crossfire	Young-Mitchum		3-17		
Dick Tracy vs. The Gruesome Gang	Byrd-Karloff		4-14		
Fighting Father Dunne	O'Brien-Dell		3-31		
Fugitive, The	Fonda-Del Rio		1-6		
If You Knew Susie	Cantor-Davis		1-20		
Indian Summer	Knox-Sothern		1-20		
Magic Town	Stewart-Wyman		11-25		
Man About Town	Chevalier-Derrier	Foreign			
Out of the Past	Mitchum-Greer		10-28		
Details under title: Build My Gallows High					
Pearl, The	Marques-Del Rio	Foreign			
So Well Remembered	Scott-Mills				
Tycoon (T)	Wayne-Day		2-3		
SPECIALS					
Best Years of Our Lives, The (172)	Loy-March		4-29	751	12-9
It's A Wonderful Life (129)	Stewart-Ruud		4-29	781	12-23
Riffraff	Fonda-Del Guddes		9-16		
Notorious (101)	Bergman-Grant		10-29	761	8-5
Secret Life of Walter Mitty (T)	Kaye-Mayo		4-29		
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara		3-4	762	1-20

SCREEN GUILD

Features — **Completed (13)** — **In Production (1)**

RELEASE CHART

COMPLETED — 1946-47 —					
Bells of San Fernando (69)	Woods-Warren	11-25	4-5	4614	
Buffalo Bill Rides Again (66)	Arlen-Holt	11-25	4-19	4613	
Bush Pilot (60)	Hudson-LaRue	Foreign	6-7	4616	
Case of the Baby Sitter, The (40)	Neal-Jenkins	3-31	7-26	4618	
Dark Bullet	Wilcoxson-Brian	4-28			
Hat Box Mystery, The (40)	Neal-Jenkins	3-31	7-15	4617	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4619	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31			
My Dog Shep	Holt-Chapman	9-2			
North Canadian Skies	Hayden-Coopur				
Queen of The Amazon (60)	Morison-Lowery	9-30			4-28
Renegade Girl	Curtis-Savage	9-30			
Rolling Home	Parkur-Hayden	7-8			
Details under title: One More Chance					
Seared to Death (65)	Lugosi-Compton	5-3		4608	
Shoot To Kill (60)	Wade-Walters	3-3	5-17	4615	
HOPALONG CASSIDY REISSUES					
Rustler's Valley (60)	Boyd-Hayden	3-15		HC07	
Texas Trail (59)	Boyd-Hayden	4-12		HC08	
Partners of the Plains (71)	Boyd-Hayden	4-26		HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden	5-10		HC10	
Heart of Arizona (68)	Boyd-Hayden	6-14		HC11	
Bar 20 Justice (65)	Boyd-Hayden	7-19		HC12	

SELZNICK—S.R.O.

Features — **Completed (2)** — **In Production (1)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Portrait of Jenny	Cotten-Jones		3-3		
COMPLETED					
Duel In the Sun (T) (138)	Jones-Cotten		3-19	4-17	4-14
Paradine Case, The	Todd-Peck		12-23		

20th CENTURY-FOX

1946-47 Features — **Completed (34)** — **In Production (3)**

NEW PRODUCTIONS

NIGHTMARE ALLEY

Drama—Started May 19

Cast: Tyrone Power, Joan Blondell, Helen Walker, Coleen Gray, Ian Keith, Mike Mazurki, Taylor Holmes, Paul E. Burns.

Director: Edmund Goulding — Producer: George Jessel

Story: A cheap carnival magician rises to his success by using other people without scruple.

GENTLEMAN'S AGREEMENT

Drama—Started May 26

Cast: Gregory Peck, Dorothy McGuire, John Garfield, Celeste Holm, Jane Wyatt, Anne Revere, Dean Stockwell.

Director: Elia Kazan — Producer: Darryl F. Zanuck

Story: A reporter claims Jewishness to find the truth about anti-semitism.

THE INVISIBLE WALL

Drama—Started May 5

Cast: Don Castle, Virginia Christine, Richard Gaines.

Director: Eugene Forde Producer: Sol M. Wurtzel

Story: Ex-G.I. returns to job as gambler's aid. He murders a man and assumes his identity.

THE BURNING CROSS

Drama—Started May 20

Cast: Hank Daniels, Virginia Patton, Raymond Bond, Betty Roadman, Dick Rich, John Doucette, Alexander Pope, John Fostini, Douglas Aylesworth, Dick Bailey, Matt Willis, Rory Malinson, Tom Kennedy, Marjorie Manners.

Producer-director: Walter Colmes Assistant: George Moskov

Story: A returned G.I. turns to Ku Klux Klan but quickly realizes his mistake.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Foxes of Harrow, The	Harrison-O'Hara	4-28			
—— 1946-47 ——					
Backlash (66)	Travis-Rogers	9-30	Mar	711	
Black Beauty (74)	Freeman-Denning	12-10	Sept	636	8-19
Bob, Son of Battle (T)	Garner-McCallister	7-22			
Boomerang (88)	Andrews-Wyatt	9-30	Feb	706	2-3
Bowery, The (84)	Ratt-Beery	Reissue	Oct	642	
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb	707	2-17
Captain From Castile (T)	Powers-Peters	12-9			
Carnival in Costa Rica (T) (95)	Haymes-Holm	4-29	Apr	710	3-31
Claudia and David (78)	McGuire-Young	3-18	Sept	637	8-5
Dangerous Millions (69)	Taylor-Drake	7-8	Dec	648	12-9
Forever Amber	Darnell-Wilde	11-11			
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715	5-26
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713	4-28
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June	718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			
Jewels of Brandenburg (66)	Travis-Cheirel		May	716	4-14
Kiss of Death	Mature-Donlevy	3-31			
Lats Georgs Apley, The (98)	Colman-Cummins	7-8	Apr	712	
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct	640	8-5
If I'm Lucky (79)	Blaine-James	4-29	Sept	638	9-2
Details under title: That's for Me					
Margie (T) (94)	Craine-Young	2-18	Nov	646	10-28
Moss Rose (82)	Cummins-Mature		June	717	
Mother Wore Tights	Grable-Dailey	11-11			
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov	645	10-14
Off To Buffalo (T)	Guild-Daley	5-12			
Razor's Edge, The (146)	Power-Tierney	4-15	Jan	7 1	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr	714	4-14
Second Chance	Taylor-Curris	3-31			
Scudda Hoo, Scudda Hey (T)	Haver-McCallister	3-17			
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan	703	
Strange Journey (65)	Kelly-Massen	5-27	Feb	708	9-16
Details under title: Flight To Paradise					
Sun Valley Serenade (86)	Henie-Payne	Reissue	Sept	641	
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan	702	1-6
Three Little Girls in Blue (T) (90)	Haver-Montgomery	11-26	Dec	639	9-16
Wake Up and Dream (T) (92)	Payne-Haver	5-14	Dec	640	
Wanted for Murder (91)	Portman-Grey	Foreign	Nov	644	11-11
REISSUES					
Alexander's Ragtime Band (106)	Power-Faye		Mar	709	
Les Miserables (105)	March-Laughton		Jan	704	
Stanley and Livingstone (101)	Tracy-Greens		Jan	705	

UNITED ARTISTS

1945-46-47 Features Completed (53) In Production (3)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

SLEEP MY LOVE

Drama—Started May 26

Cast: Claudette Colbert, Robert Cummings, Don Ameche, Rita Johnson, Keye Luke, Marie San Marco.

Director: Douglas Sirk Producers: Pickford-Rogers-Cohn (Triangle Productions)

Story: A woman is driven to believe she is insane.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Intrigue	Raft-Havoc	5-12			
Time of Your Life, The	Cagney-Bendix	5-26	Cgy		
—— 1946-47 ——					
Abie's Irish Rose (96)	Pre-Chekhov	4-29	12-27	Cby	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C) (65)	Martin-Rafferty	8-19	5??	R-C	5-12
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20	Rgs	9-30
Details under title: Me and Mr. Satan					
Arch of Triumph	Bergman-Boyer	7-22		Ent	
Atlantis	Montez-Aumont	3-3		Neb	
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Body and Soul	Garfield-Palmer	1-20		Ent	
Caesar and Cleopatra (T) (126)	Olivier-Leigh	For	8-16	GFD	9-2
Carnegie Hall (134)	Hunt-Prince			LeB-M	3-17
Chase, The (86)	Cummings-Morgan	6-24	11-22	Neb	11-11
Christmas Eve	Ratt-Blondell	12-9		Bgs	
Copacabana (92)	Miranda-Marx	12-9	5-30	Csl	5-26
Curley	Rafferty Olsen	5-27		Ro	
Dangerous Venture (59)	Boyd-Alexander	8-5	5-23	Raeh	3-3
Dishonored Lady (85)	Lamarr-O'Keefe	5-27	5-16	Smg	4-28
Devil's Playground, The (62)	Boyd-Clyde	5-27	11-15	B.B	9-30
Fabulous Joe, The	Abel-Grahame	8-6		Ro	3-3
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5	2-21	Rgs	
Fancy by Gaslight	Mason-Calvert	For		GFD	
Fool's Gold (63)	Boyd-Clyde	5-27	1-31	B.B	11-11
Fun On A Week-end (93)	Bracken-Lane	7-8	5-14	Stn	4-14
Details under title: Strange Bedfellows					
Heaven Only Knows	Cummings-Donlevy	12-23		Neb	
Henry V (T) (134)	Olivier-Newton	For		GFD	4-29
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	5-24		Rs	
Hoppy's Holiday (60)	Boyd-Ware	9-30		BB	5-12
Johnny In the Clouds (88)	Montgomery-Mills	For	3-15	GFD	12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11	R.C.	9-16
Lured	Sanders-Ball	11-11		Smg	
Details under title: Personal Column					
Macomber Affair, The (89)	Peck-Bennett	4-29	3-21	Bog	
Details under title: The Short, Happy Lit					
Marauders, The	Boyd-Brooks	4-28		B.B	
Miracle Can Happen, A	All-Star	8-5		Bog-Mer	
Mr. Ace (84)	Ratt-Sidney	3-4	8-2	Bog	10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux (120)	Chaplin-Raye	6-24		Chn	4-28
Details under title: Comedy of Murders					
New Orleans (89)	deCordova-Patrick	9-30	4-18	Lev	5-12
Other Love, The (96)	Stanwyck-Niven	10-28		Ent	4-14
Outlaw, The (114)	Russell-Huston			Hg	4-1
Private Affairs of Bel Ami (112)	Sanders Lansbury	5-13	3-7	Lew	3-3
Ramrod (94)	McCrea-Lake	6-20	5-2	Ent	3-3
Rebecca (130)	Fontaine-Diller	Reissue	4-26	Szk	
Red House, The (100)	Robinson-McCallister	5-13	2-7	Lsr	2-17
Scandal in Paris, A (100)	Sanders-Hasso	10-20	4-19	Psb	8-5
Sin of Harold Diddlebock, The (80)	Lloyd-Walburn	10-1	4-4	Rs	3-3
Stampede	Wayne-O'Sheridan	9-30		Hks	
Details under title: Red River					
Stork Bites Man	Cooper-Roberts	2-3		Com	
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg	11-25
Seale Steps Out (65)	Bruce-Caldwell	5-27	12-13	R.C.	12-9
Details under title: Miss Television					
Unexpected Guest (67)	Boyd-Tate	9-2	3-28	BB	1-20
Details under title: Whispering Walls					
Vendetta	DeGeorge-Brooke	8-19		Hgs	
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30		Ro	
Details under Misc. Independents Chart					

UNIVERSAL-INTERNATIONAL

1946-47 Features Completed (37) In Production (3)

Serials Completed (0) In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Exile, The	Fairbanks-Montez	5-12			
Ride the Pink Horse	Montgomery-Hendrix	5-26			
Wistful Widow of Wagon Gap	Abbott-Costello	5-12			
—— 1946-47 ——					
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
Brute Force	Lancaster-Blyth	3-3			
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr	612	3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign			4-28
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Oct	601	10-14
Destry Rides Again (94)	Stewart-Dietrich	Reissue	Mar	2?01	
Egg and I, The (108)	Colbert-MacMurray	12-9		613	3-31
For The Love of Mary	Durbin-Dall	3-17			
Great Expectations (116)	Mills-Hobson	Foreign			3-31
I Know Where I'm Going	Hiller-Livesy	Foreign			
I Stole a Million (78)	Raft-Trevor	Reissue	Apr	2?94	
I'll Be Yours (93)	Durbin-Drake	9-20	Jan	607	1-20
Ivy	Fontaine-Knowles	12-23			
Johnny Frenchman (104)	Rosay-Roe	Foreign			12-23
Lady Surrenders, A	Lockwood-Granger	Foreign			
Lost Moment, The	Cummings-Hayward	3-31			
Details under title: The Lost Love					
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Obsession (101)	Dunne-Taylor	Reissue	May		
Magnificent Doll (94)	Rogers-Niven	6-24	Nov	602	12-9
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar	610	2-17
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov	603	11-11
Odd Man Out (118)	Mason-Ryan	Foreign	June	604	3-3
100 Men and A Girl (84)	Durbin-Stokowski	Reissue	May		
Pirates of Monterey (T)	Montez-Cameron	5-13			
Secret Beyond the Door	Bennett-Redgrave	Foreign			
Singapore	MacMurray-Gardner	3-17			
Slave Girl	DeCarlo-Brent	8-5			
Smash-Up (103)	Hayward-Bowman	6-10	Mar	609	2-17
Details under title: Love Takes a Holiday					
Something in the Wind	Durbin-Dall	3-17			
Details under title: For the Love of Mary					
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar	608	2-3
Details under title: Scherezade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	Mar	611	1-6
Secret Beyond the Door	Bennett-Redgrave				
Swell Guy (87)	Tufts-Blyth	6-24	Jan	606	12-23
Temptation (98)	Oberon-Brent	4-29	Dec	605	1-6
Details under title: Bella Donna					
Time Out of Mind (88)	Calvert-Hutton	10-28	May	614	3-31
They Were Sisters (108)	Mason-Calvert	Foreign	Sept	1065	9-16
This Happy Breed (110)	Newton-Johnson	Foreign		GFD	4-14
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22	June		

Web, The	O'Brien-Raines	3-17	June	615		
Details under title: Jeopardy						
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar	2792		
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan	605	12-23	
Years Between, The (88)	Redgrave-Hobson	Foreign			3-17	
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue	Apr	2793		

WARNER BROTHERS

1946-47 Features **Completed (34)** **In Production (3)**

NEW PRODUCTIONS

EVER THE BEGINNING

Drama—Started May 19

Cast: Lilli Palmer, Sam Wanamaker, Gale Robbins, Akim Tamiroff, Hugo Haas, Benny Baker.

Director: Elliott Nugent Producer: Milton Sperling (A United States Picture)

Story: An immigrant girl's life in the United States in the early 1900's.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Silver River	Flynn-Sheridan	5-12			
Treasure of Sierra Madre	Bogart-Huston	3-31			
COMPLETED — 1946-47 —					
Beast with Five Fingers, The (88)	Alda-King	12-10	2-8	613	1-6
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne (100)	Morgan-Wyman	4-1	6-14	622	4-28
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16
Cry Wolf	Flynn-Stanwyck	5-27			
Dark Passage	Bogart-Bacall	11-25			
Deception (112)	Davis-Henreid	5-13	10-28	605	10-28
Deep Valley	Clark-Lupino	10-14			
Escape Me Never	Flynn-Lupino	11-26			
Homeresque (125)	Crawford-Garfield	12-24	1-25	612	1-6
Life With Father (T)	Dunne-Powell	4-15			
Love and Learn (83)	Carson-Vickers	9-16	5-3	620	3-31
Man I Love, The (96)	Lupino-Alda	1-11		611	1-6
Details under title: The Sentence					
My Wild Irish Rose (T)	Morgan-King	10-14			
Never Say Goodbye (97)	Flynn-Parker	8-6	11-9	606	10-28
Night Unto Night	Garfield-Fitzgerald	9-18	10-12	604	9-30
Nobody Lives Forever (100)	Lindfors-Reagan	9-30			
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2-17
Possessed	Crawford-Heflin	6-24			
Details under title: The Secret					
Pursued (101)	Wright-Mitchum	8-19	3-8	615	3-3
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	9-2
Stallion Road (97)	Reagan-Smith	4-15	4-12	617	3-31
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2-17
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T) 105	Morgan-Paige	4-2	12-28	610	12-23
Two Guys From Texas (T)	Morgan-Carson	3-17			
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5-14	5-24	621	4-14
Unfaithful, The	Sheridan-Scott	12-9	7-5		
Unsuspected, The	Rains-Caulfield	2-3			
Verdict, The (86)	Greenstreet-Lorre	11-23		607	11-11
Voice of The Turtle	Parker-Reagan	3-3			
Woman in White, The	Parker-Young	10-14			
REISSUES					
Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26	618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Wallflower	Reynolds-Hutton	3-3			
Whiplash	Clark-Smith	3-31			
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609	

STUDIO SIZE-UPS

(Continued from Page 11)

with his wife, Joan Bennett and Fritz Lang. Both units may release through United Artists.

HELLINGER STILL ON FENCE

As reported here last issue, Mark Hellinger is listening carefully to offers from other studios. At the moment, MGM seems to have the inside track on this producer's attention. If he decides to leave U-I, Metro will be the reason.

Should Hellinger follow Wanger and Todd off the lot, the Goetz-Spitz-Rank organization will have seven active independent units left functioning. Latest rumor is that Douglas Fairbanks Jr., head of one of these units, has been conferencing with United Artist executives. That could mean the less of one more unit for U-I.

FIVE TO GO IN JUNE

With three films now in work, U-I executives announce five more starters for June. First will be "Tap Roots," Wanger's adaptation of a James Street novel, with Van Heflin and Susan Hayward starred. This one goes on location to Asheville, North Carolina.

"Black Bart" will co-star Yvonne De Carlo, Dan Duryea and Edmond O'Brien. George Sherman directs for Producer Leonard Goldstein.

Mark Hellinger puts "Homicide" into work with Barry Fitzgerald in the star role.

The first production from Garson Kanin's unit, "Imagination," starts in mid-June with Ronald Colman and Signe Hasso. George Cukor will direct.

Nunnally Johnson starts his "The Senator Was Indiscreet," with William Powell and Peter Lind Hayes. George S. Kaufman, playwright and stage director, gets this one as his first film direction job.

ERSKINE SIGNS NEW DEAL

Chester Erskine, co-producer of "The Egg and I," was handed a new three-picture contract last week. Erskins has no material selected for his next efforts which he will be doing without his former collaborator, Fred Finklehoffe. The latter has left the studio.

WARNER BROS.

It Had To Happen

WHEN WARNER BROS. were offered the script of "The Jolson Story," they turned it down. Now, however, that the picture has smashed box-office history, the company is going to try to pick up a few extra dollars on some re-releasing of Jolson films. Studio announced recently that "Go Into Your Dance," a Jolson picture of the middle-thirties vintage, will be released during the summer. Another one probably to be scheduled for reissue is "Wonder Bar."

GOTTLIEB BUSIEST PRODUCER

With three films ready to go this week, Producer Alex Gottlieb is WB's busiest producer at the moment. His first chore is "Mary Hagen," with Shirley Temple (borrowed from Selznick) and Ronald Reagan. He also starts another film with the team of Joyce Reynolds and Robert Hutton, "Head Over Heels." As his third chore, he takes over producing detail on "Romance In High C" for Michael Curtiz, who will direct. Jack Carson, Don DeFore, Janis Paige, Oscar Levant and S. Z. Sakall are cast in this one.

SPERLING STARTS A NEW ONE

Only new starter on the lot at the moment is United States Pictures "Ever The Beginning." This one will bring Sam Wanamaker, who directed and co-starred with Ingrid Bergman in "Joan of Lorraine," to films for the first time. It's an easy prediction, after seeing the test this actor made, that he will be boxoffice news within a year, if handled properly.

75 GRAND FOR GREENSTREET

Warners recently made a deal with Rosalind Russell's Independent Artists Company whereby the latter outfit is paying Warners $75,000 for Sydney Greenstreet's services in "Lucky Penny." Mr. Greenstreet, under contract to the WB studio, will get only a small portion of this handsome sum as his regular salary per contract.

Exhibitors Use Studio Size-ups

As Their Most Reliable Source

of Information About Production

'THE WEB' BRILLIANTLY-ACTED MELODRAMA PACKED WITH SUSPENSE

Rates ● ● ● as bill-topper generally

Universal-International.
87 minutes.
Ella Raines, Edmond O' Brien, William Bendix, Vincent Price, Maria Palmer, John Abbott, Fritz Leiber, Howland Chamberlain, Tito Vuolo, Wilton Graff, Robin Raymond.
Directed by Michael Gordon.

Here's a "sleeper," a certain crowd-pleaser, destined to give satisfaction to patron and exhibitor alike in all situations. It's slick from start to finish — slick in its acting, direction, plot, pace, suspense, humor, production quality and boxoffice potentialities. The lack of strong marquee names will be compensated for by highly favorable word-of-mouth plugging that should send grosses soaring. Based on a story by Harry Kurnitz, the screenplay by William Bowers and Bertram Millhauser contains some of the crispest dialogue heard on the screen in years. Under the direction of Michael Gordon, a recent and welcome recruit from Broadway's directorial ranks, each member of the proficient cast gives a perfect performance. William Bendix, playing straight in the role of a persistent detective lieutenant on the homicide squad, is better than he has ever been before; Vincent Price, cast as a ruthless, wealthy industrialist, plays the part with conviction and distinction. However, Edmond O'Brien steals top acting honors by his characterization of a young lawyer engaged as Price's bodyguard, who becomes involved in a series of murders. Maria Palmer and John Abbott are outstanding in lesser roles.

EXPLOITATION: Give this everything you've got — it'll pay off in good grosses. For marquee and lobby, a large replica of a spider's web framing Miss Raine's head should prove effective. Catchlines: Hired to Prevent a Murder, He Faced Death for Two He Didn't Commit...He'll Chill You, He'll Thrill You, He May Even Kill You.

On learning his former partner has been released after five years in prison for a million-dollar scandal, industrial tycoon Vincent Price hires as bodyguard for himself and his secretary Ella Raines, struggling young attorney Edmond O'Brien. That night in Price's home, O'Brien hears a shot, runs up to his employer's room, sees Leiber turn on him, gun in hand, and kills him. Price and O'Brien are absolved of blame by the D. A., but police lieutenant William Bendix suspects a deliberate murder has been committed...by O'Brien. Subsequent developments lead O'Brien to believe Leiber's killing was framed. Though realizing all new evidence brings him closer to the death house, he relentlessly seeks clues involving Price in the murder. He enlists Ella's aid. Aware of this, Price murders his butler-confidante John Abbott, plants evidence to make it appear O'Brien and Ella killed him. At end, Bendix traps Price by a clever ruse, frees O'Brien and Ella, speeds them on their honeymoon.

'SEVEN KEYS TO BALDPATE' SLOW-PACED, LACKS SUSPENSE

Rates ● ● as dualler for action houses

RKO-Radio
66 Minutes
Philip Terry, Jacqueline White, Eduardo Cianelli, Margaret Lindsay, Arthur Shields, Jimmy Conlin, Tony Barrett, Richard Powers, Jason Robards.
Directed by Lew Landers.

This fifth movie version of Earl Derr Biggers' famous novel has been given a dull treatment in this second RKO adaptation. It is lacking in suspense and thrills, failing to open any doors to zestful action or original situations. Each overworked sequence labors clumsily into the following with little accomplished. Though there are several murders to change the monotony, they are always of the obvious variety with no mystery or intrigue as to their pepetrators. Performances, along with the direction and general production, are mediocre. "Seven Keys" will serve as a dualler in action and minor naborhood spots.

Mystery writer Philip Terry bets $5,000 that he can complete a novel within twenty-four hours at old, musty Baldpate Inn, which is supposed to be closed for the winter. The owner of the inn, the other half of the bet, sends his secretary along to deter Terry in every way possible in order to keep Terry from finishing his novel. On arrival, Terry meets Eduardo Cianelli, posing as the caretaker, but actually head of a jewel gang which is using the Inn as a rendezvous. Cianelli urges Terry to leave, but the writer is determined to win his bet, remains. Meanwhile, other characters appear on the scene who arouse the suspicions of secretary Jacqueline White. Frightened, she finally enlists the support of Terry. Together, with the help of insurance detective Arthur Shields, they subdue the gang. Terry finishes his novel, wins his bet, finds romance with Jacqueline.

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Dallas, Astor
Denver, Commercial
Des Moines, King Enterpr.
Detroit, Allied
Kansas City, Screen Guild
Los Angeles, Astor
Memphis, Astor-Dallas
Milwaukee, Astor
Minnesota, Independent
New Haven, Embassy-Boston
New Orleans, Dixie
New York, Bell
Okla. City, Astor-Dallas
Philadelphia, Astor
Pittsburgh, Crown
Portland, Film Classics
St. Louis, Screen Guild
San Francisco, Astor
Seattle, Star
Toronto, Can., Peerless
Washington, D. C., Equity

ASTOR PICTURES are Box-Office PICTURES

'THE LONG NIGHT' MAGNIFICENT DRAMA, SUPERBLY DIRECTED

Rates ● ● ● generally

RKO Radio.
101 minutes.

Henry Fonda, Barbara Bel Geddes, Vincent Price, Ann Dvorak, Howard Freeman, Moroni Olsen, Elisha Cook, Jr., Queenie Smith, David Clarke, Charles McGraw, Patty King, Robert A. Davis.

Directed by Anatole Litvak.

This is a superb film, an epic achievement of which not only RKO Radio but all Hollywood may well be proud Backed by suitable showmanship and potential word-of-mouth advertising it should score heavily at the boxoffices of theatres in all types of locations. It packs an emotional wallop, terrific suspense and a down-to-earth romance — each certain to find favor with male and female audiences, young and old. Each member of the well-balanced cast gives a flawless performance. Anatole Litvak's direction is magnificent, his handling of crowds unsurpassed. Under his adroit and sympathetic touch Barbara Bel Geddes, a newcomer to the screen from Broadway, is poignant and heartwarming, Henry Fonda better than ever before — no mean accomplishment — as an emotionally-torn GI run amok, and Vincent Price sinister, yet sympathetic, as a charlatan nightclub magician bent on ensnaring impressionable young women. A remake of an early French film starring Jean Gabin, "The Long Night" narrates with nerve-wracking intensity, suspense and realism, the plight of a veteran-turned-killer barricaded against the besieging police as he re-lives the events leading up to his present tragic state. Production quality is superlatively high. Photography and sound are used to reflect each scene's mood with telling effect.

EXPLOITATION: Stress the film's realism, suspense and dramatic impact. Advertise it as a picture every GI — every civilian must see. Obtain the cooperation of veterans' groups, welfare bodies and medical organizations, editors and clergymen. Exploit it as the film that fearlessly faces facts, the daring picture that will leave you limp and shaken, heartened and inspired... one of the truly great human dramas of all time.

In his dingy attic bedroom, GI Henry Fonda shoots Vincent Price. Barricading himself, he defies the police to come and get him. Awaiting their onslaught his thoughts go back to his first meeting with Barbara Bel Geddes months before. Both are orphans, have much in common, fall in love. He proposes but she is evasive. That night he follows her to a cheap cabaret where she meets Price, a glib, second-rate magician. Price leaves town when his engagement ends, but his shadow hangs over Henry's relationship with Barbara. He returns, warns Henry not to see her again, says he's her father. She denies this, admits she was drawn to the suave Price by his glittering promises of life on the road. She agrees to marry Henry, gives him an Aztec brooch as a pledge. From Ann Dvorak, former victim of Price, Henry learns the brooch is Price's mark of conquest. He returns to his room in a rage, is visited by Price whose taunts goad him to desperation. He grabs Price's revolver, kills him. Meanwhile the police have been trying to drive Henry out, first by bullets, next by pleas through a mobile loud speaker, finally by tear gas. Heartened by the crowd's shouted encouragement for Henry, Barbara daringly evades the cordon of police and deputy sheriffs, goes to his room, persuades the trapped youth to surrender, assuring him he'll get a fair trial.

'THE UNFAITHFUL' TENSE, GRIPPING, ADULT ENTERTAINMENT

Rates ◐ ● ● generally

Warner Bros.
109 minutes.
Ann Sheridan, Lew Ayres, Zachary Scott, Eve Arden, Jerome Cowan, Steven Geray, John Hoyt, Peggy Knudsen, Marta Mitrovich, Douglas Kennedy, Jane Harker, Claire Meade, Frances Morris.
Directed by Vincent Sherman.

It is high time that Vincent Sherman be recognized as one of Hollywood's foremost directors, for in "The Unfaithful" he has turned out another fine, gripping, high-voltage drama. An adult subject treated in such wise as to offend no one, it will appeal to both sexes, particularly women. High in dramatic content, suspense and pace, it is a picture that will find certain favor with all classes of filmgoers. A first-rate cast, topped by Ann Sheridan in another superior dramatic role, coupled with favorable word-of-mouth advertising and strong exploitation angles, guarantee the picture's boxoffice success. It is the story of a lonely woman's momentary infidelity to her overseas husband and its almost-disastrous consequences. Each of the capable cast turns in creditable performances, with particularly good portrayals by supporting players Steven Geray and John Hoyt, the latter a welcome recent arrival to the screen. David Goodis and James Gunn's original screenplay is notable for its dramatic situations and scintillant lines, its only fault a slowing-down of tempo toward the end of the otherwise fast-paced picture. Mr. Sherman's direction is fluid, deft and expert.

EXPLOITATION: Stress the film's dramatic theme: a woman's fight to hide her past from the man she loves. It could be the story of any woman — of every woman. Advertise it as a picture all wives should see — every husband must see. Catchlines might reflect the idea: Can a Woman Keep Her Past a Secret? Don't overlook the stunning gowns worn by Ann Sheridan and Eve Arden.

Zachary Scott returns from a business trip to find his wife Ann Sheridan in a state of collapse. She has killed in self-defense a nocturnal intruder whom — she tells Scott, Detective Lieutenant John Hoyt and family lawyer-friend Lew Ayres — she has never seen before. Blackmailing art dealer offers for $10,000 a bust of Ann sculped by the dead man. Confronted by Ayres, Ann admits intimacy with the dead sculptor, a temporary affair ended by her prior to Scott's return from the war. Seeking vengeance against Ann, the sculptor's widow shows the bust to Scott. Embittered, he determines to divorce Ann. Before Ann can finally confess to the police, Hoyt arrives, arrests her for murder. Defended by Ayres, she's acquitted. Ayres persuades Scott to stick by Ann and try to make a success of their marriage.

'MOSS ROSE' SLOW-MOVING MURDER MELODRAMA

Rates ● ● + as top dualler generally

20th Century-Fox
82 minutes.

Peggy Cummins, Victor Mature, Ethel Barrymore, Vincent Price, Margo Woode, George Zucco, Patricia Medina, Rhys Williams, Felippa Rock, Carol Savage, Victor Wood, Patrick O'Moore, Billy Bevan, Michael Dyne, John Rogers, Charles McNaughton, Harry Allen, Gilbert Wilson, Stanley Mann, Alec Harford, John Goldsworthy, Sally Sheppard, Paul England, Al Ferguson, Clifford Brooke, Stuart Holmes, Colin Campbell, Connie Leon, Leonard Carey, Sam Harris, Norman Ainsley.

Directed by Gregory Ratoff.

This slow-paced murder mystery has enough surprise twists and incident to entertain juvenile and adult audiences, but it will enjoy only moderate boxoffice success and should be supported with a lively comedy or musical feature in most situations.

In adapting and scripting Joseph Shearing's novel, Niven Busch, Jules Furthman and Tom Reed have neglected to plug up several holes in its construction. Acting honors go to Ethel Barrymore as an insane mother bent on killing in turn the three women coming between her son and herself. Adept performances also are turned in by Victor Mature, Peggy Cummins and Vincent Price in the all-too-short role of a detective. Production quality is superior; costumes, settings and photography authentically reflect the locale and period — England, 1905.

EXPLOITATION: The poor title will have to be overcome. Capitalize on the cast, the story's mounting suspense, gripping situations and surprise twists, as well as the colorful glimpses of backstage life and love in the London theatrical world. Counter and window displays at bookshops and libraries handling Shearing's novel are indicated.

Cockney chorus girl Peggy Cummins manages, by persistent sleuthing, to pin the murder of her chum Margo Woode on wealthy, high-born Victor Mature. Questioned by detective Vincent Price she refuses to implicate Mature. That night she refuses to accept the considerable sum Mature offers her for having kept silent; instead, she demands he take her to the home of his mother, Ethel Barrymore, so she can learn to be a lady. Her presence there incurs the displeasure of Mature's fiancee Patricia Medina. Peggy and Mature grow fond of one another. Patricia's actions lead Peggy to suspect she, not Mature, may have murdered Margo. One morning, however, Peggy finds Patricia's corpse — murdered under conditions identical with those of Margo's slaying. Price arrests Mature and again questions Peggy but without avail. On Peggy's return, Barrymore tries to murder her — as she had the two other women who'd come between her and her son. Mature's fortuitous arrival prevents the murder. Barrymore dies for her crimes and Mature later weds Peggy.

'THE BACHELOR AND THE BOBBY SOXER' HAPPY, GIDDY SHOW WILL BE BIG B. O.

Rates ● ● ● + generally

RKO Radio
94 Minutes
Cary Grant, Myrna Loy, Shirley Temple, Rudy Vallee, Ray Collins, Harry Davenport, Johnny Sands, Don Beddoe, Lillian Randolph, Veda Ann Borg, Dan Tobin, Ransom Sherman, William Bakewell, Irving Bacon, Ian Bernard, Carol Hughes, William Hall, Gregory Gay.
Directed by Irving Reis.

Dore Schary's choice as RKO's production chief becomes clearer and clearer as an inspired move. He has followed his successful comedy, "The Farmer's Daughter," with what is bound to be another and even more successful funfest. "The Bachelor and the Bobby Soxer" combines a marquee-sparkling cast, an imaginative, eventful, if farfetched, script by Sidney Sheldon and swift-paced, knowing direction by Irving Reis that adds up to a happy, giddy show destined for smash grosses.

Director Reis and Cary Grant — too long absent from comedy — are the principal factors in holding the screenplay from bursting into silly slapstick. Their touches, individually and collectively, extract the last ounce of belly-laughter without milking the situations. Myrna Loy, as a judge, is her usual, competent self, loosening up considerably in spots for excellent comic effect. And Shirley Temple gets her first good vehicle since tot-days to endow the bobby-soxer role with verve and ebullienee. The supporting cast led by Rudy Vallee, Ray Collins and Harry Davenport, is equally in good form, playing broadly, but wholly in the spirit of the farce. The film's appeal is apparent to young and old alike. Word-of-mouth will assure big box-office right on down the line.

EXPLOITATION: Certain to stimulate interest is the pairing off of Grant and Miss Temple in the title roles. Play up this angle with blow-ups, particularly Grant in jitterbug outfit, and as a knight in shining armor, as he appears first in Miss Temple's eyes, then in Miss Loy's. Stress scenes from the hilarious outing, wherein Grant is involved in a series of races with school kids. Combine the bachelor-artist, the bobby-soxer and the lady judge into a crazy triangle.

Cary Grant is a well-known artist with a penchant for getting himself into night-club scrapes, one of which lands him in front of judge Myrna Loy. He becomes further involved with the judge when her young sister, Shirley Temple, gets a crush on Grant as he lectures on art in her high school, invades his apartment to pose as "Young America" for him. The this-time innoeent Grant finds himself in a compromising situation where he must play along with the bobby-soxer's affection until it is dissipated, under threat of prison. Ensues then a series of hilarious situations, including a high-school basketball game, outing, night-club rendezvous and other rib-tickling sequences that culminates in the judge succumbing to the bachelor's charm, Shirley relinquishing him for her draft-age boy-friend, all helped along by practical psyehclogist Ray Collins, who engineers the intricacies with deft hand.

"RIFFRAFF' FAST MOVING, ENGROSSING MYSTERY PROGRAMMER

Rates ● ● + as dualler generally

RKO Radio.
80 minutes.
Pat O'Brien, Walter Slezak, Anne Jeffreys, Percy Kilbride, Jerome Cowan, George Givot, Jason Robards, Marc Krah.
Directed by Ted Tetzlaff.

Laden with suspense, action, romance and laughs, this moderate-budget whodunit is a certain crowd-pleaser as a dualler in most situations. . The .well-balanced .cast, .plus word-of-mouth advertising, should insure gratifying returns at the boxoffice. The film, dealing with a search for an oil field map, owes much of its excellence to Martin Rackin's original screenplay, a compact and workmanlike job employing "silent" technique wherever possible; the picture is well into its second sequence before any dialogue — a five-word sentence — is spoken. Ted Tetzlaff's adroit direction helps maintain the film's fast paee, George E. Diskant's photography, its mystery and suspense. Acting performances, production quality, music and sound are all good.

EXPLOITATION: Play up the colorful locale: the seamy side of Panama City's native quarter — an underworld the tourist dare not visit. Stress the convincing performances of the proficient cast headed by Pat O'Brien, a private-eye barely inside the law; Walter Slezak, ruthless killer, and Anne Jeffreys, cafe-entertainer unafraid of swapping punches with Canal Zone mobsters to aid the man she loves. Arrange tieups with airlines, travel agencies and sportswear shops.

Flying north from Peru, Marc Krah murders a Pantide Oil Co. messenger, steals his map of some newly-discovered oil fields, then flings his body from the plane. Arriving in Panama, Krah hires private-eye Pat O'Brien as bodyguard and, unseen by him, hides the map in his office. A few minutes later Jerome Cowan, Pantide official, hires Pat to locate Krah and the map. Pat hurries to Krah's hotel, finds him murdered. That evening he meets cafe-entertainer Anne Jeffreys, makes a date for her to meet him at his office later. He arrives there, finds Anne knocked cold and the office ransacked, apparently by supposed-tourist Walter Slezak and two thugs. Unaware Anne is secretly engaged to Cowan, Pat hires her to pick up any dope she can on Krah's death. When Slezak calls to suggest a deal, Pat slaps him around, makes him clean up the mess in the office. Later, Slezak returns with his thugs, beats Pat senseless in a vain effort to make him reveal the map's whereabouts. Subsequently the three men murder Cowan, make a final call on Pat. In the ensuing battle Slezak finds the map, escapes with it. Pat's taxi-driver friend Percy McBride tricks Slezak into going into the police station. There Pat retrieves the map, charges Slezak with murdering Krah and Cowan. Turning the map over to another Pantide official, Pat collects his $5,000 reward — sufficient, Anne decides, for them to get married on.

'REPEAT PERFORMANCE' NOVEL, INTRIGUING DRAMA

Rates ● ● + generally

Eagle-Lion
93 minutes.
Louis Hayward, Joan Leslie, Richard Basehart, Virginia Field, Tom Conway, Natalie Schafer, Benay Venuta, Ilka Gruning.
Directed by Alfred Werker.

Unusual and engrossing, "Repeat Performance" has the elements that assure satiswactory grosses in all situations. It is adult entertainment, yet not too sophisticated to be enjoyed by young patrons as well as old. Its plot, reminiscent of O. Henry's "Roads of Destiny," stems from a novel premise: the turning back of the clock for an entire year, enabling a young actress to re-live twelve months in order that she may be spared from murdering her playwright-husband. Fantastic as the idea sounds, it is made credible to the audience by off-scene narration. Certainly, the novelty of this theme is an exploitation angle that can be capitalized to stimulate wide interest. Louis Hayward gives a fine performance as the dipsomaniac, philandering spouse; Joan Leslie is restrained and convincing as the loyal actress-wife, and Richard Basehart is compelling and sympathetic as an erratic genius. Under Alfred Werker's fluid direction, the remainder of the cast turns in natural, well-balanced portrayals. Production quality is satisfactory and George Antheil's score up to his usual high standard. Walter Bullock's screenplay, based on William O'Farrell's novel, is packed with crisp dialog, maintains constant suspense and packs a last-minute wallop in the climactic scenes.

EXPLOITATION: Campaigns should stem from the film's pivotal theme: "If Able to Live Last Year Over Again, What Would You Do?" Play up the brilliant performances by co-stars Hayward, Leslie and Basehart, the last-named a winner of critics' unanimous praise for his starring role in "The Hasty Heart" on Broadway.

Glamorous Broadway star Joan Leslie on New Year's Eve, 1947, in self-defense kills her playwright-husband Louis Hayward. Prankish fate turns back the clock twelve months, enabling her to re-live the past year, to struggle against destiny. On New Year's Eve — back in 1946 — she sees her husband meet British playwright Virginia Field, knows she'll steal him from her. At the same party she sees struggling poet Richard Basehart meet wealthy Natalie Schafer, knows the latter is destined to have him committed to an insane asylum. Fate follows its inexorable pattern. Joan's confidant and producer Tom Conway stars her in a play by Virginia. Hayward, philandering with Virginia, becomes partially paralyzed in an accident. Recovering, he attempts to elope with Virginia, is jilted by her at the last moment. Embittered, he vents his rage on Joan, tries to kill her. Basehart, escaped from the asylum, shoots him dead. Arrested, he assures Joan he'll not forfeit his life because of his mental condition. As to the destiny she has tried so desperately to change, "Destiny doesn't care about the pattern," he tells her, "as long as the result is the same."

'BOB, SON OF BATTLE' SHEEPDOG STORY IN TECHNICOLOR HAS FAIR APPEAL

Rates ● ● + as bill-topper for family and rural houses

20th Century-Fox.

Lon McCallister, Peggy Ann Garner, Edmund Gwenn, Reginald Owen, Charles Irwin, Dave Thursby, John Rogers.

Directed by Louis King.

Heart appeal and the novelty of its sheepdog trials render this a bit above-average entertainment for family audiences. Returns will be best in small town situations. The story is based on a widely-read best-seller of a generation ago and is filmed among magnificent exteriors in lush Technicolor. A palatable blend of Scoteh and corn; it gets off to a boring start but picks up speed, maintains a satisfactory pace until, after reaching its climax in a series of sheepdog trials, the plot bogs down in a mire of bathos. Billed as the star, Lon McCallister is handicapped by a phony Scottish dialect, and overshadowed by Edmund Gwenn and two collies. Direction by Louis King is pedestrian, dated and results in scenes of unrestrained tear-jerking by some of the players, their lines rendered unintelligible by assumed accents. Photography and locales are superb.

EXPLOITATION: Bear down on the heart-warming theme of a man's love for his dog. Play up the popular cast, the gorgeous Technicolor, the magnificent locale, the exciting and authentic sheepdog trials, the poignant situation of a lonely shepherd forced to kill his dog for turning sheep-killer.

Saddened by the death of his wife, aged shepherd Edmund Gwenn takes to the bottle, lavishes affection on his dog Red Wull and mistreats his young son Lon McCallister. Friendly neighbor Reginald Owen gives the music-loving Lon a fiddle. When Gwenn in a moment of drunken rage destroys the instrument, Lon leaves his roof and finds a home with Owen and his daughter Peggy Ann Garner. Later, Gwenn's Red Wull and Owen's Bob vie for the coveted cup in the annual championship sheepdog trials. Bob, handled by Lon, defeats Gwenn's entry, but the lad gallantly lodges a protest against his own victory and the cup becomes Gwenn's permanently. Gwenn's happiness is shortlived. Red Wull is detected killing sheep and must be destroyed. Gwenn does so with a heavy heart. However, he finds happiness soon afterward when he becomes reconciled with Lon, now engaged to Peggy, and is offered a home by them and Owen.

'BELLS OF SAN ANGELO' BEST OF ALL ROY ROGERS WESTERNS TO DATE

Rates ● ● ● for western and action spots; OK dualler for naborhoods

Republic
71 minutes.

Roy Rogers, Dale Evans, Andy Devine, John McGuire, Olaf Hytten, David Sharpe, Fritz Leiber, Hank Patterson, Fred S. Toones, Eddie Acuff, Bob Nolan, the Sons of the Pioneers, and Trigger.

Directed by William Witney.

The best Roy Rogers to date, "Bells of San Angelo" should register grosses above those scored by any of its predeeessors. It's a sock attraction for western, as well as for action houses which normally don't run westerns; naborhood spots can use it to advantage as a supporting feature. It is packed with knock-down-and-drag-out fights, hard riding, comedy situations, gripping suspense, swell musical numbers, commendable portrayals, magnificent locales and superior production quality — all enhanced by Trucolor. Sloan Nibley's screenplay is taut and fast-moving from start to finish, far more entertaining, imaginative and original than the usual western script. Under William Witney's direction, stars and supporting players give convincing performances; Witney rates an additional bow for deviating from traditional type-casting — not one of his heavies looks like the stereotyped western badman.

Border investigator Roy Rogers sees a group of armed riders from the Monarch Mine overtake and kill a Mexican in whose pocket is found a stolen nugget of pure silver. Roy disbelieves mine-owner John McGuire's statement the Mexican was caught stealing and tried to escape, but there is nothing he or his friend, Sheriff Andy Devine, can do. English lawyer Olaf Hytten arrives to wind up litigation involving the Rancho San Angelo on which the mine is situated, narrowly escapes with his life when attacked by two mysterious assailants. Roy, exploring the mine for clues, is caught, given a terrific beating and warned not to return. He learns Gridley has been using the mine as a front for smuggling operations and prompted the attempts on Hytten's life to stop him from voiding leases on the property. At end, Roy and Andy, aided by Bob Nolan and the Sons of the Pioneers, trap Gridley and his gang. In the ensuing melee, Gridley is killed, his henchmen rounded up.

'UNDER THE TONTO RIM' FAIR TIM HOLT WESTERN

Rates ● ● + for western spots; OK as supporting dualler in naborhoods

RKO Radio.

Tim Holt, Nan Leslie, Richard Martin, Richard Powers, Carol Forman, Tony Barrett, Harry Harvey, Jason Robards, Robert Clarke, Jay Norris, Lex Barker, Steve Savage.

Directed by Lew Landers.

Despite its slow start, this oater develops enough action in the form of hard riding, fist fights, gun battles, stagecoach holdups, suspense and romance to satisfy Zane Grey fans and western addicts in general. Holt is convincing as a straight-shooting stagecoach operator feigning to be in an outlaw gang in order to gain the confidence of, and bring to justice, a gang of road agents; Miss Leslie is personable and proficient as the gang-leader's sister, and Richard Martin, as Holt's Mexican-Irish pal, supplies legitimate comedy relief. Production quality is good, as are direction by Lew Landers and screenplay by Norman Houston.

When stage-line owner Tim Holt's best friend is murdered, a girl passenger kidnapped and the Wells Fargo box stolen from his coach by the Tonto Gang, he vows vengeance. On learning one of the gang is in jail awaiting hanging at Tonto, Holt poses as an outlaw, gets himself locked up by his Mexican-Irish partner Richard Martin. Aided by Martin, Holt effects a jailbreak with Tony Barrett, the Tonto gang member. Barrett leads Holt to gang chief Richard Powers' ranch. There Holt discovers his former passenger, Nan Leslie, is Powers' sister and is being held captive. Barrett guides Holt to the gang's mountain hideout. Holt returns to Tonto in order to extricate Martin from jail and to tell the sheriff the location of the gang's hideout. Powers' half-breed sweetheart Carol Forman sees Holt talking with the sheriff, reveals his identity to the gang. As Holt returns, Nan tries to intercept him, but both are captured. Sentenced to death, Holt effects his escape, leads the sheriff's posse in rounding up the outlaws. Powers is killed trying to escape and Nan is freed.

'TOO MANY WINNERS' SNAPPY MICHAEL SHAYNE MYSTERY

Rates ● ● as supporting feature in action and naborhood houses

PRC Pictures.
60 minutes.

Hugh Beaumont, Trudy Marshall, Ralph Dunn, Claire Carleton, John Hamilton.

Directed by William Beaudine.

This fast-moving melodrama provides palatable screenfare for mystery fans and it will serve adequately as a supporting feature in naborhood and action spots. John Sutherland's screenplay narrates Michael Shayne's solving of several killings resulting from a plot to fleece a racetrack by counterfeiting pari-mutuel tickets. Co-stars Hugh Beaumont and Trudy Marshall are personable and proficient as the private-eye and his secretary, although they lend little marquee value to the picture. William Beaudine's direction keeps things moving at a fast clip.

Private-eye Hugh Beaumont's plans of a duck-hunting holiday with his secretary Trudy Marshall go overboard when he receives a phone call from Claire Carleton offering to sell him information she claims will lead to the arrest of a gang counterfeiting pari-mutuel tickets. He calls on her but declines to buy the proferred information. Later she is murdered. Hugh receives an offer from racing association president John Hamilton to take the case, and a higher counter-offer from newspaper-publisher Ben Welden if he'll lay off it. He visits Hamilton's office where two thugs make an attempt on his life and that of Hamilton's manager Grandon Rhodes. Suspecting Welden is behind the attack, Hugh goes to his printshop, finds him closeted with photographer Byron Foulger. Foulger later kills Rhodes, is himself slain by the two hoodlums. At end, Hugh captures the two thugs, tricks them into confessing they'd been hired by Rhodes, head of the counterfeiting ring, to kill him, Claire and Foulger, an escaped convict whom Rhodes had blackmailed to the point of desperation.

NEWS DIGEST

(Continued from Page 7)



Ted R. Gamble, board chairman of ATA, testified before the House Ways and Means Committee against the 20 per cent Federal Admissions Tax.



Steve Broidy (right), president of Allied Artists and Monogram, welcomes Harold J. Mirisch as the new vice-president of Allied Artists. Mirisch was formerly head film buyer for RKO.



At the first New York branch meeting preparatory to start of Paramount's sales drive beginning Aug. 3: Myron Sattler, Harry Randel, Oscar Morgan, Claude Lee, Joseph Walsh, Gordon Lightstone and Hugh Owen, who conducted the meeting.



Liberty Films exec William Wyler (left), now a Paramount officer, on deck of the Queen Elizabeth as he sailed on a three-month European trip. His shipmates are screen stars Geraldine Fitzgerald and Leo G. Carroll.

BYRNES NAMED INDUSTRY COUNSEL

James F. Byrnes, former Secretary of State, will be associated with Eric Johnston as counsel for the Motion Picture Association of America, the MPAA prexy revealed in Hollywood last week, with his initial function in the new post defined as representing the industry before the House Committee on Un-American Activities at the forthcoming hearings in Washington. Byrnes stated that he will not appear before any legislative committee, however, according to the understanding reached with Johnston. His duties will include development of a fair trade practice code and will involve only the production end of the industry, it was reported.

At the same time, it was learned that the ex-Sec'y of State, now engaged in private law practice, has been retained as counsel for 20th Century-Fox as representative of the company in its appeal to the U. S. Supreme Court in the Government anti-trust case. Byrnes' engagement as 20th-Fox counsel gave rise to rumors that he would represent others of the distributors in the Supreme Court hearings.

Johnston's announcement of the Byrnes appointment elicited favorable response generally. A. F. Myers, Allied board chairman and general counsel, expressed high regard for Byrnes, but said he was not sufficiently acquainted with the new counsel's functions with MPAA to comment on the move. In Congress, the appointment aroused considerable interest. Rep. John Rankin (D., Miss.), a member of the House committee, took the House floor to say that he was "very much surprised, if not shocked." Rep. Gordon McDonough (R., Calif.) also expressed surprise, but on the grounds that the industry should show so much concern about the forthcoming hearings.

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HOLLYWOOD PROBE INTENSIFIED

The House Un-American Activities Committee was asked to intensify its probe of Communism in Hollywood by the sub-committee conducting the investigation in a report on its activities. The sub-committee declared "there is no question as to the serious inroads that the Communists have made in the motion picture industry," as it accused studio heads of laxity in removing Communists.

The sub-committee also charged that "some of the most flagrant Communist propaganda films were produced as a result of White House pressure," but did not say in whose administration. It attacked the Screen Writers Guild, Talent Guild and National Labor Relations Board, and urged that the Committee subpoena to Washington alleged Communist actors, writers, directors and producers for a public session. Rep. Richard M. Nixon and that 30 of these would be called to testify in Washington this month.

Johnston Asks "Fair" Probe

In a statement issued in Hollywood, Eric Johnston, MPAA president, urged the House Committee to conduct "a fair, dignified and objective investigation," pledging complete cooperation. He said that American moviegoers would not tolerate Communism on the screen, nor would Hollywood producers who "have come up the hard way" and "know the benefits of the American system." Johnston said that Hollywood is "alert to this threat."

Nothing can be accomplished by script-burning, head-hunting and publicity-seeking," said the MPAA chief and called for a fair and dignified investigation which will reveal "the cold, hard, specific facts. We wholeheartedly invite such an investigation and pledge our complete aid."

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EXHIBS "CANNOT PAY MORE FOR B's" — BROIDY

Steve Broidy, president of Monogram and Allied Artists, agreeing that exhibitors "cannot pay more for B pictures," stated that Monogram production would remain at a standstill until it "comes to a complete understanding of what the picture will cost before it goes in front of the cameras." He stressed that B's are a necessary factor in the industry but that the studio cannot make them if they are going to lose money.

In a press conference in New York last week, Broidy stressed that he is "not fighting anybody, but wants to function in a constructive manner for all concerned."

(Continued on Page 22)



AWARDS: At left, Major Albert Warner, WB vice-president, receives the Bergen Junior College annual award for distinguished contribution to American education from President C. L. Littel, while at right, Henry Ginsberg (left) accepts on behalf of Paramount Studio, Parents' Magazine citation for "Welcome Stranger" as picture of the month best suited for family entertainment. Presentation is by E. Philip Wilcox.



Jesse L. Lasky as he arrived in New York to sign featured players for his forthcoming RKO Radio release, "The Miracle of the Bells," and select location sites for the MacMurray-Sinatra starrer.

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NEWS DIGEST

(Continued from Page 21)

He felt that special consideration should be given lower budget films in labor and contractual dealings ,although high budget films, as produced by Allied Artists, does not merit this consideration. AA is continuing production on schedule.

Backlog of 13

Broidy also revealed Monogram has a backlog of 13 pictures, exclusive of Westerns and five Allied Artists films. Monogram will release two pictures per month, with western production continuing. A minimum of 32 features will be on the 1947-48 schedule, plus westerns and 6 Allied Artists productions, as compared to 27 features, 14 westerns and 5 AA releases on the current program.

Although business is 25% over last year as of May 2nd and 11% more than entire business of the preceding year, these gains will not be reflected in net earnings because of rising production costs. He revealed also that Monogram Pictures of Canada closed a deal for extension of the present franchise for two years and that he will discuss arrangements for release of 4 English pictures, as well as production setup on "The Maze" and "The Highwayman," when he visits Europe shortly.

* * *

COLUMBIA SETS EIGHT AUTRYS

Eight top-flight musical westerns starring Gene Autry, with all but the first to be in color, Abe Montague, Columbia general sales manager, announced at the branch and district manager's meeting in Chicago last week. The eight films will be spread out over two years, with budgets on each ranging from $500,000 on the black-and-white to a million dollars for some of the color productions. The films will be sold individually, Montague emphasized.

Also discussed at the meetings, which ended last Friday (6th) were plans for promotion and distribution of "Down to Earth," which will follow the same general pattern used for "The Jolson Story." Other subjects on the agenda included "Jolson Story" encore engagements, with the pic opening again in first-run spots to be followed by subsequent runs and general review of sales and liquidation of current product.

* * *

GOLDMAN BRIEF GETS DEADLINE

The Goldman case in Philadelphia still simmered as defendants were given ten days to file a brief on behalf of their petition for leave to file a bill of review in District Court to present new counsel. Goldman counsel claimed that the new evidence was not admissible since it applies to a much later time period than that covered by the original suit on which damages were awarded.

Defendants, which include the eight majors and Warner circuit, allege that the fact that the Erlanger remains closed despite the product offer from seven of the defendants on which Goldman has failed to bid is evidence that the exhibitor had no intention of reopening the house.

* * *

ATA DISSOLUTION RUMORS DENIED

Reports that the American Theatres Association is facing dissolution were denied by the organization's leaders. The speculation was based on the continued postponement of ATA's convention, the decision to suspend the organization's membership drive and the activities of several of top men in the ATA who are currently engaged in new projects.

Ted R. Gamble, board chairman, who disclosed that the membership campaign was being discontinued, said that the reason for the halt was the contradiction offered by the Government anti-trust case wherein distrib-affiliated members might be in opposition to the aims of independent exhibitor members.

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RKO QUARTERLY NET DROPS

The net profit of RKO Corp. for the first quarter of 1947 took a dizzy drop of close to one and one-half million as the company reported a net of $2,270,683, after taxes and all other charges. This compares with $3,675,954 for the similar quarter in 1946. Operating profit before taxes was reported at $3,866,683.48 for the 1947 quarter, compared with $6,195,953.74 for the 1946 period.

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WANGER - FC IN DEAL

In a deal which was interpreted as meaning that Walter Wanger would produce for Film Classics, David Tannenbaum, vice-prexy of Walter Wanger Productions, was elected to the FC board, while Joseph Bernhard, FC president, was elected to the directorate of the Wanger organization.

Meanwhile, Bernhard revealed that FC would institute a road-show policy for important re-issues, to be introduced with "That Hamilton Woman," Vivian Leigh-Laurence Olivier starrer. At least four of its top re-issues will receive that treatment along with appropriate ballyhoo, to be handled by Al Zimbalist, FC director of publicity and advertising.

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MONOGRAM 39-WEEK PROFIT UP

Monogram showed a slight rise in its net profit for the 39 weeks ended March 29, 1947. The current net came to $260,991, Steve Broidy, president, reported, compared with $248,976 for the 39 weeks ended in March, 1946. Profit before taxes was $414,042 in the 1947 period, compared with $511,176 in the comparable period ended in 1946.

Broidy also revealed that Allied Artists, Monogram subsidiary, has five pictures completed. In order of release, they are: "It Happened on Fifth Avenue," "Black Gold," "The Gangster," "Song of My Heart," "The Hunted."

"QUOTES"

What the Newspaper Critics Say About New Films

Rave Notices For 'Great Expectations'

The New York critical gentry accorded a 21-gun salute to "Great Expectations," J. Arthur Rank's movie presentation of Charles Dickens' classic, which is the current tenant of the Music Hall. From one end of the metropolitan press to the other, the reviews were strictly of the rave variety.

Howard Barnes of the Herald Tribune termed it **"a rare and memorable motion picture...sustaining a remarkable degree of suspense and emotional power."** David Lean's direction, he calls **"triumphant."**

In the Times, reviewer Bosley Crowther finds it a **"perfect motion picture"** — strong words. Comparing it to previous films of Dickens' stories—"David Copperfield," "Oliver Twist," "Christmas Carol" — Crowther says: **"Somehow, the fullness of Dickens, of his stories and characters — his humor and pathos and vitality and all his brilliant command of atmosphere — has never been so illustrated as it is in this wonderful film."**

"Great movie entertainment," says Alton Cook, World-Telegram, while Archer Winsten of the Post calls it a **"breath-taking"** example of **"sheer perfection of movie-making."**

Rose Pelswick, Journal-American, says: **"It's a screen classic, beautiful, sensitive...Producer Ronald Neame and director David Lean have done a superb job on every count."**

Author Dickens **"would have been delighted with this movie,"** says Eileen Creelman in the Sun. **"So surely will most people who see it."**

'FRAMED'

COLUMBIA

"Fast-moving, action packed piece that sustains a good measure of suspense through various twists of a neatly dove-tailed plot...Slick melodrama." — PELSWICK, N. Y. JOURNAL AMERICAN.

"This Columbia production scarcely enhances the young man's (Glenn Ford) reputation as an actor...Story is so thin that much of the action finds the principals sitting around drinking highballs while they figure out angles on cutting each other's throats." — BARNES, N. Y HERALD TRIBUNE.

"Tight-knit, thoughtfully worked-out murder melodrama accelerated by honorable surprises, making its points with sincere and workman-like direction, proper casting and therefore convincing acting." — AGER, PM.

"Unpretentious effort which manages to be realistic and absorbing, despite a set of sordid circumstances and characters." — WEILER, N. Y. TIMES.

"Sordid little drama...Since the picture has only its unpleasant plot to sustain interest, one must predict a strictly limited audience for it." — WINSTEN, N. Y. POST.

'HONEYMOON'

RKO

"Dismal romantic comedy...Strained attempt to make an antic film without sufficient wit in the script or imagination in the comic business .Without timing, pace, or ingenuity, this farce has its flimsiness showing all over the place." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Frivolous item...Concern for the sensibilities of the Mexicans is notable throughout, but not for the sensibilities of Americans, whom Miss Temple represents. Hers is a silly characterization which will not likely win her many friends" — CROWTHER, N. Y. TIMES.

"Fluffy little farcical comedy...Just so much escapist stuff which may provide a few merry moments for those who constantly spout about wanting to relax...Probably a host of teen-agers are going to think this is all mighty cute, but personally we found it profusely silly." — THIRER, N. Y. POST.

"One for the bobby-soxers...For the rest, however, it's a routine little farce...Series of contrived mixups and slapstick." — PELSWICK, N. Y. JOURNAL AMERICAN.

"The lightest of farces, played deftly by Miss Temple, frantically by Franchot Tone...Should go well with the teen-agers."—CREELMAN, N. Y. SUN.

'THE PATIENT VANISHES'

FILM CLASSICS

"The untidy rush to exploit by re-releases the present popularity of James Mason seems to have bruised a number of innocent bystanders, including most notably Mr. Mason himself...The print behaves as though it might have had a horrible crossing, the sound track is down with some mysterious throat ailment, and the material with which these media grapple does not appear to be the product of any special ingenuity." — MAYNARD, N. Y. JOURNAL AMERICAN.

"Hollywood need have no great fear of such British films... Importation is a low-voltage, run of the mystery melodrama as routine, inoffensive and occasionally preposterous as some of the "whodunits" being shipped from the coast with monotonous regularity." — WEILER, N. Y. TIMES.

"Another James Mason oldie.. Sketchy job, full of stagey melodrama, and its age shows in a sound track so fuzzy that it is difficult to understand the English accents...Although it may capitalize on the star's American reputation, it is not calculated to enhance it." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Not only the worst English picture to reach this country, it is one of the worst written, directed, acted, and produced, from any country, to reach a Broadway screen since silent films disappeared." — CREELMAN, N. Y. SUN.

'THE GUILT OF JANET AMES'

COLUMBIA

"Tries so ambitiously and misses so narrowly, it is unkind to report that it is not a very good movie...One of the best tries of the season — but inspiration does not soar merely on good actors, good settings and good intentions." — COOK, N. Y. HERALD TRIBUNE.

"Should get A for effort. But the manner in which this psychological fantasy is developed is quite another matter...Lacks dramatic interest...Script as a whole, in dialogue and plot manipulation, oftentimes is quite dull." — PRYOR, N. Y. TIMES.

"Sombre psychological drama, an interesting if rather arty production...Moves slowly and somewhat heavily through its flights into fantasy."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Imaginative concoction of whimsy and emotional drama.. Film of undeniable charm — one which will linger with moviegoer long after." — THIRER, N. Y. POST.

"Lack-luster film...Ambitious little production, full of ideas about psychiatry .The fantasy does not come off...Has the mood of a broadcast. It might be possible to shut one's eyes and listen, getting more out of the tale than a spectator" — CREELMAN, N. Y. SUN.

'THE GUILTY'

MONOGRAM

"Has a tricky plot, and a sordid one. This is trashy business... In spite of dreary backgrounds and unpleasant character, "The Guilty" might have held some excitement if the acting had been better." — CREELMAN, N. Y. SUN.

"It's drab, and it isn't particularly thrilling, even in a gory sort of way...Results are desperately dull." — WINSTEN, N. Y. POST.

"Certainly generates a fair amount of authentic suspense — along with a really formidable degree of confusion...I mean no disdain but only a tribute to ingenuity that "The Guilty" might have been made for the price of two cartons of cigarettes." — MAYNARD, N. Y. JOURNAL AMERICAN.

"Looks like a good murder mystery. It's got a man with the collar of his ulster turned up, walking away from the camera down a rainy street at night; it's photographed in dingy rooms on mean streets; it's quiet. Trouble is, one can't tell what the blazes it's about." — AGER, PM.

"As an exercise in careful confusion, "The Guilty" is a mildly satisfactory whodunit...Unpretentious and bland addition to the season's mysteries." — WEILER, N. Y.. TIMES.

"Not often does a Class B picture provide enough excitement and originality to rate notice above its classification.. No sleeper by any means, but it's design and intent make it stand out from the crowd." — PIHODA, N. Y. HERALD TRIBUNE.

Get back to SHOWMANSHIP!

says Abel Green Editor of VARIETY



RADIO MUSIC STAGE



"You just can't hang out a shingle and expect to be in business as effectively as your competitor who ballyhoos his show a little more, advertises it better, merchandises it to a fuller degree — or has a better picture."



Take a tip from a SHOWMAN!... Get out and SELL! Get out and YELL! Get out and TELL your patrons about your ATTRACTIONS! Use the NEWSPAPERS... the RADIO... BILL-POSTING... HERALDS... your LOBBY and FRONT... use your SCREEN... to let the folks know... there's a *Show going on*... and THEY're *invited!*... Join The PRIZE BABY!... Get Back To SHOWMANSHIP!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

$3 per Year

25c per Copy.

Film BULLETIN

JUNE 23, 1947



JACK KIRSCH

He'll use honey — or a left hook

Page 7

America's Independent Motion Picture Journal

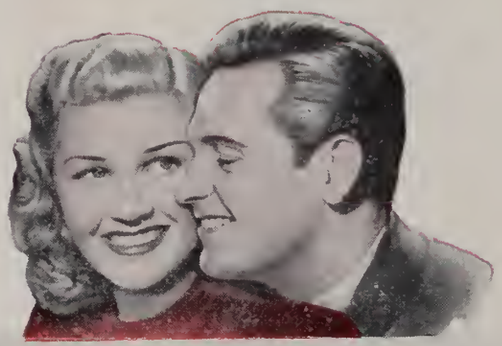
ALL THE BROADWAY BOYS ARE WRITING
LOVE-LETTERS TO "DEAR RUTH"
SINCE HER HAPPY N.Y. PARAMOUNT PREMIERE

Dear Ruth is a darling c

Dear Ruth leaves no doubt as to

Dear Ruth is one of t

Dear Ruth is



WILLIAM HOLDEN
JOAN CAULFIELD
in
Dear Ruth is every bit as g

with
BILLY DEWOLFE
EDWARD ARNOLD
MONA FREEMAN
MARY PHILIPS · VIRGINIA WELLES
KENNY O'MORRISON
Produced by PAUL JONES
Directed by WILLIAM D. RUSSELL
Screen Play by Arthur Sheekman
Based on the Play by Norman Krasna

Dear Ruth is anoth

ly that has what hit takes



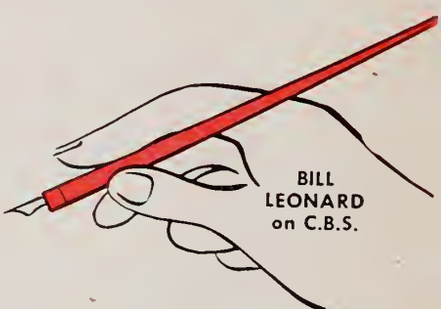
FRANK QUINN N.Y. Mirror

it was such a big stage hit



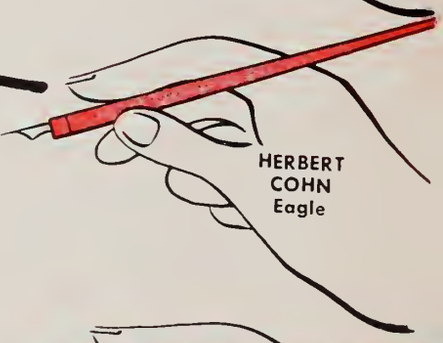
ARCHER WINSTEN N.Y. Post

ar's most delightful Comedies



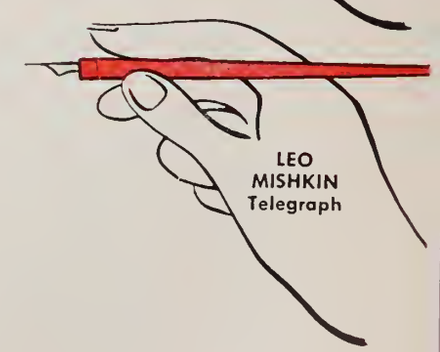
BILL LEONARD on C.B.S.

elighting Entertainment



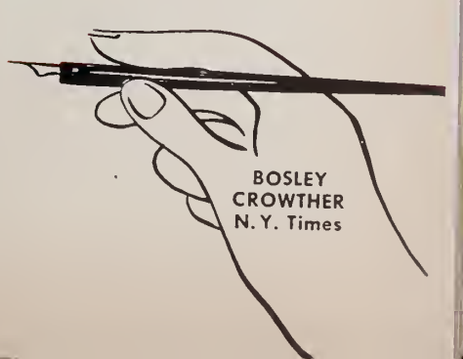
HERBERT COHN Eagle

a movie as it was a play



LEO MISHKIN Telegraph

larious hit from Paramount



BOSLEY CROWTHER N.Y. Times



VACATION FROM GUNPLAY!

Imagine! M-G-M's "CYNTHIA" hasn't a gun or a gangster in it! Exhibitors tell us that while there's always room for those thriller-killer films their public is hungry for a change of pace in entertainment, at least *one* picture without murder and mayhem in it. "Oh, how we could clean up right now," showmen say, "with a picture in the Green Years manner!" That's "CYNTHIA"!

That's why everybody's saying "I fell in love with 'CYNTHIA'" Walter Winchell said it. So did Louella Parsons, Hedda Hopper, Jimmy Fidler, Earl Wilson, Louis Sobol and many others. "CYNTHIA" is the heart-beat of life. It's young love's first dream, first trouble, first ecstasy! And in it beautiful Elizabeth Taylor, the "National Velvet" girl, reaches maturity and stardom!

There's box-office money in "CYNTHIA" Wonderful tie-ups. Smart promotion. A profitable effort for your showmanship! And a picture your patrons will be grateful for!

★

M-G-M's "CYNTHIA"—ELIZABETH TAYLOR, George Murphy, S. Z. Sakall, Mary Astor with Gene Lockhart, Spring Byington, James Lydon, Scotty Beckett • A Robert Z. Leonard Production • Screen Play by Harold Buchman and Charles Kaufman • Based on a Play by Vina Delmar • Directed by ROBERT Z. LEONARD • Produced by EDWIN H. KNOPF • A Metro-Goldwyn-Mayer Picture

EDITORIAL

Vol. 15, No. 13 June 23, 1947

America's Independent Motion Picture Journal

☆

THINK IT OVER

Alibi

How much easier our work would be if we put forth as much effort trying to improve the quality of it as most of us do trying to find excuses for not properly attending to it.

—GEORGE W. BALLINGER

☆

Film BULLETIN

An Independent Motion Picture Trade Paper published every other Monday by Film Bulletin Company. Mo Wax, Editor and Publisher. BUSINESS OFFICE: Suite 622, Manufacturers Trust Bldg., 1819 Broadway, New York 23. Circle 6-9159; David A. Bader, Business Manager; Paul Perez, Editorial Representative. PUBLICATION-EDITORIAL OFFICES: 1239 Vine Street, Philadelphia 7, Pa., Rittenhouse 6-7424; Barney Stein, Managing Editor; Jack Dash, Publication Manager; Robert Heath, Circulation Manager. HOLLYWOOD OFFICE: 9126 Sunset Boulevard, Hollywood 46, Calif., CRestview 6-2061; Sara Salzer, Hollywood Representative. Subscription Rate: ONE YEAR, 3.00 in the United States; Canada, $4.00; Europe, $5.00. TWO YEARS: $5.00 in the United States; Canada, $7.50; Europe, $9.00.

WHAT UNITED ARTISTS NEEDS

When Mary Pickford remarked several weeks ago that United Artists should be worth many times the figure currently being quoted as the possible sale price, she knew whereof she spoke. But we wonder if the little golden-haired lady and her partner, Charles Chaplin, are cognizant of the basic reasons why the value of the company today is only ten or 15 million dollars, instead of 50 or 60 millions.

United Artists has gone back a long way since those golden years of Goldwyn and Selznick. Then, it was the rallying point for some of the foremost independent producers in the industry, but in recent years top flight production men have avoided association with this company despite the fact that it should have been the most attractive distribution outlet of all.

There is point in rehashing some of the reasons for UA's decline, for it is important to exhibitors that the downward course of this organization be checked and it again provide first-rate product. Whatever other reasons Chaplin and Miss Pickford might seek as the cause for United Artists' retrogression, the fact cannot be denied that their fight for control and their lack of executive talent have been responsible to a large degree for decimating the company. Likewise, their unwillingness to share control with someone who knows practical film business or with outstanding production men has hamstrung any possibility of revivifying the company. Had they been willing to offer some part of their stock, they might have attracted some of the cream of the production field, instead of the skim milk that has flowed into its ranks in recent years. Imagine what Liberty Films, for instance, with its Capra, Wyler, Stevens and Briskin, could have meant to United Artists!

Another weakness of the Chaplin-Pickford operation has been their failure to place in the hands of the management sufficient authority to weld the company into a more strongly centralized organization. The owners have insisted upon keeping their own impractical fingers, or those of their lawyers, in the company's affairs, instead of delegating the power of decision to others better qualified to exercise it.

What does the future hold for United Artists? With the box-office returning to normal and with the banks not nearly so liberal with credits to independent producers, the problems that UA will have to face from now on will be more serious than ever before. If the present owners of United Artists do not sell, they must make up their minds to sacrifice some degree of the absolute control they now wield. The company needs a chief executive who will be that in more than name. It must set higher standards for all future production that bears the United Artists banner. And, not least, it needs its own integrated production organization to provide a steady supply of product.

MO WAX



ANN SHERIDAN
LEW AYRES
ZACHARY SCOTT

It's so easy to cry "Shame!"

"THE UNFAITHFUL"

IF SHE WERE YOURS
COULD YOU FORGIVE?

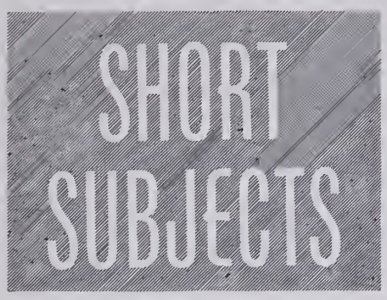
with EVE ARDEN STEVEN GERAY · Directed by VINCENT SHERMAN · Produced by JERRY WALD

ORIGINAL SCREEN PLAY BY DAVID GOODIS AND JAMES GUNN · MUSIC BY MAX STEINER

Warners promise you Something Special to celebrate on the 4th of July!!!

↗↗ Opening Ad in big series of magazine announcemer appearing soc

'Duel' Release Plan For 'Unconquered'?



We understand that Cecil B. DeMille was seeking to interest Paramount in releasing his forthcoming Technicolor special, "Unconquered," on the multiple first-run plan introduced by David O. Selznick for "Duel in the Sun." Sales chief Charles M. Reagan tells us, however, that the idea was merely discussed in its embryonic stage and it is doubtful that Parmount will adopt the plan. Other distributors are known to have considered the scheme, but have been induced by the current boxoffice situation to toss it out as impractical...Now that the Broadway run of Chaplin's "Monsieur Verdoux" has ended, we wonder if our prediction that it would be a "boxoffice flop" was borne out.

☆ ☆

SELL-OUT...That Metropolitan theatremen luncheon testimonial for Andy Smith, newly appointed general sales manager of 20th-Fox, William C. Gehring, assistant sales head, and Ray Moon, new Yankee division manager, was reported playing to SRO as tickets for the affair last Friday (20) in the Grand Ballroom of the Astor were gobbled up last week. Harry Brandt was chairman of the testimonial committee, Sam Rinzler, co-chaired and David Weinstock handled luncheon arrangements...Latest application for membership in NY Metropolitan Motion Picture Theatres Ass'n is from a new exhibitor, Universal Pictures. Making its bow in exhibition with acquisition of the Winter Garden and Park Ave. Theatres, U's application will be voted on by the ass'n board this week...The Park Ave., incidentally, switches its operating policy once more to a first-run feature combined with 35 minutes of newsreels on a continuous, popular-price basis.

☆ ☆

UP AND ABOUT...J. Cheever Cowdin, U-I board chairman, was named to a special 11-man tax study committee to advise the House Ways and Means Committee on revision of the Internal Revenue Code...Arthur S. Abeles, Jr., WB manager for Argentine and supervisor of company operations in Chile, Uruguay and Paraguay, was upped to executive assistant to Max Milder, managing director for Warners in Great Britain...Salem E. Applegate was appointed Philadelphia branch manager for United Artists, succeeding Mort Magill, resigned. Applegate formerly was Universal branch manager in the same city...Boyce Nemec was named executive secretary of SMPE to succeed Harry Smith, Jr., who resigned effective July 1 to go into business.. Latest additions to Eagle-Lion's fast-growing exploitation dept are Bob Lichtenstein, who will be directly under Lige Brien, ass't exploit mgr. and Peter Bayes, to operate under exploitation manager Arthur Jeffrey.

TAPS Cecil E. Peppiatt, 53, 20th Century-Fox mid-eastern division sales manager, and Samuel Gross, 48, 20th-Fox Atlantic district manager, both killed in the crash of the Central Penna. Airlines plane in West Virginia.. Funeral services in Philadelphia last Wednesday (18th) for both.. Rites also were held for Peppiatt in Atlanta, Ga., where he was interred.

Alexander S. Aronson, 62, member of the Motion Picture Association's International Division, succumbed in New York June 10 after a long illness.

J. H. White, 82, father of Madeleine White of Monogram's Eastern publicity staff, died at his home in Lynbrook, L. I., Friday, June 13th.

Lou Cohen, 53, Detroit exhibitor, victim of a heart condition on Sunday, June 15.

DRIVING 'EM...Universal-International's "Nate J. Blumberg-J. Arthur Rank Good Business Drive" is off to a flying start with initial standings for the 31 branches showing quotas being exceeded by an average of more than four per cent. Fred Meyers' Eastern Division holds the lead in the 22-week sales drive, but top branch is M. H. Monsky's Denver territory with a staggering 204.84 per cent. Tempting incentive is the $50,000 in cash prizes ...U-I's foreign campaign honoring Joseph H. Seidelman, head of foreign operations, is also going great guns in a contest which will hold branch meetings all over the country from now until the drive opens on August 31. Just reading his itinerary is includes 31 countries...Harold Wirthwein ,captain of Paramount's 1947 "Celebrating 35 Years of Leadership," is a busy beaver who enough to give a guy train tremors...Allied Artists' and Monogram's annual convention gets the gun at Milwaukee's Hotel Shroeder July 18-20, with the west coast contingent, headed by prexy Steve Broidy, including George D. Burrows, Scott R. Dunlap, Louis S. Lifton, John H. Harrington, George West, Howard Stubbins and Mel Hulling.

☆ ☆

FOREIGN AFFAIRS...Phil H. Reisman, chief of RKO's foreign affairs, writes from Paris about the sensational biz done by the new Maurice Chevalier picture to be released in this country by RKO as "Man About Town." Having broken every record in French motion picture history, including imports, Reisman reports, after notices in the Paris press that "sound as if they had been written by a combination of Ned Depinet, Bob Mochrie and Terry Turner," it will "cause a sensation" when it hits Yankee screens...The Swedish film, "Torment," went into its ninth week at NY's Avenue Playhouse as a result of its enthusiastic reception by Gotham audiences.

☆ ☆

PLUGGING 'EM: Paramount has set some sort of a record with a lineup of more than 40 programs to plug its hot-weather releases. The campaign demands the appearance of stars or studio personalities almost every day during June, including some who have their own programs...And those Para exploiteers know not only the value of word-of-mouth, they know where best to get those tongues wagging. "Dear Ruth" got a special screening for 90 reps of the Nat'l Federation of Business and Professional Women's Clubs at the company's home office. We think, though, they missed a bet when they didn't tell the gals to keep the event a secret. It would have been all over the country in less than 24 hours!...U-I's "Ivy" is off on a special six-week promotion via ABC's network "Bride and Groom" and seven other ABC national airwavers. On the B & G show, a couple get a honeymoon on the maiden flight of the Pan-American "Round-the-World Clipper" and all coast-to-coast ABC newscasts will carry daily news flashes

(Continued on Page 25)

THE FRONT PAGE

JACK KIRSCH

President National Allied

Take another glance at the face of the man on the cover of this issue. He does look like a guy who knows what he wants, doesn't he? That's Jack Kirsch. A banquet in his honor will be the climactic event of the 28th Annual Convention of New Jersey Allied in Atlantic City next Thursday (26). From the day back in 1930 when, as a very young man, he stepped into the movie industry to take over the two Chicago theatres previously operated by his late father-in-law, Kirsch knew what he wanted — security. His fine native common sense tipped him off that that asset could best be acquired by unity — unity with all the other theatremen, who, like himself, wanted security. And he wasn't one merely to desire it, he was determined to have it, so he became an organization man as soon as he got into the industry.

Allied Theatres of Illinois claimed him as a member immediately and he was the logical successor to the presidency when the veteran Aaron Saperstein passed away in 1938. He's been his own logical successor for each of the nine years since. Sensing that cooperation in buying of films is a natural outgrowth of exhibitor organization, in 1943 Kirsch formed the Allied Buying and Booking group of Chicago, which quickly grew to a membership of over 100 theatres.

He is now serving his second term as president of national Allied. His drive and personality have been responsible in large measure for the fact that Allied has grown to its peak strength during his tenure. Five new state exhibitor units have joined the national body in the past year and a half; West Virginia Theatre Managers Ass'n; Allied ITO of Iowa-Nebraska; North Central Allied ITO; Allied Rocky Mountain Independent Theatres of Denver, and the latest affiliate, Allied Theatre Owners of the Gulf States.

In 1941, when the top film and theatre leaders of the nation assembled in Chicago to form the United Motion Picture Industry, Kirsch acted as chairman of the initial conferences. While the UMPI was doomed to failure, the dynamic Chicagoan won the respect of all parties by his impartial and adroit handling of the many delicate problems that arose. It is his tendency to avoid the natural antipathies against those on the other side of the industry fence that has brought Kirsch into closer contact with the film executives and enabled him to bring the exhibitor's problems and complaints to the direct attention of distribution leaders. Tough as he seems, he's as ready to use honey as a left hook to win security for the independents.

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



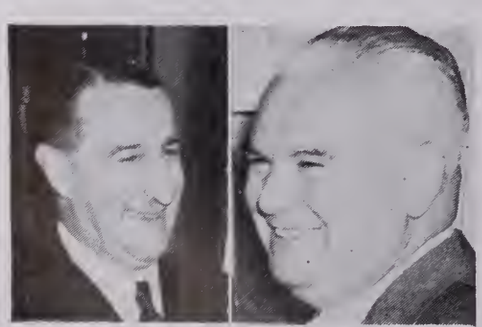
Barney Balaban, Paramount president, whose report to company stockholders disclosed a pre-seasonal rise in Paramount theatre receipts.



Tragic air crash in West Virginia took the lives of C. E. Peppiatt (left), 20th Century-Fox Mid-Eastern division manager, and Sam Gross (right), Atlantic District manager.



Ben Washer (center), Paramount's new publicity manager, gets a royal welcome from ad-publicity chief Curtis Mitchell (right) and press dept. head C. N. Odell at luncheon at Sardi's.



Universal-International's current sales drive is dedicated to J. Arthur Rank (left) and Nate Blumberg, U-I president, with U-I's Hollywood product and Rank's British output sharing equally in the effort.

PARAMOUNT THEATRE GROSSES RISING — BALABAN

Paramount's theatre grosses have pulled out of their customary seasonal decline, which ordinarily lasts until July 4, and have shown a surprising upswing during the last 10 days, Barney Balaban, president, told the stockholders' meeting last Tuesday (17th).

In a comprehensive report that embraced a multitude of matters of concern to the stockholders, Balaban cautioned against expecting earnings to reach the all-time high 1946 levels, but voiced his belief that Paramount "will have a good and satisfactory final six months in the year 1947." He noted that the company's "borderline" pictures have already been released, with "good pictures in release now, and our best pictures are scheduled for release during the remainder of the year and next year."

First Quarter Net Drops

Earnings for the first quarter of 1947 were $9,522,000 after all taxes, compared with $11,587,000 for the first quarter of 1946. Balaban reminded that earnings during 1946 were two and a one-half times greater than those of any other year in the corporation's history, and, consequently, the 1947 figure was good.

Noting that costs are higher, Balaban assured stockholders that expenses are being watched carefully and that the studio has avoided an increase in its inventory since the first of the year. Paramount's position now must contend with releasing higher-cost pictures in a lower ebb market and it will hold its inventory "to the narrowest margin which is adequate to assure an unbroken supply of product and to enable us to make preparations for the proper launching of the individual pictures."

The Paramount prexy evinced high optimism about the purchase of Liberty Films stock. He also talked about plans for adapting television to theatre use and broadcasting, with two wholly-owned subsidiaries operating video stations in Chicago and Hollywood.

No British Quotas

On foreign business, chaotic conditions in most European and Asiatic countries have hampered both distribution and theatre "show-case" acquisition, Balaban said. He stated his belief that Britain would not establish quotas or other restrictive measures because "the English recognize that the American market, to which they have free access, is worth more than any advantage which they would realize from restricting, in any fashion, our films in England."

The attending stockholders, representing 79½ per cent of the 7,223,881 shares outstanding and entitled to vote, approved the management's proposal for organization of the Employees' Investment Co., with authorized capitalization of $4,000,000 in which some 45 key executives will participate in a profit-sharing arrangement. All directors were unanimously re-elected ,including Balaban, Adolph Zukor, Stephen Callaghan, Y. Frank Freeman, Harvey D. Gibson, Leonard H. Goldenson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, Austin C. Keough, Earl L. McClintock, Maurice Newton, Charles M. Reagan, E. V. Richards and Edwin L. Weisl.

• • •

N. J. ALLIED SET FOR HUGE TURNOUT

New Jersey Allied's Atlantic City convention, high spot of which will be the testimonial dinner to Jack Kirsch, president of National Allied, on Thursday, June 26, climax of the three-day meeting, is expected to be the largest gathering of the motion picture industry to date, E. Thornton Kelley, convention manager, declared.

Overflow from the host of industry notables scheduled to attend the convention, which includes a comprehensive theatre equipment show, will be taken care of in the Ritz Carlton Hotel, since the Ambassador, where the full schedule of events will take place, has exhausted its commitment for hotel rooms, Kelley disclosed.

Agenda Includes Open Forum

Beginning Tuesday, June 24, with registration of delegates, the agenda includes a N. J. Allied directors' meeting in the afternoon, to be followed by an open meeting, with guest speakers and committee reports and a social function in the evening. On Wednesday, the Eastern Regional Directors will meet and the high spot of the afternoon will be the Open Forum where distributors and National Allied leaders will lead the discussion and a Cabaret Night scheduled for the evening.

Thursday morning, guests will attend the Golf Tournament at Linwood Country Club. The Open Forum will be continued in the afternoon, to be followed by a closed session of ATO of N. J. In the evening, the testimonial banquet to Jack Kirsch will be preceded by a cocktail party sponsored by National Screen Service.

Special events and entertainment will be provided for the wives and daughters of the attending showmen, it was announced by Edward Lachman, N. J. Allied president. Four special cars bringing a delegation of exhibitors from Minnesota, Wisconsin and Illinois leaves Chicago today (23rd), Lachman also revealed.

• • •

PEPPIATT, GROSS DIE IN AIR CRASH

Latest in the recent series of air crashes brought tragic news to our industry in the deaths of Cecil E. Peppiatt, Mid-Eastern division sales manager for 20th Century-Fox, and Sam Gross, Atlantic District manager, both of whom were recently promoted to their posts, and were traveling from Pittsburgh to Washington on a tour of their territory. They were among 50 killed when the Central Pennsylvania Airlines plane crashed into a mountain top in West Virginia.

Funeral services held in Philadelphia last Wednesday (18th) for the veteran industryites were attended by a distinguished group of distribution and exhibition figures, including 20th-Fox' Spyros P. Skouras, A. W. Smith, Jr., W. C. Michel, Murray Silverstone, Joseph Moskowitz, W. J. Kupper, William C. Gehring, Charles Schlaifer, Sam Shain, Martin Moskowitz, Ray Moon, Tom J. Connors and other executives from the home office. Exhibitor leaders included Sidney Samuelson, William Goldman, Jay Emanuel, Lewen Pizor, Frank C. Walker, Jack Greenberg, and others. All of the above-mentioned were honorary pallbearers. The 20th-Fox Philadelphia exchange was closed

(Continued on Page 10)

REPEAT! REPEAT! REPEAT! REPEAT! REPEAT! REPEAT!

"If 'Repeat Performance' is a sample of the calibre of motion picture which can in the future be expected from Eagle-Lion, then the studio is to be depended upon for the very best in entertainment value . . . a suspense-laden thriller . . . highly intriguing . . . smashes to a tremendous climax . . . highlighted by the first screen appearance of Richard Basehart... he should go far."

—HOLLYWOOD REPORTER

"GUARANTEED TO HOLD AUDIENCE INTEREST THROUGHOUT ITS 92 MINUTES . . . SHOULD PROVE FORTUNATE AT THE BOX OFFICE."
—DAILY VARIETY

"OF MAJOR CALIBRE . . . COMMERCIAL OUTLOOK FOR IT BRIGHT."*—MOTION PICTURE DAILY*

" 'DIFFERENT' QUALITY GIVES THIS ONE BOX OFFICE . . . NAME VALUES ARE READILY APPARENT." *—FILM DAILY*

"ABSORBING, DRAMATIC ENTRY, HOLDS INTEREST FROM START TO FINISH, REPLETE WITH GOOD PERFORMANCES." *—THE EXHIBITOR*

"AMAZINGLY DIFFERENT . . . CLIMAXED BY SURPRISE ENDING! *—MOTION PICTURE HERALD*

"PACKED WITH BRISK DIALOGUE, CONSTANT SUSPENSE, AND A LAST-MINUTE WALLOP."
—FILM BULLETIN



Earl Wilson, to 15,000,000 readers, says of Zonesville, Ohio, opening: "Dadblamedest movie premiere since 'Gone With the Wind!'"

EAGLE-LION FILMS presents

LOUIS HAYWARD · JOAN LESLIE · RICHARD BASEHART

in

"Repeat Performance"

The story of a woman's great love for a scoundrel!

REPEAT! REPEAT! REPEAT! REPEAT! REPEAT! REPEAT!

NEWS DIGEST

(Continued from Page 8)



Andy Smith, Jr. (left), 20th-Fox' new sales head, and William C. Gehring (right), asst. sales chief, who, with Ray Moon, Yankee division mgr., were tendered a testimonial luncheon by New York exhibitors last week, while W. J. Kupper (center) got a surprise party from his associates prior to assuming his foreign post.



Conference in the modern mode has Paramount's Sid Mesibov (left), Charles M. Reagan (seated) and Curtis Mitchell (right) in a coast-to-coast field confab via telephone. Carl Clausen, budget controller of the ad-publicity dept., looks on.



Sam Shain was named 20th-Fox Director of Exhibitor and Public Relations, and will act as personal assistant to sales chief A. W. Smith.



At the Ark. ITO convention in Little Rock: (l. to r.) Sam Kirby, Brownie Akers, C. C. Mundo, board chairman, and Leon J. Bamberger, RKO sales promotion head.

all day. Services for Gross, 48, were held at Congregation Rodeph Shalom at 11 a. m and for Peppiatt, who was 53, at Oliver H. Bair at 2:30 p. m. Services for Peppiatt were also held in Atlanta, where the remains were interred.

Surviving Gross are his widow, Jeanette, and two sons, Edgar, 16, and Barry, 13. Peppiatt's survivors are his widow, Ethel; a son, Cecil, Jr., 16, and a daughter, Ann, 12.

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APPEALS DECISION DELAYED BY HIGH COURT

The U. S. Supreme Court at mid-week still had not indicated whether it will accept jurisdiction in the industry anti-trust suit as the deadline for adjournment for the summer neared. Final date on which pending appeals decision can be made is June 23.

Meanwhile, attorneys for the eight defendants huddled in New York in a series of meetings to map out appeal plans and to decide on possible joint defense, in order to avoid duplication of arguments. It was expected that Universal, United Artists and Columbia would file separate appeals, while the other majors would file joint appeals on all points on which they agree.

The protest lodged by the five theatre-owning defendants against intervention by the American Theatres Association, the Confederacy of Southern Associations and the Southern Calif. Theatre Owners, was contested by ATA in a brief filed with the Supreme Court. The exhibitor groups met the distributors' challenge of their legal right to intervene by citing a previous case in which intervention was upheld. It also questioned the power of the District Court to cut off the legal right of the exhibitor groups to intervene.

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MPTOA - ATA UNITE IN TAX FIGHT

The Motion Picture Theatre Owners of America and the American Theatres Association were of a single mind regarding the fight to lift the burden of restrictive taxation. As both organizations asked for unity in the tax battle, the ATA drafted its proposals for a theatre admissions tax cut that was to be submitted to MPTOA for a possible joint appeal to the House Ways and Means Committee.

The plan was understood to propose elimination of all Federal taxation on tickets under 40 cents and to offer a graduated tax with a maximum of 10 per cent for admissions over that figure.

Fred Wehrenberg, MPTOA president, urged a united front of exhibitors in the tax reduction effort and pointed to the joint appearance of A. Julian Brylawski, MPTOA vice-president, and Ted R. Gamble, ATA leader, before the House Committee, both of whom presented the exhibitors' case so satisfactorily that ranking Committee member Harold Knutson promised relief from the excessive 20 per cent wartime tax.

Wood Urges Advanced Admission Cut

Out in Ohio, P. J. Wood, secretary of the ITO of Ohio, called on distributors to eliminate advanced admission demands as part of the tax reduction battle. He cited the damage done by doubled admission prices just as exhibitors were acting to prevent the Ohio legislature from passing a bill that would permit local governments to tax admissions up to 10 per cent on the grounds that with diminishing grosses, it was impossible for the exhibitor to absorb the increased tax.

Noting that the argument that motion pictures are the entertainment of the masses will be hurt immeasurably "with five pictures circulating throughout the country in small, medium and large towns at a minimum admission price of around $1.50," Wood pointed out "the danger of being continued in the 'luxury' class and giving the Federal Congress the ammunition to back up the contention for a continuation of the 20% federal tax, and money-hungry city officials the excuse to impose high local admission taxes."

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BRANDT REPORTED BIDDING FOR UA

Negotiations for the sale of United Artists by principal stockholders Mary Pickford and Charles Chaplin to the Fabian interests continued last week, but a new prospective buyer loomed as reports that Harry Brandt, New York ITOA president, was showing an active interest in acquiring the distribution organization. Brandt, however, could not be reached for comment.

Meanwhile, reports that the presidency of UA had been offered to Tom Connors, former 20th Century-Fox sales chief, made no further progress early last week, despite Connors' postponement of his scheduled vacation, ostensibly to discuss the matter with UA executives. Representatives of Miss Pickford and Chaplin had held preliminary conferences in New York with Connors and it was expected that Miss Pickford's arrival in New York last week might bring matters to a decisive stage.

(Continued on Page 26)



This happy group at a luncheon for Hal Roach when the producer came to New York for huddles with UA sales execs on his "Comedy Carnival" are, beamingly: Maury Orr, Western head; Ed Schnitzer, Eastern and Canadian mgr.; J. J. Unger, general sales manager; Roach, and Gradwell Sears, v.p. in charge of distribution.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Studio Plans Busy Summer

NO SUMMER LULL is planned for this shop. The studio has kept production at a high pace all through the Spring season and now with mid-summer approaching, Harry Cohn announces that July will see nine new starts on the lot. Two of these will be indie productions: "The Sign of the Ram" is Irving Cummings' production starring Susan Peters and Alexander Knox; Edward Small will start "The Black Arrow." One in the Crime Doctor series, a Sam Katzman western, one by Martin Mooney and Colbert Clark are others that will fill Columbia sound stages to capacity during July.

Because of his refusal to do the leading male role in "The Mating of Millie McGonigle," actor Glenn Ford faces suspension by the studio. Ford has been unhappy with several of his recent roles at Columbia and this one seems to be the proverbial straw. After his solid scoring in "Gilda," Ford expected the studio to make an effort to find the right kind of roles for him. But apparently, he and the studio have different interpretations of just what is right.

Director William Castle changed his mind last week and signed a new pact with Harry Cohn. Earlier the director and his chief had decided to call off their association. But Prexy Cohn changed his offer and Director Castle listened.

SHUBERTS LOSE SUIT

Columbia executives heaved a sigh of relief at the decision of the New York Supreme Court this week when the suit brought by the Shuberts in connection with "The Jolson Story" was dismissed. The suit for $500,000 has been pending for months and for a long time it was touch and go as to who would win out. The New York producers' claim was based chiefly on the picture's use of the famed Winter Garden where Jolson started his career with the producers.

Producer Wallace MacDonald put his "When a Girl's Beautiful" into work this week with Adele Jergens and Marc Platt in leading roles. Second starter was the latest Durango Kid epic called "The Last Days of Boot Hill."

With production almost wound up, "Double Take" (Franchot Tone-Janet Blair) got a new title this week. It will be called "I Love Trouble."

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EAGLE-LION

New Money For Studio

THE RECENT SUCCESSFUL negotiation of a $7,000,000 loan by Eagle-Lion indicates that an important expansion program is in the offing. In the last days of his Hollywood visit, chief Robert Young conferenced with his studio executives and the theme of these meetings seemed to be what was done up to now is no world-shaking achievement but from here on in the keynote will be better pictures. This loan is also taken, by those who should know, as indication of some reorganization both within this company and the PRC set-up controlled by Young. One thing is certain in all this rumoring and conjecturing, Mr. Young is an astute business man — he has a tremendous investment in this company and he is determined to see to it that the investment is profitable.

YOUNG "ENTIRELY SATISFIED"

Meanwhile, Young himself stated firmly that he was "entirely satisfied with the progress made at Eagle-Lion." He praised Bryan Foy's achievements of one year and while he was reportedly not too pleased with the product now ready for release, he emphasized that the company has shown progress in the already completed pictures and the promise of those to come. Budgets on the coming year's production have been upped. All top executives have been reassured of their positions. And Mr. Young left town with a fatherly pat on the head to all the good people who work for him. The sigh of relief was audible.

With all the rumors squared away for the time being, production head Bryan Foy is concentrating on the start of "Rainbow Ridge" next month. This one will be shot in Cinecolor on location in Alberta, Canada.

M-G-M

English Studio Will Boom

MGM EXECUTIVES HAVE apparently decided that J. Arthur Rank will get some competition in the years ahead. The company has earmarked $125,000,000 to be spent in its Elstree studio in England. Physical expansion of its studio space (now 122 acres and five sound stages) and a complete ownership of the British production set-up (up to now, the studio leased space and services) are only two of the major programs planned for the British expansion.

Technicians and workers hired in England for various jobs at Elstree will work in close liaison with the Hollywood studio. Frequent trips here will keep these people as well as Elstree executives in close contact with local thinking and action.

First film to go under the new program is "Young Bess" with Deborah Kerr scheduled to be starred. Miss Kerr is reported to be expecting a child; if this is so, the studio may substitute some one for the role. Second on the list is "Secret Garden" for which Margaret O'Brien and Claude Jarman, Jr. will travel to the English studio.

Just how much English acting talent MGM will use in its new project (that is for principal roles) is as yet undetermined. Ben Goetz, manager of the British operation, is in Hollywood now conferring with studio executives on the details of the new expansion.

DELAY FOR "JOAN"

With July 14 set as the starting date of Sierra Productions' "Joan of Lorraine," it looks very much as though there will be a postponement. Scripter Maxwell Anderson has his first draft ready but the shooting script is still to be accomplished. Set construction, casting and the many problems contingent on such a huge production have producers worried. Metro is cooperating with the company on the loan of its facilities wherever needed. Tentative starting date is now August 1, but a further delay would surprise no one. The costs on this one will really resemble a war debt.

Producer Paul Jones (of the Hope-Crosby "Road" pictures), recently resigned from Paramount, was handed a ticket by MGM and his first chore will be the future Skelton pictures. This is a smart move and an inevitable one since the recent Skelton product has failed badly at the box-office. Skelton, with a top radio rating, has complained loud and long about the type of pictures Metro has handed him. Perhaps Jones can freshen up the formula for this comedian as he did for Hope and Crosby with such success.

METRO PAYS JACKSON $200,000

Charles Jackson's latest novel, "The Murder Mystery," is already an MGM property and the author is $200,000 richer on paper. The novel at the present time is in the form of a 70-page treatment. Irving Lazar will produce when the piece gets to the script and shooting stage.

It was no secret in these parts that Metro heads were annoyed with Katharine Hepburn for her recent appearance at a Henry Wallace program. Their annoyance was heightened when the actress chose to appear in what local anti-Wallace press called "a flowing red robe." The story got too much coverage to please the conservative heads of the studio. Most recent repercussion of the incident is that Leo McCarey dropped his plans to borrow the actress from MGM for the star role in his next production, "Good Sam." He did not deny that his reason for this change in plans was Miss Hepburn's display. Ann Sheridan is now scheduled for the Hepburn role. Metro representatives had "nothing to say" on the subject.

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MONOGRAM

Allied Artists and Westerns

DESPITE the close-down sign on the Monogram studio gates, the studio will continue with its program of westerns and the Allied Artists product. At the moment one of the westerns, "Flashing Guns," is in work with another one, "Gun Crazy" set for a July start. Both of these are in the Johnny Mack Brown series. Allied Artists will roll "Smart Women" (Constance Ben-

nett) and Roy Del Ruth's "Red Light" during July and August.

The studio has just about set its program for production in England. Two features are scheduled to be made within the next 18 months. President Steve Broidy leaves for England, August 1, and plans to remain overseas for six months which may delay the re-opening of local Monogram full-swing operation.

☆

PARAMOUNT

Summer Spurt Sees Eleven Set

STUDIO CHIEF Henry Ginsberg has given the green light to eleven productions for the summer months. First on the list will be "Web of Days," a post-Civil War period piece which will star Paulette Goddard. Another set for imminent starting is "Jed Blaine's Woman." P. J. Wolfson will produce both films and is now working out casting details.

A big one on the Ginsberg schedule is "A Connecticut Yankee" with Bing Crosby starred. Robert Fellows is producing with Tay Garnett set as director. Music will be based on the original Rodgers and Hart score from the Broadway musical. The picture will be filmed in Technicolor. Other films on the list: "Paleface" (Bob Hope starrer) goes to the producing-directing team of Robert Welch and Norman McLeod; "The Sealed Verdict" and "The Long Grey Line" go to Robert Fellows; "The Great Gatsby" and "The Sainted Sisters" to Richard Maibaum; "My Own True Love" is Val Lewton's; "Foreign Affairs" gets the Brackett-Wilder team, and "Night Has a Thousand Eyes" goes to Endre Bohem.

Launching its biggest advertising campaign since "For Whom The Bell Tolls," Paramount this week started work on its "Welcome Stranger" splashing. Concentration of the two month plug will go to 15 national and eight fan publications claiming a total circulation of some 55 million.

☆

PRC

Marathon Sets O'Dwyer Film

MARATHON PICTURES releasing through PRC has set its deal to film the life of New York's Mayor William O'Dwyer under the title of "Pride of New York." Currently, the producers are dickering with Pat O'Brien to enact the title role. O'Brien is the mayor's choice for the role and the producers will spare no effort to get the actor for the part.

"Linda Be Good," set at a budget of $350,000, will be the first of six films to be made by Noel Clarke's producing unit for release through PRC. Starting date is set for July 8 with Frank McDonald assigned to direct.

"Gas House Kids in Hollywood" is the final title for the "Alfalfa" Switzer comedy, formerly known as "It's Moider."

☆

REPUBLIC

Busiest Summer In History

WITH EIGHT producers working on 15 of the company's most important story properties, Republic pointed to this summer period as being the busiest in the company's history. This in the face of the rumors that all was not well within the inner circle of the company.

"The Fabulous Texan" (Elliott-McLeod), currently in work, heads this production boom. In addition to Republic's own schedule, the activity on the lot has been heightened by the independent producers now preparing films for Republic release. In work is Charles K. Feldman's "Red Pony" (Myrna Loy-Robert Mitchum). Soon to start is Orson Welles' "Macbeth." Frank Borzage is preparing "Crosswinds," Allan Dwan has "Money To Burn" and "Driftwood" almost set for starting.

All of Republic's own producers are busy with either one or more films in preparation. In addition to the activity for the immediate future, the studio has 17 films completed and ready for release. Republic is hitting a high stride and reported inner political machinations don't seem to be slowing it down one bit.

WELLES EXPERIMENTS WITH STAGE

Attempting what may well be a new achievement in film making, Orson Welles is building a revolving stage for use in shooting of "Macbeth." Based on the theory, used in stage productions, this idea reverses the process by having the camera centered so that it can "revolve" around the stage which is segmented into different sets. Welles claims the idea will be a real asset in keeping him to the stream-lined schedule he has been handed for his production. Shooting starts here within a month.

☆

RKO

Dore Schary Proves A Point

DORE SCHARY'S "Crossfire" is one of the most important and exciting films to come out of Hollywood in its entire history. Sex? No. Romance? No. Boy-meets-girl? No. Its excitement and importance rests in the fact that it approaches a hitherto taboo subject with honesty, a minimum of flag waving and an attitude that will bring the major portion of any theatre audience to theatre owners after a performance with words of thanks for having run the film. The only audience which could possibly object (and probably will) are those who admit frankly to being Anti-Catholic, Anti-Semitic and Anti-anything — except — themselves.

When Dore Schary, producer Adrian Scott and director Edward Dmytryk started this film (on a low budget), critics said the subject matter was dynamite. They pulled out all the old cliches about motion pictures are entertainment; people want to go to the movies to escape not to be told the truth; why add fuel to the tenseness of present-day living and thinking? Yes, the boys had all the stops pulled. But Schary had a point to prove: Movies could be and should be entertainment; but they could and again should be honest, too. The producer has made his point. On the one hand, he is currently offering "The Bachelor and the Bobbysoxer" as sheer and delightful entertainment; on the other hand comes "Crossfire" an honest and grim plea for understanding and against the "anti" boys and girls.

Both of these films will make money. "Crossfire" doesn't have to make as much as "The Bachelor" because it costs so much less (its budget was one of the most modest in recent Hollywood history and it was shot in three weeks). These films, both of them, will sell well to almost all audiences. No fear that "Crossfire" is too stern stuff. Exhibitors will get people in their theatres who stay away from movies as they would from a plague. They will get their regular customers too who will want to see what "all the talk" is about for "Crossfire" will get a big exploitation ballyhoo in addition to certain word-of-mouth stimulation. Even the scoffers will come.

The industry should bow deeply to Dore Schary for the courage and the conviction with which he has run in the face of tradition to make "Crossfire." His contention that his studio's "B" pictures will be used for experimentation is bearing wholesome fruit.

GOLDWYN STARTS NEW KAYE FILM

Samuel Goldwyn's production of "That's Life" has gone before the cameras with Danny Kaye and Virginia Mayo in the starring roles. An 81-day shooting schedule has been set for the Technicolor production with Howard Hawks directing. Such name band leaders as Benny Goodman, Tommy Dorsey, Charlie Barnet, Louis Armstrong and Lionel Hampton have been signed for featured parts.

With "Bishop's Wife" wound up (after preliminary squabbles), the producer is rushing preparation on "Secrets" (the old Mary Pickford film) with practically the same cast as "Bishop's Wife," in addition to Frederic March who copped the Oscar for Goldwyn last year with his performance in "The Best Years of Our Lives." Others who may be added to the "Secrets" cast are Dana Andrews, Virginia Mayo, Cathy O'Donnell and Hoagy Carmichael, all of whom participated in last year's "Best Years" landslide.

RUSSELL DROPS "PENNY"

Independent Artists, Inc. (Rosalind Russell-Frederick Brisson) has released its option on "Lucky Penny" which was slated as the company's first production. Chief difficulty in setting the story into film production was the problem of getting the right actor for the male lead. Now marked for lead-off of the Independent Artists, Inc. parade is "The Velvet Touch" which will star producer Russell. September is the starting date.

☆

SCREEN GUILD

Very Quiet Here

WITH "The Burning Cross" wound up by producer-director Colmes, this studio is without activity at the present time. No future plans have been revealed but we suppose that soon it will be grinding out more of those quickie action programmers for the dual bill market.

STUDIO SIZE-UPS

SELZNICK

"Duel" That Keeps Up

THE BOYS at SRO seem to be breathing a bit easier as the take on "Duel In The Sun" was reported to be edging toward the seven million mark. This figure with less than 500 theatres having shown the film is a reassuring indication that the film will carry itself into the big profit class as predicted earlier. The picture is still in trouble with a number of state and city censorship boards but Selznick people treat this situation as a necessary evil which is actually helpful to the ultimate box-office spiral. Spokesmen admit that the film will have to gross close to 15 million to produce any profit worth noting. But they seem absolutely sure that they'll make it.

STUDIO HERE TRIMMED TO SKELETON

With shooting on "Portrait of Jenny" resuming in New York and scheduled to continue through August, Selznick has sent through an order that practically shuts down his Hollywood operation. Only department not touched was the publicity unit which has a full time job on continued ballyhoo for "Duel In The Sun" and is preparing the usual Selznick exploitation show for "The Paradine Case."

In a unique casting deal, John Ford and Merian Cooper have borrowed Shirley Temple and her husband, John Agar, for the romantic leads in their Argosy picture, "War Party." Selznick has had the actress' husband under contract ever since the marriage but the boy has done nothing on film. If the team clicks on this loan-out deal, Selznick is sure to rush the pair into some of his own productions.

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20th CENTURY-FOX

Skouras Says More Top-Budget

A FEW WEEKS AGO, there was a definite sign of panic in the production end of the motion picture industry. Studios were carving payrolls (particularly in the lower brackets), plans for expensive productions were dropped, directors, actors and producers found their options dropping with loud thuds. Yes, the brakes were on — and still are despite a slightly warmer smile from the box-office these past weeks. In this industry, as in so many others, confusion, insecurity and uncertainty are rampant at the moment. In spite of this state, Spyros P. Skouras, president of 20th Century-Fox, announced last week that his company would continue "to make pictures of the highest quality." The studio policy will continue in the vein of grabbing up and converting to film the nation's best-sellers. No expense will be spared on casting or production value.

Skouras seems to feel that the one chance of capturing the waning public fancy (made that way by second-rate and worse pictures) is to give moviegoers good value for the money they pay through tickets. It's a buyers' market once more and this studio executive recommends that the industry in general and his studio in particular recognize it as such.

To establish the fact that his studio is facing the situation, Skouras pointed to such films as "Miracle on 34th Street" and "The Ghost and Mrs. Muir" doing solid business and rating rave reviews. He talked, too, of the product the studio has ready to go such as "Mother Wore Tights," "Forever Amber," "Captain From Castile," as well as "Nightmare Alley," "Gentleman's Agreement" and "Foxes of Harrow," all now in front of the camera. Soon to go on the lot are "The Snake Pit" and "Daisy Kenyon" which will star Olivia de Havilland and Joan Crawford, respectively.

JOLSON REISSUES HERE TOO

Not to be outdone by Warner Bros., who are preparing release schedules on a couple of Jolson pictures, this studio is coming up with a pair, too. "Swanee River" and "Rose of Washington Square" are the duo set for re-showing in the 20th circuit. The reissue of these two is being fitted into the general reissue program now being set up by the company. All other films to repeat, however, will be in black and white since Technicolor's crowded situation prohibits the use of tint films in the reissue program. The Jolson films will come during the summer although no opening date has been named as yet.

UNITED ARTISTS

Enterprise Closing-For Summer

WITH "THEY PASSED THIS WAY" its last production until the Fall, Enterprise Studio is doing an almost complete shuttering job here. The news of the slow-down came as a shock to Hollywood because ever since its inception, Enterprise has been exploiting its plans for the future of the company. No limit to its success was ever even mentioned. Conjecture is running high on what will happen here in spite of the quick announcement by Enterprise that this is only a temporary shutdown. Immediately following the closedown news, studio spokesmen announced that production would resume in September with two pictures going simultaneously. They will be "Pursuit of Love," a David Lewis production, and "Wild Calendar," starring Ginger Rogers. Both of these are already under commitment. However, we have heard well-founded reports that Enterprise may shift its distribution arrangements to another company.

It may be that the unsensational acceptance of "Ramrod" and "The Other Love," this company's first two efforts, plus continued difficulty with "Arch of Triumph" has something to do with this decision for a "rest" period. The decision to cut this year's schedule from six to five films is also taken as an indication that the company has problems. "Body and Soul" and "Arch of Triumph" are now being edited (the latter will go out on a roadshow basis). "They Passed This Way" is winding up in production.

KRAMER TAKES LEASE

Meanwhile, Enterprise has leased space on its lot (one of the newest in town with the remodelling program still not all finished) to Stanley Kramer, chief of Screen Plays, Inc. Kramer's company will make seven pictures in the next 3½ years. First to go on Kramer's films will be a Ring Lardner story called "The Big Town." Kramer's policy seems to be putting the major emphasis on story value with an attempt to use new talent whenever possible in the acting end. The first Kramer film is budgeted at $1,500,000 and starts shooting in July. No release deal has been set as yet.

NEBENZAL PLANS FIVE

Producer Seymour Nebenzal has set a budget of $7,000,000 for his next five films, he announced here last week. Two of these are almost ready for release ("Heaven Only Knows" and "Atlantis") with $3,000,000 in the two negatives. Nebenzal insists that despite recession talk, the public will buy good pictures. He is going to make them that way, he states. He has not announced what the remaining three films in this package will be.

LAMOUR FOR BOGEAUS

The next film on the Benedict Bogeaus schedule is "Lulu Belle" for which the producer borrowed Dorothy Lamour from Paramount. This one goes within the next two weeks and will be shot mostly on a location site in New Orleans. The Bogeaus effort on "Early Autumn" in which Ida Lupino will star and on which she is also associate producer, has been delayed by script difficulties. Bogeaus has "Christmas Eve" (George Raft-Joan Blondell) and "Miracles Can Happen" still to go. His only revenue at the moment is on "The Macomber Affair" which means he is well tied up financially at this point. That fact probably prompted the switch in schedule that sets "Lulu Belle" ahead of "Early Autumn."

NO ROAD SHOW FOR "CARNEGIE HALL"

Disappointed by the public's indifference to "Carnegie Hall," in its opening New York run, producer Boris Morros has dropped his plans to road show the film. It goes into straight release in August.

ROACH HOLDS PRODUCTION

Because of the unusual delay in release accorded the first four of Hal Roach's comedy series and the decision of UA to book the films in dual billing, Roach has decided to stop all production plans and "wait to see what happens." Roach's determination to make these abbreviated features was pure experiment and while UA has accepted the first four as a portion of the six films Roach contracted for, they are urging the producer to lengthen his next two to regular running time. The producer will not resume production until late in the fall. His studio is shuttered except for the space being used by Triangle Productions on "Sleep, My Love." Did somebody say "uncertainty?" The town is loaded with it.

HUGHES WILL FINISH VENDETTA

After months of bad luck and bad judgment and bad blood between producer and director (Hughes and Preston Sturges each took his title too seriously), Howard Hughes has assigned Mel Ferrer, Broadway director-actor, to finish the megaphoning. Pres-

(Continued on Page 18)

PRODUCTION & RELEASE RECORD

JUNE 23, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (45)	In Production (3)
Westerns	Completed (15)	In Production (1)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

WHEN A GIRL'S BEAUTIFUL
Comedy—Started June 9
Cast: Adele Jergens, Marc Platt, Stephen Dunne, Patricia White, Nancy Saunders, Jack Leonard.
Director: Frank McDonald Producer: Wallace McDonald
Story: Advertising artist uses his girl for his model and almost loses her to wealthy advertiser.

THE LAST DAYS OF BOOT HILL
Western—Started June 9
Cast: Charles Starrett, Smiley Burnette, Virginia Hunter, Paul Campbell.
Director: Ray Nazarro Producer: Colbert Clark
Story: Durango Kid plays dead to trace government money stolen from stage coach.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Double Take	Tone-Blair	5-26			
It Had To Be You	Rogers-Wilde	5-26			
COMPLETED —— 1946-47 ——					
Alias Mr. Twilight (69)	Duane-Marshall	9-16	12-20	828	
Assigned To Treasury	Powell-Maylia	12-9			
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-23
Blind Spot (74)	Morris-Dowling	9-30	2-6	825	2-3
Details under title: Inside Story					
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Blondie In the Dough	Singleton-Lake	4-14			
Boston Blackie and the Law (69)	Morris-Marshall	8-19	12-12	822	11-2
Buckaroo from Powder River	Starrett-Burnette	5-26			
Bulldog Drummond at Bay	Randell-Louise	12-23	5-15		
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13	826	2-17
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Corpse Came C.O.D., The	Brent-Blondell	1-6	5-31		
Dead Reckoning (100)	Bogart-L. Scott	6-24	2-47	830	1-6
Key Witness	Beal-Marshall	4-14			
Details under title: Destiny					
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Burnette	12-19		863	
For the Love of Rusty	Donaldson-Powers	12-23	5-1		
Framed (82)	Ford-Carter	9-30	4-47		3-17
Details under title: They Walk Alone					
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47		3-17
Details under title: My Empty Heart					
Gunfighters, The (C)	Scott-Britton	9-30	7-15		
Details under title: Twin Sombreros					
Her Husband's Affairs	Tone-Ball	3-3			
Details under title: Lady Knew How					
Keeper of The Bees	Henry-Duane	3-17	7-10		
King of Wild Horses (79)	Foster-Patrick	12-9	3-27		3-31
Jolson Story, The (T) (128)	Parks-Keyes	11-12	1-47	831	9-30
Johnny O'Clock (96)	Powell-Keys	7-8	3-47	833	1-6
Jack Armstrong (Serial)	Hart LaPlanche	11-25	2-6		
Lady from Shanghai, The	Hayworth-Welles	10-14			
Londrush (53)	Starrett-Burnette	11-26	10-17	861	9-30
Last of The Redmen	Hall-Ankers	9-16			
Last Round-Up, The	Autry-Heather	5-26			
Law of The Canyon	Starrett-Burnette	10-28	4-24		
Little Miss Broadway	Porter-Shelton	2-3	6-19		
Details under title: Broadway Baby					
Lone Hand Texan (54)	Starrett-Burnette	10-14	3-6	836	3-3
Lone Star Moonlight (67)	Curtis-Barton	8-19	12-12	854	1-6
Lone Wolf In London, The	Mohr-Saunders	5-26			
Lone Wolf In Mexico, The (69)	Mohr-Ryan	9-16	1-16	823	1-6
Details under title: Lone Wolf's Invitation to Murder					
Man From Colorado, The (T)	Ford-Drew	3-17			
Millerson Case, The (72)	Baxter-Saunders	1-20	5-29		
Details under title: Crime Doctor's Vacation					
Millie's Daughter (72)	George-Nelson	10-28	3-20	814	2-17
Mr. District Attorney (81)	O'Keefe-Chapman	8-5	2-47	832	2-3
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13	8-2	2-17
Pacific Adventure (80)	Randell-Steinbeck	7-47			
Prairie Raiders (54)	Starrett-Saunders	11-11	5-29		
Prince of Thieves, The	Hall-Morrison	5-12			
Return of Monte Cristo, The (91)	Hayward-Britton	7-8	12-26	829	12-23
Riders of The Lone Star	Starrett-Hunter	12-23			
Singin' In the Corn (66)	Canova-Jenkins	12-26		804	12-9
Smoky River Serenade	Campbell-Terry	4-28			
Son of The Guardsman (Serial)	Kennedy Shaw	7-22	10-24		
South of the Chisholm Trail (59)	Starrett-Burnette	9-30	1-30	865	2-3
Sea Hound, The	Crabbe-Blake	5-26			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
So Dark the Night (70)	Gray-Chenel	12-10	10-10	805	9-16
Sport of Kings	Henry-Campbell	2-17	6-26		
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City (56)	Starrett-Burnette	11-25			
Swing the Western Way (66)	Leonard-Dugan	3-17	6-26		
Swordsman, The (T)	Parks-Drew	12-9			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12-9
The Son of Rusty	Donaldson-Powers	4-14			
Thirteenth Hour, The (66)	Dix-Morley	10-14	3-6	819	2-17
Details under title: Hunter Is a Fugitive, Relentless	Young-Chapman	12-9			
Details under title: Three Were Thoroughbreds					
Two Blondes and A Redhead	Porter-Lydon	4-14			
Details under title: Sweet Genevieve					
Vigilante, The	Byrd-Ames	3-3	5-22		
West of Dodge City (57)	Starrett-Burnette	3-27			3-31

EAGLE-LION

1946-47 Features Completed (9) In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Adventures of Casanova	deCordova-Nash	5-12			
COMPLETED					
Adventuress, The (98)	Kerr-Howard	Foreign	3-17	103	3-17
Details under title: I See a Dark Stranger					
Bedella (85)	Lockwood-Hunter	Foreign	1-29	101	2-3
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-15	102	1-20
Lost Honeymoon (71)	Tone-Richards	10-28	3-15	104	3-17
Details under title: Alias the Bride					
Love From A Stranger	Sidney-Hodiak	3-17			
Out of The Blue	Brent-Mayo	3-3			
Red Stallion (C)	Paige-Nash	10-14			
Repeat Performance (93)	Leslie-Hayward	1-6	5-22		6-9
Texas Story, A	Craig-Bari	5-26			

METRO-GOLDWYN-MAYER

1946-47 Features Completed (40) In Production (5)

NEW PRODUCTIONS

ON AN ISLAND WITH YOU (T)
Musical—Started June 2
Cast: Esther Williams, Peter Lawford, Jimmy Durante, Ricardo Montalban, Cyd Charisse, Xavier Cugat, Dick Simmons, Marie Windsor.
Director: Richard Thorpe Producer: Joe Pasternak
Story: A film company making a picture on a small island brings romance and excitement to the villagers.

KILLER McCOY
Drama—Started June 2
Cast: Mickey Rooney, Elizabeth Taylor, Brian Donlevy, James Dunn.
Director: Roy Rowland Producer: Sam Zimbalist
Story: A young prizefighter breaks with a crooked trainer.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
Cass Timberlane	Tracy-Turner	5-12			
—— 1946-47 ——					
Alias The Gentleman	Beery-Patrick	5-13			
Arnelo Affair, The (87)	Hodiak-Gifford	8-6			2-17
As You Desire Me	Garson-Hart	4-1			
Details under title: A Woman of My Own					
Beginning Or The End (112)	Barrymore-Donlevy	5-27		Mar	3-3
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Cuckeyed Miracle, The (81)	Morgan-Totter	1-7		Oct	7-22
Details under title: But Not Goodbye					
Cynthia (98)	Taylor-Murphy	11-25		July	5-26
Details under title: The Rich Full Life					
Dark Delusion (90)	Barrymore-Bremer	10-28		June	4-14
Details under title: Cynthia's Secret					
Fiesta (T)	Williams-Carroll	12-24		July	
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29		Jan	9-30
Details under title: Star from Heaven					
Good News (T)		3-31			
Green Dolphin Street	Turner-Heflin	5-30			
Details under title: The Personal Touch					
High Barbaree (91)	Johnson-Allyson	5-27		May	3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17		Sept	8-6
Hucksters, The	Gable-Kerr	1-20		Aug	
It Winter Comes	Pidgeon-Kerr	6-9			
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6			3-3
Little Mr. Jim (92)	Jenkins-Gifford	10-29		Apr	6-10
Lady In The Lake (103)	Montgomery-Totter	5-27		Jan	12-9
Living In a Big Way (104)	Reilly-McDonald	8-6		June	6-9
Details under title: To Kiss and To Keep					
Love Laughs at Andy Hardy (93)	Rooney-Granville	5-13		Feb	
Merton of The Movies	Skelton-O'Brien	9-2			

Mighty McGurk, The (85)	Beery-MacMahon	5-13	Jan	711	11-25
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb		11-25
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct	704	9-2
Pirate, The (T)	Garland-Kelly	3-3			
Romance of Rosy Ridge	Johnson-Leigh	9-30	Aug		
Secret Heart, The (97)	Colbert-Pidgeon	6-10	Dec	709	12-9
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr		2-17
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec	708	8-19
Song of Love, A	Hepburn-Henreid	11-25			
Song of The Thin Man	Powell-Loy	2-3			
Summer Holiday	Rooney-DeHaven	7-8			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
This Time for Keeps (T) (120)	Williams-Melchior	8-6			
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan	710	11-2
Two Smart People (93)	Ball-Hodiak	10-1	Nov	706	6-10
Undercurrent (111)	Taylor-Hepburn	3-4	Nov	707	10-14
Details under title: You Were There					
Unfinished Dance, The	O'Brien-Charisse	7-22			
Details under title: Ballerina					
Undercover Maisie (90)	Sothern-Nelson	11-11	May		3-17
Yearling, The (T) (134)	Peck-Jarman	8-20	May		12-9
REPRINTS					
Boom Town (119)	Gable-Tracy		Feb		
Captains Courageous (116)	Tracy-Bartholomew				9-2
Great Waltz (T) (106)	Rainer-Gravet		May		
Philadelphia Story, The (110)	Hepburn-Stewart-Grant				
Rage in Heaven (82)	Bergman-Montgomery		Oct	705	9-2

MONOGRAM

1946-47 Features — Completed (27) — In Production (0)
Westerns — Completed (12) — In Production (1)

NEW PRODUCTIONS

FLASHING GUNS

Western—Started June 16

Cast: Johnny Mack Brown, Raymond Hatton, Jan Bryant, Riley Hill.

Director: Lambert Hillyer — Producer: Barney Sarecky

Story: Boys fight outlaws trying to steal ranch loaded with silver ore.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Bowery Buckaroo	Bowery Boys	6-9			
Bringing Up Father (68)	Yule-McManus	6-24	11-23	604	12-9
Code of the Saddle (53)	Brown-Hatton		6-28	677	
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Cillie-Norris	5-13	9-14	601	11-25
Fall Guy (64)	Pierce-Loring	11-25	3-15	613	
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Cranville-Castle	11-25	3-22	614	
Ginger (67)	Albertson-Reed	9-2	1-4	609	
Guy Named Joe Palooka, A	Kirkwood-Knox	5-26			
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	5-10	616	3-31
Details under title: Panic					
High Conquest (79)	Lee-Roland	12-23	6-21	620	5-12
High Tide	Tracy-Castle	3-31			
Kilroy Was Here	Cooper-Coogan	3-31	7-5	622	
King of The Bandits	Roland-Greene	6-9			
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The (56)	Brown-Hatton	5-24		672	
Louisiana	Cavis-Lindsay	3-3			
Mr. Hex (63)	Gorcey-Robbins	9-2	12-7	608	
Newshounds	Gorcey-Hall	3-31	7-12	622	
Details under title: Scareheads					
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Rainbow Over The Rockies (54)	Wakely-Stirling	8-19	2-8	683	
Riding the California Trail (61)	Roland-Loring	10-14	1-11	610	
Details under title: Cisco and The Angel					
Robin Hood of Monterey	Roland-Brent	5-12	7-26		
Sarge Goes To College (64)	Stewart-Preisser		5-17	618	5-12
Silver Stallion (59)	Sharpe-Maron	Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White		4-5	684	4-28
Song of My Heart	Sundstrom-Long	2-3			
Details under title: Tragic Symphony					
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Song of the Wasteland (57)	Wakely-White	3-31	5-31		
Details under title: Song of the Saddle					
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Bellta-Sullivan	10-29	6-15	699	4-15
Details under title: Clamour Girl					
Trailing Danger (58)	Brown-Hatton		3-15	676	
Trap, The (68)	Toler-Chandler	8-19	11-30	607	
Vacation Days (68)	Preisser-Stewart	10-28	1-25	611	
Violence (72)	Coleman-O'Shea	12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton		2-15	675	
Wife Wanted (73)	Francis-Shayne	6-24	11-2	605	
Wolf Call (61)	Carroll-Movita	Reissue	6-7	619	5-12
ALLIED ARTISTS					
Black Gold (C)	Quinn-DeMille	12-23	8-1		
Gangster, The	Sullivan-Bellta	4-2	17-9	1	
Hunted, The	Bellta-Foster	4-14			
It Happened on Fifth Avenue (115)	Storm-DeFore	4-19		1	2-17

PARAMOUNT

1946-47 Features — Completed (37) — In Production (3)

NEW PRODUCTIONS

BIG TOWN SCANDAL

Drama—Started June 2

Cast: Philip Reed, Hilary Brooks, Stanley Clements, Vince Barnett, Charles Arnt, Joseph Allen, Jr., Diek Keane.

Director: William Thomas — Producer: Pine-Thomas

Story: Newspaper becomes ward of delinquent boys. Boys make trouble for all until they are corrected.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Dream Girl	Hutton-Carey	5-12			
So Evil My Love	Milland-Todd	5-26			
COMPLETED					
Adventure Island (C)	Calhoun-Fleming	9-30			
Albergoerque (C)	Scott-Britton	3-3			
Albuquerque	Scott-Britton	3-3			
Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17
Big Cloek, The	Milland-O'Sullivan	3-17			
Big Town After Dark	Reed-Brooks	5-26			
Big Town (60)	Reed-Brooke	12-24	5-23	4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8-6	12-27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28
California (T) (97)	Stanwyck-Milland	12-10	2-21	4606	12-23
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers		6-20	4623	3-3
Dear Ruth (93)	Caulfield-Holden	9-2	7-18	4616	6-9
Desert Fury (T) (95)	Scott-Hodiak	9-2	8-15	4617	
Details under title: Desert Town					
Easy Come, Easy Go (77)	Tutts-Fitzgerald	10-29	3-7	4607	2-17
Details under title: Third Avenue					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Fear in The Night (72)	Kelly-York	4-29	4-18	4621	3-3
Golden Earrings	Milland-Dietrich	8-19			
I Cover Big Town (63)	Reed-Brooke	6 10		4624	3-3
I Walk Alone	Lancaster-Scott	12-23			
Details under title: Deadlock					
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					
Jungle Flight (67)	Lowery-Savage	6-24		4625	3-3
Ladies' Man (C1)	Brecken-Welles	11-26	2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	460	3-3
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Perils of Pauline (T) (96)	Hutton-Lund	3-18	7-4	4615	
Road To Rio	Crosby-Hope	1-6			
Saigon	Ladd-Lake	12-9			
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601	3-3
Suddenly It's Spring (87)	MacMurray-Coddard	3-18	3-21	4608	2-17
Trouble with Women, The (80)	Milland-Wright	6-11	6-27	4615	5-12
Two Years Before the Mast (98)	Ladd-Donlevy	5-1	11-22	4601	9-2
Unconquered (T)	Cooper-Coddard	8-19			
Variety Girl	Hatcher-Kelley	11-11			
Welcome Stranger (107)	Crosby-Caulfield	3-18		4613	4-28
Where There's Life	Hope-Masso	4-15			
Whispering Smith (T)	Ladd-Marshall	4-28			
Wild Harvest	Ladd-Lamour	9-16			
Details under title: The Big Haircut					
RE-ISSUES					
Jungle Princess, The (84)	Lamour-Milland			9-1	R5-3620
Plainsman, The (113)	Cooper-Arthur			9-1	R5-3624

PRODUCERS RELEASING

1946-47 Features — Completed (21) — In Production (0)
Westerns — Completed (8) — In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
—— 1946-47 ——					
Big Fix (63)	Brown-Ryan		4-19	702	5-12
Black Hills	Dean-Ates	5-12			
Border Feud (55)	LaRue-Marlen	12-23	5-10	752	5-25
Born To Speed (61)	Sands-Wall	8-19	1-12	705	2-3
Details under Eagle-Lion heading					
Brute Man, The (58)	Hatton-Adams	11-26	10-1	714	11-25
Details under Universal Release Chart					
Bury Me Dead	O'Donnell-Daniels	4-14			
Corsican Brothers, The	Fairbanks-Warwick	Reissue	5-24		
Devil Dr Wheels, The (67)	Cardwell-Ford	9-30	2-15	701	2-3
Drift'n' River (55)	Dean-Ates	7-22	10-1	741	11-11
Cashouse Kids Co West	Switzer-Williams	4-14			
Ghost Town Renegades	LaRue-St. John	4-28			
Heartaches	Ryan-Norris	3-3	6-28		
Details under title: Silent Voice					
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23	SP71	10-14
International Lady	Brent-Massey	Reissue	5-24		
It's Murder	Switzer-Whalen	5-12			
Killer at Large	Shaw-Lowery	3-3	5-31		
Details under title: Gangway for Murder					
Kit Carson (97)	Andrews-Hall	Reissue	3-22	731	
Law of the Lash (53)	LaRue-St. John		7-28	751	3-17
Philo Vance's Gamble (62)	Cortis-Austin	11-25	4-13	708	5-26
Details under title: Philo Vance's Secret Mission					
Philo Vance, Gentleman Sleuth	Wright-Austin	1-6			
Details under title: Philo Vance No. 3					
Philo Vance Returns (64)	Curtis-Ryan	10-14	6-14	707	4-28
Details under title: Philo Vance's Gamble					
Pioneer Justice	LaRue-St. John	4-14	6-28		
Range Beyond the Blue (53)	Dean-Ates		6-15	745	3-31
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16			
Stars Over Texas	Dean-Ates	9-16	11-18	743	
Stolen Child	Austin-Joyce	2-3	6-7		
Three On A Ticket (62)	Beaumont-Walker	10-28	4-5	715	4-28
Details under title: The Corpse Came Calling					
Tomorrow You Die	Ireland-Ryan	5-12			
Too Many Winners (60)	Beaumont-Marshall	2-17	5-24		6-9
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28	742	12-23
Untamed Fury (58)	Pendleton-Whipper	3-22		SP72	3-17
West To Glory (61)	Dean-Ates	4-13		746	5-12
Wild Country (C) (59)	Dean-Ates	1-17		744	2-3
Wild West (C) (73)	Dean-Ates	5-27	12-1	706	1-20
Details under title: Melody Round-Up					
STREAMLINED WESTERNS					
Code of the Plains (38)	Crabbe-St. John		4-25	761	
Frontier Fighters (39)	Crabbe-St. John		4-26	766	
Panhandle Trail (—)	Crabbe-St. John		4-26	765	
Raiders of Red Cap (38)	Crabbe-St. John		4-26	763	
Shootin' Irons (40)	Newhill-O'Brien		4-26	764	
Thundergap Outlaws (39)	Newhill-O'Brien		4-26	762	

REPUBLIC

1946-47 Features — Completed (24) — In Production (1)
Westerns — Completed (16) — In Production (1)

NEW PRODUCTIONS

FABULOUS TEXAN

Western—Started June 11

Cast: William Elliott, John Carroll, Catherine McLeod, Andy Devine, Albert Dekker, Ruth Donnelly, Jim Davis, James Brown, Johnny Sands.

Director: Edward Ludwig — Producer: Edmund Grainger

Story: Post civil war era in Texas with citizens fighting the Texas State Police reign of terror.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Red Pony, The (T)	Loy-Mitchum	6-9			

COMPLETED — 1946-47

Affairs of Geraldine (68)	Withers-Lydon	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor)	Hale-Booth				
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	641	3-31
Bells of San Angelo (Trucolor) (79)	Rogers-Evans	12-23	5-15	642	6-9
Bill and Coo	Burton's Birds				
Blackmail	Marshall-Mara	1-6			
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)	Edwards-Lindley	6-10			
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	607	2-17
Backfire	Dekker-Craig	3-31			
Details under title: Complex					
Drittwood	Brennon-Warrick	5-26			
Faboious Sozanne, The (71)	Britton-Vallee	3-18	12-15	604	
Flame, The	Carroll-Ralston	3-31			
Details under title: The Outcast					
Ghost Goes Wild, The (66)	Ellison-Gwynne	3-8		605	4-14
G-Men Never Forget (Serial)					
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610	5-12
Homesteaders of Paradise Valley (59)	Lane-Blake	4-1		664	
Jungle Girl (Serial)	Gifford-Neal	Reissue	4-19	692	
Exposed	Mara-Scott	5-12			
Details under title: It's Murder She Says					
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601	9-30
Details under title: Concerto					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21		
Marshal of Crippled Creek	Lane-Blake	11-25			
Northwest Outpost (91)	Eddy-Massey	11-25	6-25	615	5-26
Details under: Untitled					
On The Old Spanish Trail (Tr.)	Rogers-Frazee	5-12			
Oregon Trail Scouts (58)	Lane-Blake	9-2	5-15	665	
Pilgrim Lady, The (67)	Lane-Blake	9-2	5-15	655	5-26
Details under title: The Inner Circle					
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15	606	
Robin Hood of Texas	Autry-Roberts	4-28			
Rustlers of Devil's Canyon (58)	Lane-Blake	10-14	7-1	666	
Saddle Pals (72)	Astry-Roberts	3-17	6-15	684	
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	651	
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9
Son of Zorro (Serial)	Turner-Stewart	1-18		691	
Spoilers of The North (65)	Kelly-Booth	8-9	4-24	612	5-12
Springtime in The Sierras (Tr.) (75)	Rogers-Frazee	3-3	7-15	646	
Stagecoach to Denver (56)	Lane-Blake	12-23		662	
That's My Man (104)	Ameche-McLeod	11-11	6-1	613	4-14
Details under title: Gallant Man					
That's My Gal (Trucolor) (66)	Barry-Roberts	8-6	5-15	609	
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682	2-3
Trespasser, The	Evans-Douglas	2-17			
Details under title: The Finger Woman					
Twilight of The Rio Grande (71)	Astry-Mara	1-20	4-1	683	4-28
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15	663	2-17
Wild Frontier, The	Lane-Holt	5-12			
Winter Wonderland (71)	Roberts-Drake	5-13	5-17	614	
Details under title: Snow Cinderella					
Wyoming	Elliott-Ralston	11-25			
Web of Danger (58)	Mara-O'Flynn	10-28	6-10	616	
Yankee Fakir (71)	Fowley-Woodbury	4-1		611	4-28

RKO RADIO

1946-47 Features — Completed (47) — In Production (4)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
I Remember Mama	Dunne-Homolka	6-9			
Memory of Love	Andrews-Oberon	4-14			
Mourning Becomes Electra	Russell-Redgrave	4-14			
Return of the Badman	Scott-White	6-9			

COMPLETED — 1946-47

BLOCK NO. ONE

Great Day (69)	Robson-Portman	Foreign		703	7-22
Lady Luck (97)	Young-Hale	10-29		702	7-22
Sister Kenny (116)	Russell-Knox	11-12		701	7-22
Step By Step (62)	Tierney-Jeffreys	1-21		705	7-22
Sunset Pass (60)	Warren-Leslie	12-10		704	7-22

BLOCK NO. TWO

Child of Divorce (62)	Moffett-Toomey	3-4		708	10-28
Criminal Court (62)	Conway-O'Driscoll	3-18		709	9-2
Genius At Work (61)	Carney-Brown	9-3		710	8-19
Nocturne (88)	Ratt-Barl	5-13		706	10-28

BLOCK NO. THREE

Dick Tracy vs. Cuebalt (62)	Conway-Jeffreys	4-1		714	11-25
Falcon's Adventure, The (61)	Conway-Meredith	4-29		715	12-23
Lucket, The (86)	Day-Aherne	4-1		711	12-23
Details under title: A Time to Kill					
San Quentin (66)	Tierney-Carr	8-19		712	12-23
Vacation in Reno (60)	Haley-Jeffreys	2-4		713	11-1

BLOCK NO. FOUR

Beat the Band (67)	Langford-Krapa	6-24		718	3-3
Code of The West (57)	Warren-Alden	7-22		720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie	7-8		719	3-3
Farmer's Daughter, The (97)	Young-Cotten	5-27		716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys	8-19		717	3-3

BLOCK NO. FIVE

Banjo (68)	Moffett-White	9-16		725	4-28
Born To Kill (92)	Trevor-Tierney	5-27		722	4-28
Details under title: Deadlier Than the Male					
Likely Story, A (88)	Williams-Hale	2-4		724	4-28
Details under title: Master Mind					
Honeymoon (74)	Temple-Madison	4-1		721	4-28
Tarzan and the Huntress (72)	Weissmoller-Joyce	10-14		723	3-31

BLOCK NO. SIX

Dick Tracy's Dilemma (60)	Byrd-Christopher	11-11		729	5-26
Details under title: Dick Tracy vs. the Claw					
Desperate (73)	Brodie-Lang	12-9		728	5-26
Details under title: Flight					
They Won't Believe Me (95)	Young-Hayward	8-19		726	5-26
Thunder Mountain (60)	Holt-Hyer	10-28		730	5-26
Woman on The Beach, The (71)	Bennett-Ryan	2-4		727	5-26
Details under title: Desirable Woman					

BLOCK NO. SEVEN

Bachelor and The Bobby-Soxer, The (94)	Grant-Loy	8-6			6-9
Riffraff (80)	O'Brien-Slezak	6-24			6-9
Seven Keys to Baldpate (66)	Terry-White	11-25			6-9
Under the Tonto Rim (61)	Holt-Leslie	1-20			6-9

NOT DESIGNATED

Bishop's Wife, The	Grant-Young	3-17			
Crossfire	Young-Mitchum	3-17			
Dick Tracy vs. The Groesome Gang	Byrd-Karloff	4-14			
Fighting Father Dunne	O'Brien-Dell	3-31			
Fugitive, The	Fonda-Del Rio	1-6			
If You Knew Susie	Cantor-Davis	1-20			
Indian Summer	Knox-Sothern	1-20			
Magic Town	Stewart-Wyman	11-25			
Man About Town	Chevalier-Derrier	Foreign			
Out of the Past	Mitchum-Greer	10-28			
Details under title: Build My Gallows High					
Pearl, The	Marques-Del Rio	Foreign			
So Well Remembered	Scott-Mills				
Tycoon (T)	Wayne-Day	2-3			

SPECIALS

Best Years of Our Lives, The (172)	Loy-March	4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Long Night, The (101)	Fonda-Bel Geddes	9-16			6-9
Notorious (101)	Bergman-Grant	10-29		761	8-5
Secret Life of Walter Mitty (T)	Kaye-Maye	4-29			
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-D'Hara	3-4		762	1-20

SCREEN GUILD

Features — Completed (14) — In Production (0)

RELEASE CHART

COMPLETED — 1946-47

Bells of San Fernando (69)	Woods-Warren	11-25	4-5	4614	
Buffalo Bill Rides Again (66)	Arlen-Holt	11-25	4-19	4613	
Burning Cross, The	Daniels-Patton	6-9			
Bush Pilot (60)	Hadson-LaRue	Foreign	6-7	4616	
Case of the Baby Sitter, The (40)	Neal-Jenkins	3-31	7-26	4618	
Dark Bullet	Wilcoxson-Brian	4-28			
Hat Box Mystery, The (40)	Neal-Jenkins	3-31	7-15	4617	
Hollywood Barn Dance (65)	Tobb-Irving	3-31	6-21	4619	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31			
My Dog Shep	Neil-Chapman	9-2			
Neath Canadian Skies	Hayden-Cooper				
Queen of The Amazon (60)	Morison-Lowery	9-30			4-28
Renegade Girl	Curtis-Savage	9-30			
Rolling Home	Parker-Hayden	7-8			
Details under title: One More Chance					
Seared to Death (65)	Lugosi-Compton	5-3		4608	
Shoot To Kill (60)	Wade-Walters	3-3	5-17	4615	

HOPALONG CASSIDY REISSUES

Rustler's Valley (60)	Boyd-Hayden		3-15	HC07	
Texas Trail (59)	Boyd-Hayden		4-12	HC08	
Partners of the Plains (71)	Boyd-Hayden		4-26	HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden		5-10	HC10	
Heart of Arizona (68)	Boyd-Hayden		6-14	HC11	
Bar 20 Justice (65)	Boyd-Hayden		7-19	HC12	

SELZNICK—S.R.O.

Features — Completed (2) — In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Portrait of Jenny	Cotten-Jones	3-3			
COMPLETED					
Duel in the Sun (T) (138)	Jones-Cotten	3-19	4-17		4-14
Paradine Case, The	Todd-Peck	12-23			

20th CENTURY-FOX

1946-47 Features **Completed (36)** **In Production (5)**

NEW PRODUCTIONS

GREEN GRASS OF WYOMING (T)

Drama—Started June 2

Cast: Peggy Cummins, Charles Coburn, Burl Ives, Lloyd Nolan, Robert Arthur, Geraldine Wall.

Director: Louis King Producer: Robert Bassler

Story: Famous old owner of trotting horses is reclaimed by his love for the animals.

ROSES ARE RED

Drama—Started June 10

Cast: Don Castle, Peggy Knudsen, Patricia Knight.

Director: James Tinling Producer: Sol M. Wurtzel

Story: Prosecuting Attorney replaced for one month by his double who runs the city according to gangsters' orders.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Foxes of Harrow, The	Harrison-O'Hara	4-28			
Gentleman's Agreement	Peck-McGuire	6-9			
Nightmare Alley	Power-Blondell	6-9			
—— 1946-47 ——					
Backlash (66)	Travis-Rogers	9-30	Mar.	711	
Black Beauty (74)	Freeman-Denning	12-10	Sept.	636	8-19
Bob, Son of Battle (T) (103)	Garner-McCallister	7-22	July	720	6-9
Boomerang (88)	Andrews-Wyatt	9-30	Feb.	706	2-?
Bowery, The (84)	Baft-Beery	Reissue	Dec.	642	
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb.	707	2-17
Captain From Castile (T)	Powers-Peters	12-9			
Carnival In Costa Rica (T) (95)	Haymes-Holm	4-29	Apr.	710	3-31
Claudia and David (78)	McGuire-Young	3-18	Sept.	637	8-5
Crimson Key	Taylor-Corrie	3-31	July	722	
Details under title: Second Chance					
Dangerous Millions (69)	Taylor-Drake	7-8	Dec.	648	12-9
Forever Amber	Darnell-Wilde	11-11			
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715	5-26
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713	4-28
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June	718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T)	Haver-Stevens	8-6			
If I'm Lucky (79)	Blaine-James	4-29	Sept.	638	9-2
Details under title: That's for Me					
Invisible Wall, The	Castle-Christine	6-9			
Jewels of Brandenburg (66)	Travis-Cheirel		May	716	4-14
Kiss of Death	Mature-Donlevy	3-31			
Late George Apley, The (98)	Colman-Cummins	7-8	Apr.	712	
Home Sweet Homicide (70)	Bari-Scott	3-18	Dec.	640	8-5
Margie (T) (94)	Craine-Young	2-18	Nov.	646	10-28
Meet Me at Dawn	Eythe-Court		July	721	
Moss Rose (82)	Cummins-Mature		June	717	6-9
Mother Wore Tights	Grable-Dailey	11-11			
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov.	645	10-14
Off To Buffalo (T)	Guild-Daley	5-12			
Razor's Edge, The (146)	Power-Tierney	4-15	Jan.	701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr.	714	4-11
Seudda Hoo, Seudda Hey (T)	Haver-McCallister	3-17			
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan.	703	1-6
Strange Journey (65)	Kelly-Massen	5-27	Feb.	708	9-16
Details under title: Flight To Paradise					
Sun Valley Serenade (86)	Henie-Payne	Reissue	Sept.	641	
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan.	702	1-6
Three Little Girls In Blue (T) (90)	Haver-Montgomery	11-26	Dec.	639	9-16
Wake Up and Dream (T) (92)	Payne-Haver	6-14	Dec.	649	
Wanted for Murder (91)	Portman-Grey	Foreign	Nov.	644	11-11
REISSUES					
Alexander's Ragtime Band (106)	Power-Faye		Mar.	709	
Les Miserables (105)	March-Laughton		Jan.	704	
Stanley and Livingstone (101)	Tracy-Greene		Jan.	705	

UNITED ARTISTS

1945-46-47 Features **Completed (54)** **In Production (3)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

COWARD'S CASTLE

Western—Started June 9

Cast: Bill Boyd, Andy Clyde, Rand Brooks.

Director: George Archainbaud Producer: Louis Rachmil

Story: Man in mining camp is murdered. Hopalong Cassidy finds the murderer.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Sleep My Love	Colbert-Cummings	6-9	Cgy		
Time of Your Life, The	Cagney-Bendix	5-26			
—— 1946-47 ——					
Abie's Irish Rose (96)	Dru-Chekhov	4-29..12-27	Cby		12-23
Abilene Town (89)	Scott-Dvorak	8-6...1-11	Lev		1-21
Details under title: Abilene					
Adventures of Don Coyote (C) (65)	Martin-Rafferty	8-19....5??	R-C		5-12
Angel On My Shoulder (102)	Muni-Baxter	1-21...9-20	Rgs		9-30
Details under title: Me and Mr. Satan					
Arch of Triumph	Bergman-Boyer	7-22	Enl		
Atlantis	Montez-Aumont	3-3	Neo		
Bachelor's Daughters, The (89)	Russell-List	4-1....9-6	Stn		9-30
Body and Soul	Garfield-Palmer	1-20	Ent		
Caesar and Cleopatra (T) (126)	Olivier-Leigh	For...8-16	GFD		9-2
Carnegie Hall (134)	Hunt-Prince		LeB-M		3-17
Chase, The (86)	Cummings-Morgan	6-24..11-22	Neb		11-11
Christmas Eve	Raft-Blondell	12-9	Bgs		
Copacabana (92)	Miranda-Marx	12-9...5-30	Csl		5-26
Curley	Rafferty-Olsen	5-27	Ro		
Dangerous Venture (59)	Boyd-Alexander	8-5...5-23	Rach		3-3
Dishonored Lady (85)	Lamarr-O'Keefe	5-27...5-16	Smg		4-23
Devil's Playground, The (62)	Boyd-Clyde	5-27..11-15	B.B		9-30
Fabulous Joe, The	Abel-Grahame	8-6	Ro		3-3
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5...2-21	Rgs		
Fanny by Gaslight	Mason-Calvert	For	GFD		
Fool's Gold (63)	Boyd-Clyde	5-27...1-31	B.B		11-11
Fun On A Week-end (93)	Braeken-Lane	7-8...5-14	Stn		4-14
Details under title: Strange Bedfellows					
Heaven Only Knows	Cummings-Donlevy	12-23	Neb		
Henry V (T) (134)	Olivier-Newton	For	GFD		4-29
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	5-24	Ro		
Hoppy's Holiday (60)	Boyd-Ware	9-30...7-18	BB		5-12
Intrigue	Raft-Havoe	5-12			
Johnny In the Clouds (88)	Montgomery-Mills	For...3-15	GFD		12-11
Little Iodine (57)	Marlowe-Cramer	4-29..10-11	R.C.		9-16
Lured	Sanders-Ball	11-11...7-25	Smg		
Details under title: Personal Column					
Macomber Affair, The (89)	Peck-Bennett	4-29...3-21	Bog		
Details under title: The Short, Happy Life					
Marauders, The	Boyd-Brooks	4-28	B.B		
Miracle Can Happen, A	All-Star	8-5	Bog-Mer		
Mr. Ace (84)	Raft-Sidney	3-4....8-2	Bog		10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux (120)	Chaplin-Raye	6-24	Chn		4-28
Details under title: Comedy of Murders					
New Orleans (89)	deCordova-Patriek	9-30...4-18	Lev		5-12
Other Love, The (96)	Stanwyck-Niven	10-28...7-11	Ent		4-14
Outlaw, The (114)	Russell-Huston		Hug		4-1
Private Affairs of Bel Ami (112)	Sanders-Lansbury	5-13....3-7	Low		3-3
Ramrod (94)	McCrea-Lake	6-20....5-2	Ent		3-3
Rebecca (130)	Fontaine-Olivier	Reissue...4-26	Szk		
Red House, The (100)	Rob'son-McCallister	5-13....2-7	Lsr		2-17
Scandal In Paris, A (100)	Sanders-Hasso	10-29...4-19	Psb		8-5
Sin of Harold Diddlebock, The (80)	Lloyd-Walburn	10-1....4-4	Stq		3-3
Stampede	Wayne-O'Sheridan	9-30	Hks		
Details under title: Red River					
Stork Bites Man	Cooper-Roberts	2-3...6-21	Com		
Strange Woman, The (100)	Lamarr-Sanders	12-24..10-25	Smg		11-25
Susie Steps Out (65)	Bruce-Caldwell	5-27..12-13	R.C.		12-9
Details under title: Miss Television					
Unexpected Guest (67)	Boyd-Tate	9-2...3-28	BB		1-20
Details under title: Whispering Walls					
Vendetta	DeGeorge-Brooke	8-19	Hgs		
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30	Ro		
Details under Misc. Independents Chart					

UNIVERSAL-INTERNATIONAL

1946-47 Features **Completed (38)** **In Production (5)**

Serials **Completed (0)** **In Production (0)**

NEW PRODUCTIONS

TAP ROOTS (T)

Drama—Started June 2

Cast: Van Heflin, Susan Hayward, Boris Karloff, Julie London, Ward Bond, Richard Long, Whitfield Conner, Arthur Shields, Griff Barnett, Sandra Rogers.

Director: George Marshall Producer: George Marshall

(Production presented by Walter Wanger)

Story: Not available. See next issue.

IMAGINATION

Drama—Started June 5

Cast: Ronald Colman, Signe Hasso, Edmond O'Brien, Howard Smith, Philip Lobe, John Drew Colt.

Director: George Cukor Producer: Michael Kanin

(A Kanin Production)

ADVENTURES OF BLACK BART (T)

Western—Started June 5

Cast: Yvonne DeCarlo, Dan Duryea, Jeffrey Lynn, Percy Kilbride, Frank Lovejoy, Lloyd Gough, Russell Conway.

Director: George Sherman Producer: Leonard Goldstein

Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No	Rev
IN PRODUCTION					
Exile, The	Fairbanks-Montez	5-12			
Ride the Pink Horse	Montgomery-Hendrix	5-26			
—— 1946-47 ——					
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
Brute Force	Lancaster-Blyth		3-3		
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr.	612	3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign			4-28
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Dec.	601	10-14
Destry Rides Again (94)	Stewart-Dietrich	Reissue	Mar.	2791	
Egg and I, The (108)	Colbert-MacMurray	12-9		613	3-31
For The Love of Mary	Durbin-Dall	3-17			
Great Expectations (116)	Mills-Hobson	Foreign	July		3-31

I Know Where I'm Going	Hiller-Livesy	Foreign				
I Stole a Million (78)	Raft-Trevor	Reissue	Apr	2794		
I'll Be Yours (93)	Durbin-Drake	9-20	Jan	607	1-20	
Ivy	Fontaine-Knowles	12-23	June	616		
Johnny Frenchman (104)	Rosay-Roe	Foreign			12-23	
Lady Surrenders, A	Lockwood-Granger	Foreign				
Lost Moment, The	Cummings-Hayward	3-31				
Details under title: The Lost Love						
My Heart Goes Crazy (T)	Field-Kendall	Foreign				
Magnificent Obsession (101)	Dunne-Taylor	Reissue	May			
Magnificent Doll (94)	Rogers-Niven	6-24	Nov	602	12-9	
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar	610	2-17	
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov	603	11-11	
Odd Man Out (118)	Mason-Ryan	Foreign	June	617	3-3	
100 Men and A Girl (84)	Durbin-Stokowski	Reissue	May			
Pirates of Monterey (T)	Montez-Cameron	5-13				
Secret Beyond the Door	Bennett-Redgrave	Foreign				
Singapore	MacMurray-Gardner	3-17				
Slave Girl	DeCarlo-Brent	8-5				
Smash-Up (103)	Hayward-Bowman	6-10	Mar	609	2-17	
Details under title: Love Takes a Holiday						
Something in the Wind	Durbin-Dall	3-17				
Details under title: For the Love of Mary						
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar	608	2-3	
Details under title: Scherezade						
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	Mar	611	1-6	
Secret Beyond the Door	Bennett-Redgrave					
Swell Guy (87)	Tutts-Blyth	6 24	Jan	606	12-23	
Temptation (98)	Oberon-Brent	4-29	Dec	60	1-6	
Details under title: Bella Donna						
Time Out of Mind (88)	Calvert-Hutton	10-28	May	614	3-31	
They Were Sisters (108)	Mason-Calvert	Foreign	Sept	1065	9-16	
This Happy Breed (110)	Newton-Johnson	Foreign		GFD	4-14	
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22	July	618		
Web, The (87)	O'Brien-Raines	3-17	June	615	6-9	
Details under title: Jeopardy						
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar	2792		
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan	605	12-23	
Wistful Widow of Wagon Gap	Abbott-Costello	5-12				
Years Between, The (88)	Redgrave-Hobson	Foreign			3-17	
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue	Apr	2793		

WARNER BROTHERS

1946-47 Features **Completed (34)** **In Production (6)**

NEW PRODUCTIONS

ROMANCE IN HIGH C (T)

Musical—Started June 5

Cast: Jack Carson, Janis Paige, Oscar Levant, Doris Day, Don DeFore, S. Z. Sakall.

Director: Michael Curtiz Producer: Alex Gottlieb

(A Michael Curtiz Production)

Story: Romance with music on the sea and in South America.

MARY HAGEN

Drama—Started June 2

Cast: Ronald Reagan, Shirley Temple, Rory Calhoun, Charles Kemper.

Director: Peter Godfrey Producer: Alex Gottlieb

LOVE AT FIRST SIGHT

Romantic Comedy—Started June 2

Cast: Joyce Reynolds, Robert Hutton, Cecil Kellaway, Ernest Truex.

Director: Frederick DeCordova Producer: Alex Gottlieb

Story: Romantic youngsters find love has problems, too.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Ever The Beginning	Palmer-Wanamaker	6-9			
Silver River	Flynn-Sheridan	5-12			
Treasure of Sierra Madre	Bogart-Huston	3-31			
COMPLETED — 1946-47 —					
Beast with Five Fingers, The (88)	Alda-King	12-10	2-8	613	1-6
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne (100)	Morgan-Wyman	4-1	6-14	622	4-28
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16
Cry Wolf	Flynn-Stanwyck	5-27			
Dark Passage	Bogart-Bacall	11-25			
Deception (112)	Davis-Henreid	5-13	10-28	605	10-28
Deep Valley	Clark-Lupino	10-14			
Escape Me Never	Flynn-Lupino	11-26			
Humoresque (125)	Crawford-Garfield	12-24	1-25	612	1-6
Life With Father (T)	Dunne-Powell	4-15			
Love and Learn (83)	Carson-Vickers	9-16	5-3	620	3-31
Man I Love, The (96)	Lupino-Alda	1-11		611	1-6
Details under title: The Sentence					
My Wild Irish Rose (T)	Morgan-King	10-1			
Never Say Goodbye (97)	Flynn-Parker	8-6	11-9	606	10-28
Night Unto Night	Garfield-Fitzgerald	9-18	10-12	604	9-30
Nobody Lives Forever (100)	Lindfors-Reagan	9-30			
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2-17
Possessed (108)	Crawford-Heflin	6-24	7-26		6-9
Details under title: The Secret					
Pursued (101)	Wright-Mitchom	8-19	3-8	615	3-3
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	9-2
Stallion Road (97)	Reagan-Smith	4-15	4-12	617	3-31
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2-17
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T) 105	Morgan-Paige	4-2	12-28	610	12-23
Two Guys From Texas (T)	Morgan-Carson	3-17			
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5 14	5-24	621	4-14
Unfaithful, The (109)	Sheridan-Scott	12-9	7-5		6-9
Unsuspected, The	Rains-Caulfield	2-3			
Verdict, The (86)	Greenstreet-Lorre	11-23		607	11-11
Voice of The Turtle	Parker-Reagan	3-3			
Woman In White, The	Parker-Young	10 14			
REISSUES					
Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26	618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Wallflower	Reynolds-Hutton	3-3			
Whiplash	Clark-Smith	3-31			
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609	

STUDIO SIZE-UPS

(Continued from Page 13)

ton Sturges left the production in mid-air when he and Hughes quarreled over the ending. Ferrer will re-shoot the disputed portion at a mere cost of some $200,000 which is a mere pittance in view of the $2,000,000 already sunk in this misadventure.

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UNIVERSAL-INTERNATIONAL

Rank-UI In Talent Deal

CEMENTING their already close association, Arthur Rank and this studio confirmed this week the news that they were establishing a new talent interchange deal between the two organizations. The agreement includes stars, directors, and lesser known players. First deal under the new arrangement is the one by which Robert Siodmak, one of the studio's top directors, goes to England to direct "Precious Bane" for Two Cities Films, one of the Rank companies. Robert Donat and Ann Todd will co-star in this one which is scheduled for immediate production.

Robert Buckner, for many years one of Warner Bros. top producers, has signed a contract with Universal-International which gives him writer-producer status. This move doubtless comes to fill the gap left by the recent exodus of several of U-I's producers. Buckner's last at Warners is the still unreleased "Life With Father." His first at U-I has not been announced.

DURBIN GETS HAYMES

Now that it is definitely set that "Up In Central Park" is the next Durbin film (this one has been off and on for months), the studio has made arrangements to borrow Dick Haymes from 20th Century-Fox to assume the male lead opposite Miss Durbin. The actress needs a solid hit and the concentration is on.

The company formed by Tony Martin and Agent Nat Goldstone gets under way shortly with its musical version of the former hit, "Algiers." This one will be called "The Casbah" and will star Martin with Yvonne De Carlo.

☆

WARNER BROS.

$250,000 For "The Patriots"

IN LINE with its policy for nabbing off successful stage plays, Warners last week put $250,000 on the line for film rights to Sidney Kingsley's Broadway smash, "The Patriots." Jerry Wald gets production reins on the Thomas Jefferson biog which goes in September. Gregory Peck will have a star role along with the cream of Warner Bros. star roster.

Jane Wyman, who started her movie career some 15 years ago as a hoofer at this studio, has just been signed to a new 10-year contract. The actress has come a long way since those early days and the studio has profited well by her building over the years. No salary figures were quoted.

BUSY LOT THIS WEEK

Producer Alex Gottlieb set three pictures in work this week to give the studio a production record for this year of six films in work. Gottlieb has the reins on "Mary Hagen" (Shirley Temple-Ronald Reagan), "Love At First Sight" (Robert Hutton-Joyce Reynolds) and the Michael Curtiz indie "Romance In High C" (Jack Carson-Janis Paige).

Others continuing toward wind-up are: "Treasure of Sierra Madre" (Bogart-Huston), "Silver River" (Flynn-Sheridan) and "Ever The Beginning" (Palmer-Wanamaker), a Milton Sperling production.

'THE HUCKSTERS' STRONG CAST, FAME OF NOVEL MAKE IT SURE-FIRE

Rates ● ● ● + generally on name draw and popularity of novel

Metro-Goldwyn-Mayer
115 minutes

Clark Gable, Deborah Kerr, Sydney Greenstreet, Adolphe Menjou, Ava Gardner, Keenan Wynn, Edward Arnold, Aubrey Mather, Richard Gaines, Frank Albertson, Douglas Fowley, Clinton Sundberg, Gloria Holden, Connie Gilchrist, Kathryn Card, Lillian Bronson, Vera Marshe, Ralph Bunker, Virginia Dale, Jimmy Conlin.

Directed by Jack Conway.

Here is sure-fire entertainment for everyone, everywhere. Grosses will reflect the popularity of the strong cast headed by Clark Gable and Deborah Kerr, the British actress who has been so heavily pre-sold by M-G-M, as well as the renown of Frederic Wakeman's novel, leading best-seller for many months. In telescoping the published yarn to screen length, adaptors Edward Chodorov and George Wells have both helped and hurt the narrative; helped it by strnegthening the cloying romance of the original and eliminating most of the nausea evoked by two moppets; hurt it by condensing the development of the hero's revulsion to the advertising game so that spectators seek in vain for proper motivation of his sudden renunciation of a $35,000 job. Luther Davis' screenplay is swiftly-paced and retains most of the satirical humor in the original. Under Jack Conway's direction, Deborah Kerr's (pronounced like "car") performance is spotty, because she overacts during her emotional passages. Excellent as are the performances of Gable, Greenstreet and Menjou, acting honors go to Keenan Wynn and Edward Arnold, both unfortunately relegated to minor roles. Production quality is superlative. One song, rendered by Ava Gardner, adds little to the enjoyment of the picture and retards the film's otherwise-satisfactory tempo.

EXPLOITATION: Go to town on this one. Play up Gable and Kerr, the popularity of the novel and the novelty of the film's subject matter—a daring debunking of radio advertising. Teasers might read: " 'The Hucksters' Are Coming!" or "You'll Fall Hard for 'The Hucksters'—You've Done It for Years!" Arrange a four-line jingle contest with ticket prizes for the best rhymed definition of Huckster. Arrange counter and window displays with bookshops, libraries.

Just-demobilized, Clark Gable, woman-chasing advertising man, spends $35 of his last $50 on a hand-painted tie to impress a prospective boss, agency chief Adolphe Menjou. To prove his mettle and cinch the job, he wangles a testimonial for Sydney Greenstreet's Beautee Soap from socialite-widow Deborah Kerr, falls in love with her. Their romance falters when Deborah, prepared to spend an innocent weekend with him, discovers their trysting place to be a disreputable resort. Gable, in high favor with the despotic Greenstreet, goes to Hollywood to arrange a series of Beautee broadcasts for ex-burlesque comic Keenan Wynn, becomes involved with former flame Ava Gardner, torch singer. Heartsick at Gable's absence, Deborah flies to Hollywood, becomes engaged to the rising young huckster. The two return to New York. Greenstreet, delighted with Gable's success with Wynn's projected programs, offers him a job at $35,000, plus bonuses. But Gable, disgusted at Greenstreet's sadism and vulgarity, deliberately affronts him, stalks out of the conference and, again penniless, joins Deborah ,waiting below.

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'IVY' ENGROSSING STUDY OF A MURDERESS

Rates ● ● + generally

Universal-International
99 minutes

Joan Fontaine, Patric Knowles, Herbert Marshall, Richard Ney, Sir Cedric Hardwicke, Lucille Watson, Sara Allgood, Henry Stephenson, Rosalind Ivan, Lillian Fontaine, Molly Lamont, Una O'Connor, Alan Napier, Isobel Elsom, Paul Cavanagh, Sir Charles Mendl, Gavin Muir, Mary Forbes.

Directed by Sam Wood.

With Joan Fontaine delivering a strong character study of a cold-blooded murderess, "Ivy" seems assured of above-average response in most theatres, particularly in better class locations. Grosses will depend on whether the drawing power of the strong cast will compensate for the film's sordid, although engrossing, story and the pedestrian pace. Screenplay by Charles Bennett, scripter of many Alfred Hitchcock thrillers, is not up to his usual standard. Under Sam Wood's direction, all of the well-known performers portray their respective roles with telling effect, particularly Miss Fontaine, Patric Knowles and Sir Cedric Hardwicke. Credit William Cameron Menzies with the film's outstanding and artistic production quality. Daniele Amfitheatrof's brilliant score adds greatly to the dramatic effect of many scenes.

EXPLOITATION: Play up Joan Fontaine as "Ivy, the Woman You Will Love to Hate and Hate to Love." Stress the film's excellent cast, its mounting suspense and grim realism. In exchange for an advertising placard in the display, get a local florist to lend you ivy to festoon theatre front and lobby.

Married to Richard Ney, Joan Fontaine ends her illicit affair with Dr. Patric Knowles when she meets wealthy, Herbert Marshall. Marshall invites Joan and Ney aboard his yacht for a cruise, falls under her spell. Knowles, furious when Joan avoids him on her return, phones and threatens to visit her if she doesn't come to him. When Joan quarrels with Ney a few moments later about her extravagances, he stalks out and she goes to Knowles' office. There, unseen by Knowles, she takes some poison from his shelf, secretes it in her purse — the poison will set her free to wed Marshall and his millions. Joan administers several doses of the poison to Ney, kills him. An autopsy reveals the presence of poison. Inspector Cedric Hardwicke of Scotland Yard questions Joan about her friendship with Knowles, subsequently interrogates Knowles. Knowles' story doesn't jibe with Joan's he's arrested on suspicion of murder. When she testifies at Knowles' trial and contradicts his testimony, he pleads guilty, is sentenced to hang. On the eve of the hanging, Hardwicke pins Ney's murder on Joan, gets a reprieve for Knowles. Seeking to flee, Joan is killed.

'THE PATIENT VANISHES' POOR PREWAR JAMES MASON MELLER

Rates ● ● in second slot on star's name value

Film Classics
78 minutes.

James Mason, Mary Clare, Margaret Vyner, Gordon McLeod, Frederick Valk, Barbara Everest, Barbara James, G. H. Mulcaster, Eric Clavering, Brefni O'Rorke, Terry Conlin, W. G. Fay, Viola Lyel, Anthony Shaw.

Directed by Lawrence Huntington.

How greatly British films have advanced in the past half-dozen years is evidenced by this melodrama produced around 1940. English accents are so pronounced as to be almost unintelligible to American ears, print quality is inferior, performances are of the ten-twenty-thirty variety, the plot employs situations and incidents reminiscent of early Pearl White serials, and the film's one process shot is obviously a miniature. Despite its many faults, the picture has two assets — a fast pace and James Mason. His name, suitably exploited, should make this a fair supporting feature in naborhood and action spots.

EXPLOITATION: Play up the popularity of James Mason for all it's worth.

Private-eye James Mason, son of Scotland Yard sleuth Gordon McLeod, is offered 1,000 pounds by Lord G. H. Mulcaster if he can recover the latter's daughter Barbara James, kidnapped from a mental institution and held for ransom. Aided by his pretty secretary Margaret Vyner, Mason tracks the extortionists to their lair, but is detected and knocked unconscious. Undaunted, he disguises himself as Lord Mulcaster, meets the gang at an appointed rendezvous as though to pay the ransom. His disguise detected, he's thrown into the hold of a barge, tortured and left to die in the burning vessel. Escaping, he rescues one of the gang left to perish with him. From him, Mason learns of the gang's whereabouts in Wales. He goes there, is captured, locked in a gas chamber and is slowly being asphyxiated when his father arrives with the local police in the nick of time. Mason is saved, the gang rounded up and Lord Mulcaster's daughter returned to him.

'PERILS OF PAULINE' HILARIOUS TECHNICOLOR MIRTHQUAKE

Rates ● ● ● or better generally

Paramount
96 minutes
Betty Hutton, John Lund, Billy De Wolfe, William Demarest, Constance Collier, Frank Faylen, William Farnum, Chester Conklin, Paul Panzer, Snub Pollard, James Finlayson, Creighton Hale, Hank Mann, Francis McDonald, Bert Roach, Heinie Conklin.
Directed by George Marshall.

One of the funniest comedies in years, "Perils of Pauline" is sidesplitting travesty that will delight audiences of all ages and, if properly exploited, should roll up big grosses almost everywhere. The picture need not have been embellished by Technicolor; in fact the color occasionally detracts from the enjoyment of the picture. It is Betty Hutton's show from start to finish, a veritable field day for her exuberant talents. Much-publicized up-and-coming John Lund, as well as William Demarest, Billy De Wolfe, Constance Collier and Frank Faylen, not to mention nearly a dozen former silent stars, all give excellent support. P. J. Wolfson's original story, scripted by Wolfson and Frank Butler, is an hilarious, nostalgic account of a serial star's (supposedly Pearl White) meteoric rise. The picture maintains a fast pace, save for an occasional slowing down during one or two necessary love scenes. George Marshall's direction is excellent, particularly in the scenes of early movie-making. Production quality is more than satisfactory, save in the matter of the inartistic use of Technicolor mentioned above. The music is of hit-calibre, except for two dull numbers.

EXPLOITATION: Advertise this as the best comedy in years; you won't be letting your patrons down. Play up Betty Hutton's popularity. Don't overlook the ten old-time stars, veterans of the silent era...they're still favorites with many filmgoers. For the romantically-inclined, stress the poignant love story of two glamorous movie stars. The picture's title will be a magnet your juvenile serial fans can't resist.

Stagestruck seamstress Betty Hutton lands a job with a fifth-rate road company, falls in love with star John Lund, an egotistic ham. Fired for killing his big scene, Betty goes into the movies, becomes a serial star. Later, she meets and offers the job of leading man to John, now reduced to barking for a carnival. He swallows his pride, accepts the offer, finds the work distasteful but sticks to it. Director William Demarest cooks up a publicity stunt; it misfires and Betty and John soar helplessly skyward in a not-so-captive balloon. Imprisoned in the storm-tossed basket, they resign themselves to their fate, plight their troth. On the eve of their wedding John, certain that marriage to a movie celebrity would destroy his individuality, jilts Betty and goes to fight in Flanders. Years pass and with them, the popularity of serials. Betty quits the screen, goes to Paris and scores a success on the stage. John radios a plea for forgiveness from the liner bringing him to France — and her. Radiantly happy, Betty essays an extra stunt for her Casino audience, crashes to the stage. Told by the doctors her injured back requires immediate surgery if she hopes to walk again, she meets John, says she no longer loves him. He leaves, but shortly afterward returns to her for keeps.

'I WONDER WHO'S KISSING HER NOW' ROUTINE TECHNICOLOR MUSICAL

Rates ● ● ● — as summer screenfare generally

20th Century-Fox
104 minutes
June Haver, Mark Stevens, Martha Stewart, Reginald Gardiner, Lenore Aubert, William Frawley, Gene Nelson, Truman Bradley, George Cleveland, Harry Seymour, Lewis L. Russell, John Miller, Lew Hearn, Eve Miller, Florence O'Brien, Emmett Vogan, Charles Judels, Milton Parsons, Dewey Robinson, John Merton, Robert Emmett Keane, John Sheehan, Sam McDaniel, John Arledge, Steve Olson, Frank Scannell, Harry Cheshire, Joe Whitehead, Perry Ivins, Herbert Heywood, Claire Richards, Antonio Filauri, Eddie Dunn, Ralph Dunn.
Directed by Lloyd Bacon.

This routine, nostalgic Technicolor musical relies on production, pace and pulchritude to cover its dull story and make it acceptable eye-and-ear entertainment for mass patronage. Grosses will be moderately strong in most situations, although not ranking with returns on 20th-Fox's better musicals. Assertedly based on early events in the life of once-famous songwriter Joe E. Howard, Lewis R. Foster's original screenplay gets off to a slow start but gathers momentum and ends in a flashing finale. Mark Stevens' voice, talent and personality stand him in good stead in his portrayal of the noted tunesmith; June Haver's looks and versatility fit her adequately for the role of Stevens' main romantic interest, a youthful dancer and singer; Martha Stewart is excellent as a music hall ragtime singer, and Reginald Gardiner and Lenore Aubert stand out in their respective characterizations. Production quality is superb, costuming and settings are lavish, musical numbers superbly presented. Technicolor is outstanding, but unfortunately some of the scenes appear under-lighted. Lloyd Bacon's direction is adequate.

EXPLOITATION: Go to town on tieups with radio disc jockeys, music dealers and local dance orchestras playing the excellent tunes from the film. Arrange an old-timers' Amateur Night, with ticket prizes for the man and woman best rendering early song hits. Decorate front, boxoffice and lobby to resemble a Bowery theatre in the early 1900's, and attire staff in garb of the period.

Struggling songwriter Mark Stevens lands a job as accompanist for music hall songstress Martha Stewart, loses it when Phyllis Haver, a childhood sweetheart, insists on joining the act and comes between them. He falls in love with vaudeville headliner Lenore Aubert, goes in hock to star her in a musical written by himself and playwright Reginald Gardiner. The show opens in Chicago and clicks. Mark goes to New York, rents a theatre for a Broadway engagement, returns to Chicago to discover Lenore has eloped with their backer, and Phyllis about to go on in her place. Convinced Phyllis has egged on Lenore into leaving him, Mark angrily orders the show closed, leaves town. For several years he travels the country, playing and singing in saloons and honkytonks. About to leave San Francisco for Alaska in search of work, he runs into Gardiner, finds himself a rich man, thanks to his erstwhile partner having kept the show going for both of them with Phyllis, her name now changed, as the star. At end Phyllis pulls another fast one, tricks the all-too-eager Mark into a proposal.

'WINTER WONDERLAND' NOTEWORTHY FOR SKIING SCENES, LITTLE ELSE

Rates ● ● — in lower slot on double bills

Republic
71 minutes
Lynne Roberts, Charles Drake, Roman Bohnen, Eric Blore, Mary Eleanor Donahue, Renee Godfrey, Janet Warren, Harry Tyler, Rene Riano, Diana Mumby, Alvin Hammer.
Directed by Bernard Vorhaus.

An exciting last-reel ski race and magnificent scenery will not compensate for this feature's weak cast, tedious plot and indifferent direction. Since grosses will have to rely on audience interest in skiing and a questionable title, this will undoubtedly be used only as a supporting feature. The screenplay, by no less than five writers, follows the mistaken-identity pattern wherein a modern Cinderella saves the old homestead by winning $1,000, first prize in a ski race. As the heroine, Miss Roberts proves herself an attractive and efficient actress. As the skiing instructor and Miss Roberts' Prince Charming, Charles Drake is listless and wooden. Good performances are given by Roman Bohnen and young Mary Eleanor Donahue. The skiing sequences are colorful and thrilling, although some are too long. Photography accredited to John Alton, ASC, and the musical score by Paul Dessau are outstanding.

EXPLOITATION: Play up the exciting ski race, the beautiful snow ballet and the thrilling rescue of Miss Roberts from an ice crevasse. It's a natural for tie-ups with travel agencies.

Pretty Lynne Roberts meets Charles Drake, ski instructor at Skyline Lodge, winter resort owned by Eric Blore. She accepts his invitation to participate in the ski festival but keeps it a secret from her father Roman Bohnen who has stubbornly refused to sell his farmland to the Lodge or let its guests use it for skiing. Lynne's eight-year-old sister Mary Eleanor Donahue aids in the deception. After taking part in the ski ballet, Lynne gives Charles the slip but falls into a crevasse and can't extricate herself. Charles learns of her disappearance, heads a rescue party and carries her to Skyline, where she's mistaken for her heiress cousin. Put into a luxurious suite, she's given carte blanche, plied with champagne — all charged to her father. Her Cinderella dream ends when Roman arrives, drags her home. To pay the $832 bill for Lynne's inadvertent fling, Roman must sell his beloved farm. Lynne saves the old homestead by winning the $1,000 ski race, a contest Charles purposely loses. In approval of Charles' gallantry, Roman opens his acreage to the skiers. Charles and Lynne wed.

'BRUTE FORCE' SMASHING PRISON DRAMA HAS TERRIFIC IMPACT

Rates ● ● ● generally; more in action houses

Universal-International
98 minutes
Burt Lancaster, Hume Cronyn, Charles Bickford, Yvonne de Carlo, Ann Blyth, Ella Raines, Anita Colby, Sam Levene, Howard Duff, Art Smith, Roman Bohnen, John Hoyt, Richard Gaines, Frank Puglia, Jeff Corey, Vince Barnett, James Bell, Jack Overman, Whit Bissell, Sir Lancelot, Ray Teal, Jay C. Flippen, James O'Rear, Howland Chamberlin, Kenneth Patterson, Crane Whitley, Charles McGraw, John Harmon, Wally Rose, Gene Stutenroth Carl Rhodes, Guy Beach, Edmund Cobb, Tom Steele.
Directed by Jules Dassin.

"Brute Force," as its name implies, is essentially a "man's picture," but Producer Mark Hellinger wisely has injected sufficient heart interest, pathos and romance into this dynamic narrative of an abortive prison break to make it also good entertainment for all but the most queasy of women patrons. It is recommended as a certain money-maker for all situations, a sock attraction for action houses. The exhibitor can gauge its potentialities by the business done by Hellinger's recent melodramatic sensation, "The Killers." In "Brute Force," Hellinger has a stronger cast, a more powerful story, more poignant drama, more heart interest, more romance, more action, stronger situations and fiercer suspense. To single out for praise any one member of the large and proficient cast would be an injustice to his fellow players, all of them superb in their respective roles. Direction by youthful Jules Dassin, is hard-hitting, sure and sympathetic. Music by Miklos Rozsa is excellent, photography by William Daniels is outstanding.

EXPLOITATION: Advertise this as The Shock-Film of All Time — Its Suspense Will Leave You Limp. Play up the terrific drama, the poignant romance, the dynamic climax. Stress the brilliant performances by Burt Lancaster (of "The Killers"). Spot radio announcements are a "must" in advertising this smashing prison drama marked by stirring sound effects. Obtain cooperation of clergymen, editors, chiefs of police, leading local judges, crime prevention organizations and welfare groups.

Tension runs high in Cell R-17 when Burt Lancaster returns from 10 days in solitary after he'd been caught with a knife planted on him by stool pigeon James O'Rear. A few hours later O'Rear meets his death "accidentally" in the prison machine shop. On visiting day Burt learns from his attorney that his sweetheart Ann Blyth, unaware he's a convict, won't undergo a cancer operation unless he's at her side. He plots to break out at the first chance. Meanwhile, Hume Cronyn, sadistic guard captain, trying to pin O'Rear's death on Burt, drives one of the latter's cellmates to suicide, creating a crisis for warden Roman Bohnen, whose job he seeks. He persuades Bohnen to revoke all prisoners' privileges, assign Burt and his cellmates to excavate the drain pipe. Burt sees a chance for himself and his cellmates to stage a break. Cronyn learns of Burt's plans through a stoolie, decides to use the attempted break to his own advantage, to force Bohnen's resignation. Warned by friendly prison doctor Art Smith that Cronyn knows his plans, Burt nevertheless tries to escape with his loyal cellmates. All are killed. So, too, is Cronyn, brutally slain by the embittered inmates whose lives he had made miserable.

'FIESTA' HANDSOME TECHNICOLOR MUSICAL HAS GOOD STORY

Rates ● ● ● — generally

Metro-Goldwyn-Mayer
110 minutes
Esther Williams, Akim Tamiroff, Ricardo Montalban, John Carroll, Mary Astor, Cyd Charisse, Fortunio Bonanova, Hugo Haas, Jean Van, Joey Preston, Frank Puglia, Alan Napier, the Basque Singers (Los Bocheros).
Directed by Richard Thorpe.

This musical romance in Technicolor should prove to be vastly entertaining to all types of audiences. It has novelty, suspense, glamor, action, excitement, effectively staged dance numbers, music by Aaron Copland and Johnny Green, magnificent production quality, humor, pathos, a proficient and moderately popular cast, gorgeous locales, lavish costumes and a taut well paced story. Adequate exploitation, plus word-of-mouth praise, should result in above-average grosses in most situations. Richard Thorpe's direction does full justice to George Bruce and Lester Cole's original screenplay dealing with the attempts of a domineering father, once a great matador, to make his musically-gifted son follow in his footsteps. In the latter role personable Ricardo Montalban, one of Mexico's greatest dancers and most popular film stars, gives a compelling performance, sure to win favor with American audiences. Fortunio Bonanova is outstanding as the retired bullring hero, and Akim Tamiroff deftly supplies most of the film's comedy. Technicolor, usually employed to gloss over mediocre pictures, is here used to give additional glamor and beauty to a handsome production.

EXPLOITATION: Stress the exciting bullfights, the appearance in the ring of Esther Williams as a matador, the colorful native dances. Herald the advent of Ricardo Montalban, idol of Latin America, to the screens of this country. Play up the fact "Fiesta" was produced at great expense in Mexico by M-G-M. Mention the magnificent Technicolor, never before utilized to greater advantage. Attire theatre staff in matador garb. For street ballyhoo, a man in bullfighter's costume leading a steer..

Famous retired matador Fortunio Bonanova lives for the day when his son Ricardo Montalban will take his place in the bullring. Ricardo and his twin sister Esther Williams, trained in the sport's technique since infancy, are equally adept. Ricardo's mother Mary Astor pleads with Fortunio to let the youth follow his own inclination to become a composer. On their 21st birthday Esther plans to surprise Ricardo. She has had her fiance John Carroll take Ricardo's symphony to renowned orchestra conductor Hugo Haas. When Hugo arrives to offer Ricardo a two years' scholarship, Fortunio intercepts him, sends him away. At his birthday fiesta Ricardo distinguishes himself in the ring. Fortunio, breaking his promise to send Ricardo to Hugo immediately after the bullfight, arranges for a second engagement in a far-off ring. Ricardo learns of his father's deception, walks out of the ring as the bull enters, disgracing himself and his father's name, and disappears. Attempting to bring Ricardo out of hiding, Esther, without Fortunio's knowledge, goes to another city, fights under her brother's name, redeeming him with the populace. The ruse fails. At end, by having Hugo broadcast her brother's symphony, she brings him out of hiding, effects a reconciliation with Fortunio.

'WEB OF DANGER' FINE ACTION PROGRAMMER

Rates ● ● as second feature in naborhood and action spots

Republic
58 minutes
Adele Mara, Bill Kennedy, Damian O'Flynn, Richard Loo, Victor Sen Yung, Roy Barcroft, William Hall, J. Farrell MacDonald, Michael Branden, Ed Gargan, Chester Clute, Ralp Sanford, Russell Hicks.
Directed by Philip Ford.

Handicapped by a lack of names, this programmer is earmarked for the bottom slot wherever booked. Its several fist fights will please action fans, its shots of inundations and its novel locale—a huge bridge under construction in the western flood area —will interest audiences of all ages. David Lang and Milton M. Raison's screenplay starts off auspiciously with an amusing knockdown-and-dragout battle, then bogs down to a welter of dialogue and hackneyed situations, the latter lacking both suspense and twists. The plot, strictly formula, deals with the rivalry of a construction gang foreman and his two-fisted superintendent for the favor of a wise-cracking waitress with golden hair and heart to match. Direction by Philip Lord is fair, performances by the undistinguished cast are, in the main, adequate.

EXPLOITATION: Take advantage of the film's topical interest by tying in with recent flash floods all over the country, using blowups of newspaper accounts and photos of inundated areas as lobby displays. Play up the sensational flood scenes; the bitter rivalry between two hard-bitten bridge builders for the heart of a beautiful young girl.

Always at odds where their work or pretty waitress Adele Mara is concerned, construction boss Damian O'Flynn and gang foreman Bill Kennedy slug it out over a postcard photo of Adele and Damian that Bill has found. Knocked cold by Damian, Bill comes to, resigns, goes to the village lunchroom to bid Adele goodbye, starts a brawl and causes the girl to lose her job. When he runs into the bridge crew and finds they've quit because of him, he tricks them into going back to work in order to complete the bridge ,now threatened by approaching floods. Adele returns to camp with the men, her presence resented by the crew who believe a woman is bad luck on a construction job. She wins their regard, however, by supplying them with hot coffee as hour after hour they struggle to complete the bridge, sole egress from the flooded area for hundreds of homeless refugees. Finally, the last span is put in place and the marooned families cross to safety. Realizing Adele is in love with Bill, Damian contrives to stage a fight with him, knocks him out and bundles his inert form aboard an outward bound bus with Adele, leaving the rest to her.

EXPLOITATION PICTURE

of the issue





Above, Edmund Gwenn, the department store Kris Kringle who believes he is really Santa Claus, surrounded by his young admirers in Macy's. At the left is pictured the earth-shaking moment when "Mr. Macy" and "Mr. Gimbel" are brought together by the self-styled Santa.

"Miracle On 34th Street"

We're having an early Christmas this year. The happy holiday season will be celebrated during the summer months, as a matter of fact, by those theatre owners who play "The Miracle on 34th Street", for this joyous movie show is a gift package to be highly desired.

Here is one of those wonderfully warm, human little fables that pop up on us ever so often, once every few years. The story of a kindly old gent who gets a job as a Christmastime Kris Kringle in Macy's department store and is thought insane when he insists that he really is. How he proceeds to prove that his actually is the spirit of Santa will delight the most confirmed sourpuss in the world.

MORE

HOW A 'MIRACLE' IS MADE BOXOFFICE!

NEW YORK CAMPAIGN

THIS CAN be only a brief part of the story of how 20th Century-Fox's high-powered exploiteers, under the guidance of Charles Schlaifer, made New York "Miracle" conscious from one end to the other with a terrific, comprehensive push preceding the opening of "Miracle on 34th Street" at the Roxy. It was a sensational campaign, one that will serve as a model for showmen throughout the nation.

Kick-off in the New York campaign was the endorsement of the picture by the Retailers Dry Goods Association to its 7500 member stores. Every lamp post on 34th Street itself was bedecked with shields heralding the picture; store fronts carried banners and window displays; circulars were stuffed into all packages, while the newspaper ads of many stores announced the picture by drop-in lines. Macy's, where much of the story is staged, gave the picture a 21-gun salute from every angle. "Miracle" received a tremendous radio buildup when Mutual's station WOR gave it plugs around the clock for one full day, no less than eleven of the station's top programs mentioning the picture throughout the day. It was plugged on numerous other air shows.

Schlaifer and his staff are duplicating the big town campaign in other cities throughout the country, assuring "Miracle" a huge pre-sold audience from coast to coast.





The young lady on a ladder is Roxy sherette Kay Coburn. She is posting one the shields on the lamppost at 34th Street nd 8th Avenue as part of the ballyhoo for Miracle." Below, Hugo E. Rogers, Borugh President of Manhattan, is seen purasing the first ticket at the film's Roxy ening.



THE MEN BEHIND THE CAMPAIGN

Charles Schlaifer

Director of Advertising, Publicity & Exploitation, under whose knowing eye the entire "Miracle" campaign was planned and executed.

His Chief Assistants
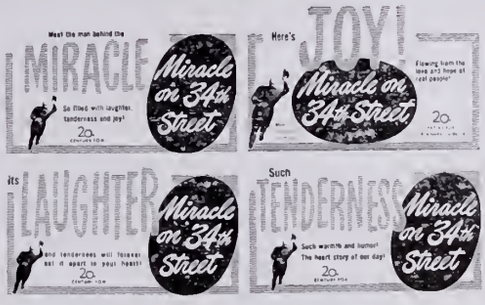
RODNEY BUSH — Exploitation Mgr.
IRVING KAHN — Radio Manager
CHRISTY WILBERT— Advertising Manager
JULES FIELDS — Publicity Manager

400-FOOT TRAILER

The special 400-foot trailer prepared on "Miracle" by 20th is really something extraordinary — certainly in the opinion of one leading showman, at least.

Harry Mandel, advertising director of the RKO circuit, took advertising space in the Newark (N. J.) newspapers to announce the showings of the entertaining trailer in advance of "Miracle's" opening.

TEASER ADS



Above are reproduced four of the two-column teasers (6 in all) used in the advance New York newspaper campaign. These can be used before the regular ads break or in conjunction with them, spotted on different places on the movie page.

TO STORE CUSTOMERS



SIGNATURE

The herald above is a sample of 500,000 similar ones distributed to the customers of New York's top stores. Thousands were included in packages, while others were mailed to charge account customers.

Since the story deals with a department store and the need for goodwill by merchants, this idea of promoting cooperation by all types of retail stores is a natural and can be worked in any city or town.

This herald is available in mat form (Mat SP2) at your local 20th-Fox exchange. The actual size is 3" x 5".

All sorts of cooperation can be elicited from merchants. Macy's in New York arranged a series of theatre parties for employees over a six-day period, during which every worker in the store was sent to see the picture.



There is an unusually large variety of newspaper ads available on this picture, plus (on right) special "Preview Comment" ads designed to allow the photos and statements of local persons to be inserted. This is a real novelty.

'A LADY SURRENDERS' GOOD BRITISH DRAMA WITH FINE MUSIC

Rates ● ● as dualler generally; more where English films draw

Universal-International
108 minutes
Margaret Lockwood, Stewart Granger, Tom Walls, Patricia Roc, British National Symphony Orchestra.
Directed by Leslie Arliss.

This J. Arthur Rank import, a Gainsborough Production, should prove pleasing to U. S. audiences on entertainment value alone. The picture has several powerful situations, a gripping romantic triangle, a brilliant musical score and excellent performances by the four principals. Despite these assets, the absence of well-known names will relegate the picture to the lower spot on dual bills, except where British films are readily accepted. Based on a short story by J. W. Drawbell, Leslie Arliss' and Doreen Montgomery's screenplay narrates at somewhat great length the love of a brilliant pianist, given three months to live by her doctor, for a handsome mining engineer, doomed to become blind. Direction by co-scripter Arliss is sensitive and restrained. British accents are, with one exception, not too pronounced to be intelligible. Due to the fact that the censors deleted single words from the dialogue, delivery of players' lines is frequently choppy and disconcerting to the listener. The score, particularly Hubert Bath's "Cornish Rhapsody," is impressive and should delight music-lovers.

EXPLOITATION: Play up the film's dynamic situations, gripping plot-twists and inspiring message of hope. Don't overlook the increasing popularity of Margaret Lockwood ("The Lady Vanishes"). Stress the brilliant musical score.

Brilliant concert pianist Margaret Lockwood, given three months to live by heart specialists, goes to a Cornish hotel for her first and final fling. She meets young, handsome Stewart Granger, a cynical and embittered propector, slowly going blind from a war wound. Neither know the other's nearing doom, each fights against falling in love. Patricia Roc, organizing open-air theatricals in the vicinity, alone knows Stewart's secret. She is so jealous of Margaret she'd rather marry Stewart, refusing even to let him consider an operation, the one chance in a hundred that might save his sight. In a local mine disaster dozens of trapped men are saved by Stewart who, determined to break with Margaret, ignores her congratulations. She decides to leave Cornwall, goes to bid Stewart goodbye, finds him learning to read Braille. Now aware of Stewart's impending blindness, Margaret confronts Patricia, forces her to let him undergo the operation, promises to keep out of their lives if the surgery proves successful. The operation succeeds. On the eve of marrying Patricia, Stewart realizes he loves only Margaret. Returning from a concert tour of the North African camps, Margaret has her greatest triumph in London's Albert Hall when she plays, with full orchestra, her concerto. She secs Stewart standing in the wings. Patricia has sent him to her.

'GUNFIGHTERS' TIP-TOP ZANE GREY CINECOLOR WESTERN

Rates ● ● ● — as top-dualler generally; more in action houses

Columbia
87 minutes
Randolph Scott, Barbara Britton, Dorothy Hart, Bruce Cabot, Charley Grapewin, Steven Geray, Forrest Tucker, Charles Kemper, Grant Withers, John Miles, Griff Barnett.
Directed by George Waggner.

An above-average cast, excellent Cinecolor, plenty of action, suspense and romance should insure the success of this lavishly-mounted western in most theatres. Its grosses will be commensurate with the taste of audiences for strong outdoor fare. Action audiences will like its gunplay and fist fiights ,oldsters its love interest, color and locale. Based on Zane Grey's novel, "Twin Sombreros," Alan LeMay's screenplay is occasionally confusing; this is not entirely the scripter's fault, since the original calls for the presence of two identical-twin girls to complicate the plot. Save for some unfunny comedy-relief, George Waggner's direction is workmanlike and adroit. Scott and Miss Britton are convincing in their respective roles of a reformed gunfighter and a peace-loving daughter of a ruthless cattle baron. Supporting players all give commendable performances. Production qquality is superior, color and photography are superlative.

EXPLOITATION: Play up the strong action, magnificent color, the brilliant performances of the entire cast, the dynamic situation of sister-against-sister, the tense suspense of the scenes wherein unarmed Randolph Scott defies a townfull of enemies, the realistic gun battles, fist fights and the bloodcurdling fight between a prone man and a savage horse. Front and lobby should reflect the border locale. For street ballyhoo: a man in cowboy costume, sans cartridge belt and guns, on his back a placard: "I'm looking for 'Gunfighters' at the Theatre."

Reformed gunfighter Randolph Scott finds the dead body of his friend, takes it to the ranch of cattle baron Griff Barnett. Barnett accuses Scott of murder, orders venal deputy sheriff Grant Withers to arrest him ,hints he mustn't reach jail alive. Summoned by Banner's daughter Dorothy Hart's rancher Charley Grapewin outwits the lynchers, takes Scott to sheriff Charles Kemper who dismisses the murder charge for lack of evidence. Scott goes to work for Grapewin, determines to find his friend's murderer. To divert suspicion from her father's foreman Bruce Cabot, to whom she's secretly engaged, Dorothy's twin sister Barbara Britton makes a play for Scott, already attracted to Barbara. Worried by Scott's sleuthing, Cabot tries to run him out of town and kills Grapewin and the latter's ranch-hand John Miles. In a final showdown battle, Scott kills Cabot, aids in Barnett's arrest by Kemper, sets out for California with Dorothy.

'THAT'S MY GAL' TRUCOLOR MUSICAL HAS WEAK PLOT

Rates ● ● as supporting feature

Republic
65 minutes.
Lynne Roberts, Donald Barry, Pinky Lee, Frank Jenks, Edward Gargan, Judy Clark, Paul Stanton, John Hamilton, Ray Walker, Marian Martin, George Carleton, Elmer Jerome, Jan Savitt and his Top Hatters, Isabelita, the Guadalajara Trio, the Four Step Brothers, St. Clair and Vilova, Dolores and Don Graham.
Directed by George Blair.

'That's My Gal" is one of the shoutingest musicals to date, but that's all. Some lavish settings, production numbers and Trucolor, it has little to offer. Suitable as a second feature in naborhood houses, it will lend variety to dual bills with a drama or action bill-topper. In a cast of undistinguished performers, the poorest performance is that of Pinky Lee, a humorless comedian whose lines might be funny if he spoke intelligibly. Of the five songs, only two are notable; of the half-dozen novelty acts, but one is outstanding. The plot — shoestring theatrical producers get into difficulties when they sell 250% of the stock in their production — is reminiscent of Paramount's "Out of This World," starring Eddie Bracken, an early Damon Runyon short story. George Blair's direction leaves much to be desired.

EXPLOITATION: Play up the backstage glamor, the songs, the novelty acts. The plot has an angle: despite the efforts of the producers to make their show a flop, it becomes a hit, and a theatrical production becomes the property of the state's taxpayers as well as a football for rival political factions.

Donald Barry, Pinky Lee, Frank Jenks and Edward Gargan buy a fifth-rate road company burlesque show. They plan to move the flop into town, first selling stock to the suckers, who'll be left holding the bag when the show folds or is closed by the mayor on its opening night. They unload 250% of the stock, 51% of it to Elmer Jerome. At a rehearsal Marian Martin's snake-hips routine lays Elmer in the aisle -- dead from excitement. Because Elmer has died heirless and intestate, his estate goes to the state for settlement. On behalf of the taxpayers the governor assigns civil service expert Lynne Roberts to make sure the deceased's investment proves profitable. Complications ensue when she revises the show, not knowing its success will mean disaster and imprisonment for the four producers. To make things worse, Lynne and Donald fall in love. At the eleventh hour Donald manages to buy back the excess stock. The show is a hit and Lynne and Donald marry.

'SADDLE PALS' AUTRY OATER STRICTLY ROUTINE

Rates ● ● + for western spots

Republic
72 minutes
Gene Autry, Lynne Roberts, Sterling Holloway, Irving Bacon, Damian O'Flynn, Charles Arnt, Jean Van, Tom London, Charles Williams, Edward Gargan, Francis McDonald, George Chandler, Cass County Boys, Champion, Jr.
Directed by Lesley Selander.

Somewhat below the high standard of previous Autry's films, "Saddle Pals" nevertheless should satisfy his many fans and register above average grosses. The screenplay by Bob Williams and Jerry Sackheim follows the usual formula: Gene foils heavy's plot to pauperize long-suffering ranchers Under Lesley Selander's listless direction, most of the performances are stereotyped, Sterling Holloway's comedy exaggerated and action sequences few and far between. The long-drawn-out climactic fight between hero and heavy is so incredible that it will impress only the kiddies. Several of the five musical numbers are reminiscent, all of them good. Production quality is superior, photography and recording satisfactory.

To save his and neighboring ranches from foreclosure at the hands of a greedy land company, Gene Autry intercedes with the corporation's nominal head, Sterling Holloway, a hypochondriac. Believing he's on the verge of a nervous breakdown, Holloway turns over all his property and responsibilities in a note to Gene, then takes off in the latter's car. Holloway's crocked partners, Damian O'Flynn and Charles Arnt stymie each of Gene's attempts to aid the ranchers, jail him on a trumped-up charge of murdering the absent Holloway. Aided by Holloway's sister Lynne Roberts, Gene escapes from jail, tricks O'Flynn and Arnt into full confession of all their misdeeds, turns them over to the sheriff.

'STEPCHILD' TEAR-JERKING PROGRAMMER POORLY DIRECTED

Rates ● ● in lower slot for family houses

New PRC
70 minutes
Brenda Joyce, Donald Woods, Terry Austin, Tommy Ivo, Gregory Marshall, James Millican, Griff Barnett, Selmer Jackson, Ruth Robinson, Daisy the dog.
Directed by James Flood.

Ear-marked for sentimentalists, this indie tear-jerker will provide a modicum of entertainment for women patrons in naborhood and rural houses. Based on an original story by Jules Levine, Karen DeWolf's straightline screenplay narrates the plight of two little boys at the hands of their hardhearted stepmother. The youngsters, Tommy Ivo and Gregory Marshall, give the best performances. With one exception the remainder of the cast under James Flood's spotty direction, readers exaggerated and stilted portrayals; only Brenda Joyce, in the role of a self-sacrificing wife, acquits herself creditably. Production quality and photography are poor.

EXPLOITATION: Play up the poignant situation of two tiny children, deprived of their own mother's love, forced by a divorce decree to live with a cruel and scheming stepmother.

Big department store executive Brenda Joyce refuses to give up her important, well-paying job in order to devote more time to her boys, Tommy Ivo, 9, and Gregory Marshall, 6. Obtaining a divorce and custody of the children, her husband Donald Woods subsequently marries his scheming secretary Terry Austin. Sweetness personified when Woods is home, Terry is cruel to the boys during their father's absence, cuffing their ears and threatening to beat them if they report her. A school doctor discovers Gregory has become deaf. Fearful of Terry's ire, the two boys deny to the doctor that she has struck them. Later Gregory tells Woods the truth, but the father refuses to believe him. Gregory and Jim run away from home, are found by the police. Stricken with pneumonia, Gregory is taken to a hospital, where he's visited by Woods, Brenda and Terry. In his delirium Gregory reveals Terry's repeated brutalities. Woods breaks with Terry, sets plans afoot to return with the boys to their rightful mother, Brenda.

'KILLER AT LARGE' LOW-GRADE NEWSPAPER MELODRAMA

Rates ● ● — as dualler in action spots

PRC Pictures.
64 minutes.
Robert Lowery, Anabel Shaw, Charles Evans, Frank Ferguson, George Lynn, Dick Rich, Ann Stanton, Leonard Penn, Eddie Parks, Stanley Blystone, Howard Mitchell, Jack Cheatham, Hazel Kerner, Hildegard Ackerman, Charles King, Brooks Benedict, Phil Arnold.
Directed by William Beaudine.

This quickie melodrama will barely get by non-discriminating adults and juveniles in minor action spots. A routine whodunit of the reporter-turns-detective variety, it is indifferently directed and scripted. Judging by the picture, neither directors nor writers have ever been within miles of a newspaper office. Dialogue and situations are unconvincing, characterizations stereotyped and editing unintelligent.

Ace reporter Robert Lowery quits his job when editor Frank Ferguson, fearful of a libel suit, kills his story on the crooked dealings in the local vets housing administration. Frank changes his mind when the local housing bureau head commits suicide. He assigns cub reporter Anabel Shaw to lure Robert back on the payroll and onto the case. None of them realizes the head of the ring fleecing the administration is Charles Evans, wealthy, socially-prominent father of Anabel. Back on the job, Robert's efforts are hampered by Anabel's attempts to be helpful. Following a couple of murders and an attack on Robert by Evans' gunmen, the reporter pins the crimes on the guilty socialite. Seeking to escape, Evans is killed by his henchman George Lynn. Anabel learns of her slain father's criminal activities and, in true tradition of the American press, writes the story herself.

SHORT SUBJECTS

(Continued from Page 7)

of the couple's progress with appropriate credits...Individual attention to individual pictures is becoming the keynote for publicity departments. Curtis Mitchell, Paramount's chief boxofficer, has assigned an "Executive Publicist" to conceive, initiate, develop, plan and coordinate special publicity and exploitation campaigns on "The Perils of Pauline" and "Desert Fury." William W. Johnston is the E. P. assigned to handle the former, while Mort Nathanson gets "Desert Fury." The E. P.'s job commences the day a pictures begins shooting and continues through its national release date.

☆ ☆

STUNTS...Choosing one of New York's first film palaces, the Comet, on 14th St. at 3rd Ave., Paramount is staging a unique press preview of "The Perils of Pauline," with the front of the house reverting to its original facade as in the days when Pearl White was the flicker's Hairbreadth Heroine. Even the original posters will grace the theatre, and the screening will be preceded by a chapter from one of the star's serials and a newsreel of the period. The fourth-estaters will first be feted at a luncheon, complete with mustache cups, then will proceed in a fleet of horseless carriages to the theatre under police escort...Eagle-Lion's nationwide $2500 contest for top showmanship campaigns on "Repeat Performance" will have the trade paper editors as judges, Max E. Youngstein, E-L ad-pub-exploitation chief, reveals. All theatres, regardless of size and location, have an equal chance at the moola, which includes $1,000, first prize; $500, second; $200, third; three prizes of $100 and ten of $50. Contest runs until Nov. 15.

☆ ☆

OFF THE GRIDDLE: Spyros P. Skouras has accepted another philanthropic assignment—non-sectarian chairman for the industry in the UJA's 1947 drive. In accepting the appointment, announced by nat'l chairman Barney Balaban, the 20th-Fox prexy termed the opportunity offered him "a sacred privilege," calling on the entire industry to contribute "beyond ordinary measure."... Eric Johnston, MPAA prexy, disclosed a gift of $10,000 to the 1947 campaign of the United Negro College Fund by seven major studios—Columbia, Loew's, Paramount, RKO, 20th-Fox, Universal and WarnerBros (but no United Artists!)...Johnston, in a commencement address at Washington State College last Monday (16th) struck another blow for democracy with these words: "If we are to continue to be prosperous, we must share our prosperity with others.



Arthur S. Abeles, Jr., was named executive assistant to Max Milder, managing director for Warners in Great Britain.

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NEWS DIGEST

(Continued from Page 10)

SMITH GIVES DIVISION HEADS FINAL SAY

To establish the closest possible association between exhibitors and 20th Century-Fox, division sales managers have been given full authority for negotiating and approving contracts, as well as all other local distribution responsibilities, including adjustments, it was announced by A. W. Smith, Jr., general sales manager, and William C. Gehring, assistant sales head. The new policy of operations, Smith said, was established after a meeting with Spyros P. Skouras, president and other executives of the company.

Smith termed the new setup an "open door" policy. "The practice heretofore in the field of submitting all matters for final determination to Home Office officials will be discontinued," said the sales chief. "The men in the field are responsible for the distribution of our company's pictures and we are now giving them the authority that goes with that responsibility."

Sam Shain, former director of trade relations, was named director of exhibitor and public relations for the distribution department, Smith disclosed. He will act also as Smith's personal representative in the new position.

Ray Moon, Yankee Division sales manager, is taking over, temporarily, the vacancy in the Mid-Eastern division top spot left by the death of C. E. Peppiatt, who, with Atlantic District manager Sam Gross, was among the casualties in the tragic West Virginia plane crash May 13th. No successors to either post have been named yet.

* * *

U-I ABSORBS RANK DIVISION UNIT

With the entire Universal-International sales organization now concentrating upon the distribution of J. Arthur Rank product equally with its Hollywood output, as it launched its 22-week "Nate Blumberg-J. Arthur Rank Good Business Drive," the special field sales force of the Rank division of U-I has been absorbed by the company's distribution force, it was announced last week by William A. Scully, U-I vice-president and general sales manager.

The British movie-man's visit to Hollywood resulted in a joint announcement by Rank and U-I Studios that details of a new talent interchange deal had been set between the two original organizations as part of a program for building up the personalities, which include less known players as well as noted stars and directors, on an international scale. Initial interchange will be when Robert Siodmak, one of U-I's top directors, leaves for England to direct "Two Cities," "Precious Bane," which stars Robert Donat and Ann Todd. Further developments will be announced before Rank leaves for England, July 9.

The "Blumberg-Rank" sales drive will be the biggest in the company's history, Scully said, with $50,000 in cash prizes to be distributed among the company's district managers, branch managers, salesmen and bookers. He declared that all departments in the U-I organization have been integrated in the campaign.

* * *

WARNERS SETS UNIQUE "FATHER" PREMIERE

"Life With Father," Warner Bros. top attraction on their 1947-48 program, will have a gala sendoff August 14 at the Lakewood Theatre, Skowhegan, Me., where the original play had its tryout on the same date eight years ago, it was disclosed last week by Mort Blumenstock, ad-publicity chief, as the result of promotional plans on an international scale worked out with Ben Kalmenson, general sales manager, and other executives at the recent two-day sales meeting.

The unique preview ,which will see more than 150 press, radio and theatrical personalities make the trip from New York by special train as guests of Warners, will be followed by the regular world premiere engagement at the Hollywood Theatre in New York, and a special opening in Atlantic City, as well as more than 200 other day-and-date premieres throughout the country. The preems will be preceded by what Blumenstock termed "the most extensive advertising, publicity merchandising campaign in Warner history."

Also at the two-day sales confab, the name, "The Warner News," will be the official title of the newsreel to be introduced November 1, Kalmenson revealed. Sales and distribution plans for the newsreel were outlined to district managers, who, in turn, will acquaint their respective sales staffs with the setup.

* * *

ALLIED, MPTOA GET "ADVANCE-RENTAL" PLAN

A "cooperative" plan under which exhibitors would finance production by advance payment of rentals has been offered to National Allied and Motion Picture Theatre Owners of America by Jerome B. Rosenthal, counsel for several studio interests, it was learned last week. Rosenthal flew to Chicago to discuss the project with Allied president Jack Kirsch, thence will go on to New York for conferences with MPTOA general counsel, Herman Levy.

The plan will include all branches of Hollywood talent, producers, directors and players, to effect production economies, with a possibility that admission prices could be reduced without affecting profits, Rosenthal declared. He also noted that exhibitors who participate in the advance-rental plan would be given the chance to share additionally in financing production.

It was not stated whether the proposals had anything to do with Allied's current plan of financing 12 features which will be made available to Allied members.

* * *

DEUTSCH ACQUIRES HORNE SP STOCK

Armand S. Deutsch, president of Story Productions, Inc., announced the purchase of the stock interest which Hal Horne held in that company. He also revealed that Horne acquired 100% of the stock of Marquee Productions, Inc., a wholly-owned subsidiary of SPI.

Plans to produce "This Side of Innocence," Story's first production, will continue, Deutsch added, with Horne retaining an interest in the film.

"QUOTES"

What the Newspaper Critics Say About New Films

No Critical Honors For 'Dishonored Lady'

Most of the New York newspaper critics made no bones about the fact that they considered "Dishonored Lady" a rather bad excuse for displaying the beauteous Hedy Lamarr. Right off, Bosley Crowther in the Times poured out these acid words: **"It is freely and openly admitted, before it is five minutes old, to be the story of 'a beautiful woman who doesn't care what happens to her...we must confess that, after watching her for some time, we were in very much the same state of mind."**

The World Telegram's Alton Cook calls the picture a **"relic of 1930,"** which, despite the fact that it**"has been given all sorts of shiny modern touches ,still creaks along as an outmoded antique."** He moans for Hedy, who **"finds the going as rough in this one as she has in her other recent pictures and comes up with an unconvincing, lifeless characterization."**

Howard Barnes, Herald Tribune, finds it **"confused melodrama"** in which Hedy Lamarr **"rarely succeeds in making the title character more than a comely tramp."** He pays tribute to the skill of director Robert Stevenson in saving the film from complete ennui: **"He has managed to keep the action fairly fluent and has taken advantage of some fancy settings to give the work a smart pictorial front."**

The best Archer Winsten of the Post can register for the picture on his Movie Meter is **fair-plus,** while PM's Cecelia Ager says it isn't even good nonsense—**"it's pinched and diffident nonsense."** She finds that it **"falters, grows confused, prattles with senility, fails utterly to obey its own peculiar kind of logic."**

The more kindly disposed Kate Cameron, in the Daily News, on the other hand, gives it **three stars** and says **"the story is interestingly told.. and some moments, especially in the courtroom scenes, are filled with suspense."**

'MIRACLE ON 34th STREET'

20TH CENTURY-FOX

"Hollywood at its best, with an openly and charmingly sentimental story about Santa Claus .Comedy bubbling over with laughter, laughter that comes from the heart...One of the year's real delights, a fresh and lovely comedy.' — CREELMAN, N. Y. SUN.

"A long time since an American picture has made an attempt to achieve comparable freshness of idea.. Half fantasy, half plus for Macy's the picture generates an extraordinary amount of laughter, warm feeling and faith in things long forgotten...Can safely be recommended to every member of the family or anyone who is willing to meet Christmas and its spirit half-way." — WINSTEN, N. Y. POST.

"Freshest little picture in a long time, and maybe even the best comedy of this year." — CROWTHER, N. Y. TIMES.

"Roxy audiences are in for a lot of sheer delight. They cannot escape it with 'Miracle on 34th Street.' Full of fun that makes it a treasure. The most delightful romp movie audiences are going to get this year." — COOK, N. Y. WORLD-TELEGRAM.

"A good idea, fine direction and a magnificent cast have made for a beguiling screen comedy at the Roxy. Script has genuine continuity, humor and emotional inpact...Utterly engaging entertainment." — BARNES, N. Y. HERALD TRIBUNE.

"The Roxy has struck pay-dirt again...Light, charming, delightfully funny and completely captivating. It is all that, and something more." — CAMERON, N. Y. DAILY NEWS.

'POSSESSED'

WARNER BROS.

"As a visualized psychoanalysis, this film has its fascinating points...But the morbidness of the drama and particularly its one-track emphasis upon the frustrations of a female are a little too thick for free flow .Wholly obvious that the writers and director were told to concentrate on the torments of Miss Crawford, Hollywood's current Great Sufferer, Academy style." — CROWTHER, N. Y. TIMES.

"Fabulous screen career of Joan Crawford reaches new heights with her skillful, emotional portrayal in 'Possessed.'...Near perfect picture...Merits top rank among the year's best." — QUINN, N. Y. DAILY MIRROR.

"Occasionally striking, generally lachrymose and dramatically laggard...The acting is sincere, if considerably confused.. Grave lack of pertinent plotting...Miss Crawford is at her best in the mad scenes." — BARNES, N. Y. HERALD TRIBUNE.

"As plot, the pictures leans towards the emotionally overburdened view of life, dear to the soap operas. But in all justice, one must admit that, given the problems, the solutions are approached with a keen sense of medical responsibility." — WINSTEN, N. Y. POST.

"Will be so hard on the handkerchief of tearful ladies it should have been released only during the January whitesales... Enthrones Joan Crawford not among our great actresses, but among our most craftily doleful...Sooner or later, Hollywood will come out of its preoccupation with crazy people. That will be a happy day." — COOK, N. Y. WORLD-TELEGRAM.

"Cannot be called entertainment, but for those interested in psychiatry it is an absorbing exhibit." — CAMERON, N. Y. DAILY NEWS.

'HIGH BARBAREE'

M-G-M

"Symbolism and flashbacks employed with a singular lack of cinematic effect...Unless Thomas Mitchell is on screen lending color and credibility to a dull yarn, this screen exhibit is a confused bore." — BARNES, N. Y. HERALD TRIBUNE.

"Evidently is made so strictly for Van Johnson admirers, none of rest of us have any business talking about it at all." — COOK, N. Y. WORLD-TELEGRAM.

"Van Johnson and his boyishness, June Allyson and her sincerity, and Thomas Mitchell and his fruity acting are now on display at the Capitol, contending with some goo called 'High Barbaree'...All quaintsy taffy." — AGER, PM.

"We fear it will look uninspiring to the everyday movie customer who is not prone to be transported by the mere sight of Mr. J....Johnson's childhood a stilted succession of scenes embracing a series of adventures of a rather sticky and incredible sort." — CROWTHER, N. Y. TIMES.

'DEAR RUTH'

PARAMOUNT

"Solid family entertainment. Plenty of clean, robust laughter sprinkled with an occasional tender tear...Guaranteed entertainment satisfaction...'Dear Ruth' dishes up nothing but passing merriment, but it presents it with a pretty ease, and in abundance." — AGER, PM.

"Bolstered by some earthy touches in a screen play by Arthur Sheekman and given added substance by a superior cast. But it remains frothy entertainment in the typical Krasna style, flicking the funnybone with the most delicate touch possible and never disturbing the thinking cap at all." — COOK, N. Y. WORLD-TELEGRAM.

"Shows its age rather badly on the screen .Has a sprinkling of engaging jests and situations...There is neither enough substance in the material nor gaiety in the treatment, to make 'Dear Ruth' the considerable delight that it was when it cut through theatrical gloom in the winter of 1944." — BARNES, N. Y. HERALD TRIBUNE.

"Although...slightly dated, it has been transferred to the screen with sufficient deftness in direction and acting to make it pleasant little comedy...Director William D. Russell has made the most of its farcical situations and amusing lines." — CAMERON, N. Y. DAILY NEWS.

'THE WOMAN ON THE BEACH'

RKO

"Jean Renoir...has succeeded in fashioning an unusual and occasionally taut drama, but apparently has allowed his preoccupation with mood to make this work curiously foggy and stylized .. Obviously endowed with artistry, but it could stand a mite more clarity." — WEILER, N. Y. TIMES.

"Curiously unsatisfactory picture...Story begins to fall apart even before it disintegrates in complete unreality at the climactic, happy but thoroughly arbitrary solution of some of these foggily conceived problems." — WINSTEN, N. Y. POST.

"Not a pretty story...Not a stirring story...Script always has a bookish feeling, as though these people were invented, written down, built up again into figures for the screen." — CREELMAN, N. Y. SUN.

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—Mattie Kimbrough, Temple, Texas

"Usual good Edgar Kennedy with *plenty of laughs!*"

—Abe H. Kufman, Fountain, Terre Haute, Ind.

"A good comedy which *will make anyone laugh.* Play it!"

—E. M. Freiburger, Paramount, Dewey, Okla.

"Our Kennedy fans said this was his best; he lowered the ice cream freezer on his brother-in-law and *the customers rolled in the aisles!*"

—Roy Reeves, Brockton, New Brockton, Ala.

"Leon Errol in 'Let's Go Stepping' is an *excellent comedy!*"

—James C. Balkcom, Jr., Gray, Ga.

"*A scream for slapstick* and one of his best ever, in my opinion."

—Terry Axley, New, England, Ark.

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Page 6

America's Independent Motion Picture Journal

EXHIBITORS SAID IT—THEN THE TRADE PRESS—
NOW NATIONAL MAGAZINES ALL CHORUS "YES!—

'GOING-MY-WAY' DAYS ARE HERE AGAIN!"

LOUELLA PARSONS awards it The Citation of the Month in Cosmopolitan Magazine.

PARENTS' MAGAZINE honors it with its Gold Medal as The Best Picture of the Month for the whole family.

LIBERTY picks it as Top Honor Candidate "with all the charm of 'Going My Way'."

WOMAN'S DAY selects it as The Picture of the Month and says "Bing's better than in 'Going My Way'."

NATIONAL CATHOLIC MAGAZINE calls it "superior to 'Going My Way' in every department."

MODERN SCREEN says it "repeats all the heartwarming sentiment and humor of 'Going My Way'."

MOVIES says it's "the answer to all who have been asking for another Going My Way'."

MOVIELAND says "Bing and Barry were never more lovable even in 'Going My Way'."

SCREENLAND honors it as The Movie of the Month.

REDBOOK recommends it as "the parallel of 'Going My Way'."



BING AND BARRY ARE BACK AGAIN

In Paramount's

"Welcome Stranger"

starring

BING CROSBY · JOAN CAULFIELD · BARRY FITZGERALD

with Wanda Hendrix · Frank Faylen · Elizabeth Patterson
Robert Shayne · Larry Young · Percy Kilbride

Directed by ELLIOTT NUGENT

Screen Play by Arthur Sheekman • Adaptation by Arthur Sheekman and N. Richard Nash • Story by Frank Butler • Produced by Sol C. Siegel • Lyrics by Johnny Burke • Music by James Van Heusen

Which
trade paper
has the most
"DRAG"
with
independent
exhibitors?

EDITORIAL

Vol. 15, No. 14 July 7, 1947

America's Independent Motion Picture Journal

Page Five

☆

THINK IT OVER

Goal

Let us endeavor so to live that when we come to die even the undertaker will be sorry.

—MARK TWAIN

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Film BULLETIN

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SALUTE TO 20th CENTURY-FOX

20th Century-Fox's new sales policy to aid small, low-grossing and so-called problem theatres is not offered as a panacea for all distributor-exhibitor conflicts, but certainly the willingness of a major distributor to take as low as 15 percent of the gross receipts for its best product in order to insure the marginal exhibitor against loss is commendable, as well as a practical step in the right direction.

The theatres falling within the scope of the plan are described as (1) sub-subsequent runs in large cities, (2) small town houses with low-grossing possibilities and (3) "problem" theatres operating at high expense with low-grossing potentials. They will be asked to play from 2 to 5 percentage pictures per year (excluding roadshows) and the balance of the product will be sold to them on flat terms.

The deal is scaled so that at 15 percent the exhibitor figures to break even; at 17½ percent, the theatre first shows a profit, until, at 35%, the theatre has a profit equal to one-half of the film rental. Above the 40% figure, the take is split. Included in the certified house expense, of course, will be allowed a reasonable fee for buying, booking and management.

In minimum terms, this plan is designed only to alleviate the problems of one limited segment of the exhibition field, the distress situations, which, fortunately, are not in the majority.

But there is a larger view to be taken of Mr. Smith's announcement of the new sliding scale, as well as of other recent developments in his company's operations.

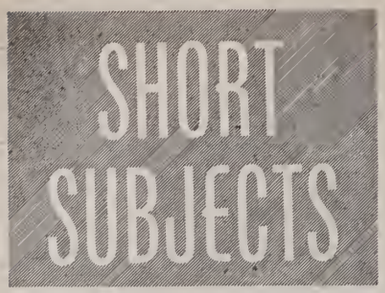
Shortly after he assumed his position as general sales manager, and following a meeting with president Spyros Skouras, Smith set forth the "open door" policy, whereby the men in the field have been given the authority to execute contracts, grant credits and adjustments. This decentralization of home office control over every transaction is bound to effect immeasurable improvement in the relations between the branch offices and their local customers.

In Atlantic City, the tenor of Mr. Smith's speech was frank, forthright and friendly. Unless we read more than is there, it expressed desire and intent to understand, to consider and to attempt to remove the causes for distributor-exhibitor antagonisms.

If the concepts manifested in their recent statements are translated into action, 20th Century's Skouras and Smith might very well be embarked on a course of blazing the trail to a new era of healthy and friendly relations between a film company and the exhibitors of the country. Let's hope that that is their broad program.

MO WAX

20th-Fox 'Takes Over' N. J. Allied Confab



CONVENTION NOTES: The New Jersey Allied convention in Atlantic City June 24-26 sometimes looked like a 20th-Fox confab instead. Sales Manager Andy Smith led quite a contingent to the shore meeting, including William C. Gehring, Martin Moskowitz, Ray Moon, Sam Shain, Herb Gillis, Seymour Forin and others . Shain, newly appointed exhibitor's relation chief for 20th, delivered his maiden address at the NJ meeting — and was quite a success...Prexy Eddie Lachman was unquestionably the best-dressed man at the convention with Irving Dollinger a not-too-distant second...Red Kann, Jerry Jerauld and Ira Witte, the trade paper boys, walked the boardwalk from end to end — and were on the verge of collapse when they got back to the Ambassador...A. F. Myers' broken foot is almost healed, but he still carries a cane. Says it's rather fashionable ..Bob Savini was a convention visitor. He owns a home in A. C.

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TIP-OFF? MPAA chieftain Eric Johnston's recent blast at the Brussels World Film Festival attacking Henry Wallace's European speaking tour, wherein the ex-V.P. charged the U. S. with imperialism, was regarded in some quarters as a tip-off as to Johnston's political plans. The MPAA prexy called the Wallace charge "a phony" and named our foreign policy as one of "self-help." He suggested that if Wallace had "looked east instead of west" when he made his statements, he would have found cause to worry about imperialism. The "supreme issue" today, declared Johnston, is not capitalism versus communism, but "the secret ballot versus the secret police; free men versus enslaved men; freedom of action versus a return to something worse than feudalism." He concluded with the hope for a yearly world film festival in each of the world film capitals to "strengthen the ties of friendship and understanding among us." The nation's dailies gave the speech front-page play.

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PLUGGING 'EM: The Goldman in Philly sold "Perils of Pauline" as a straight musical comedy, dropping the old-time campaign which, we understand, had not proved very successful in some other cities. The Goldman had a very strong opening with the Paramount film...In the same city, Warners used a unique and attention-grabbing stunt to publicize the opening of "The Unfaithful." A group of 140 persons, who have started divoree proeeedings, were invited to a preview by telegram without disclosing the name of the picture. Among them, incidentally, were eight estranged ecuples. When the screening was over, eminent Judge Vineent A. Carroll pointed out that the preview was held in the hope that it would eneourage reeonciliation. Although we don't know whether it was a suceess domestically, the Philly dailies and all the wire services covered the stunt and it got a big play in the papers the day before the opening. Arrangements were handled by Everett Callow, ad head of Warners' loeal eircuit...In a tie-up with Royal Crown Cola, Paramount's Curtis Mitehell has arranged for the soft-drink company to tie in "Perils of Pauline" via national advertising to the tune of $350,000

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TICKER TAPPINGS: The last two days of Universal-International's "Great Expectations" at Radio City Music Hall topped the two opening days by nearly $3,000. The J. Arthur Rank production finished its fifth and final week with a healthy $122,500 total and a robust five-week aggregate of $642,000...National Screen took over 20th-Fox accessories handling last Monday (30th)..."The Hollywood is dead — Long live the Warner!", will be the cry when "Life With Father" opens at the Broadway playhouse next August. The WB circuit's flagship will be redubbed to celebrate the opening of Warner's most ambitious production since the house was built for Talkies, back in 1930...The Butterfield chain unveiled its new deluxer in South Haven, Michigan, the 1000-seat New Michigan last Wednesday (2nd)...PRC's home office is now fully esconced in its new headquarters at 165 W. 46th...A 6½ lb. starlet was born to Leonard and Thelma Mintz on June 24. The little gal's name is Joan Laurie. Her daddy is UA's Philly rep.

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ROSTRUM REFLECTIONS...WB salesuper Ben Kalmenson has called two confabs, for the East at NY's Waldorf-Astoria July 31-Aug. 2; for the West, Aug. 4-6 at Chi's Blackstone. The home office contingent will include Samuel Schneider, Mort Blumenstock, Norman H. Moray, I. F. Dolid, Bernard R. Goodman, Ed Hinchy, Howard Levinson, Bill Brumberg, Charles Bally and Stanley Hatch. Moray has set his short subjects drive for July 5-Sept. 27...The UJA's NY campaign will be hypoed by a luneheon rally at the Astor on the 15th. M. P. Division head Barney Balaban explains that recent developments have intensified the urgeney of speeding up the NY drive, which he said was lagging behind the rest of the nation...Mark M. Holstein of Dallas, Ralph Morrow of Kansas City and Abe Weiner, Boston, are leading U-I's salesmen in initial standings in the company's Good Business Drive ..A life-sized stuffed goat will adorn the exchange with the lowest rating in the drive, each week ..United Artists' district mgrs. salesfest gets off tomorrow (8th) until the 10th at the Waldorf. J. J. Unger, UA's sales chief, will wield the gavel, assisted by Ed Schnitzer, Eastern and Canadian sales mgr., and Maury, Western sales head.

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UP AND ABOUT: Bill Goldman, Phila. circuit operator and president of WDAS, has bagged Leslie Wells Joy as general mgr. of the radio station. Joy was formerly g.m. of KYW, Philly's NBC outlet and has been in radio since 1923. Goldman points to Joy's apptmt. as the first step his newly acquired airwaver is taking "to increase its services in the public interest...establish a constructive series of cultural, educational and civic affairs program...develop greater audience interest by applied showmanship"...20th-Fox sales chief Andy Smith has named Glenn Norris to the post of Atlantic District Manager, succeeding the late Sam Gross. Gordon Contee takes over Norris' branch managership in Washington. Smith also announced the appointment of Sam Diamond as 20th-Fox' Philly branch manager. He succeeds Herb Gillis who was upped to asst. branch mgr. of New York...Douglas Fairbanks, Jr., was elected a member of Pathe Industries board ...Max J. Weisfeldt becomes Eagle-Lion's new circuit deal rep, while Lou Wechsler steps up to Weisfeldt's former post as special NY sales rep...Archie Laurie, E-L's Canadian general mgr., surprised the trade with his announcement that he is leaving the post on July 12.

THE FRONT PAGE

NED E. DEPINET

Executive Vice-President, RKO Radio Pictures

Back in 1907, a youth of 17 from Erie, Pa., had just entered the embroyonic movie business in the capacity of ticket taker and general all-around handy man of the Dreamland Theatre in far-away New Orleans. If the memory of some of the town's hardier citizens can be relied upon, it seems that this brash lad viewed his duties very seriously and undertook to bounce a couple of hoodlums who were creating a disturbance in the theatre. The affronted toughies gathered their friends and returned en masse to square accounts. Ned Depinet was taken for the New Orleans version of a "ride" and if one of his chums had not happened along in the nick of time to fish his battered body out of a creek, RKO today would have some other gentleman occupying the vice-presidency and the film industry never would have had the opportunity to become acquainted with one of its most popular distribution executives.

The passage of 40 years might have dimmed Ned Depinet's recollection of the details of that incident, but it has not lessened his great appetite for movie business. When the owner of the Dreamland Theatre, J. E. Pearce, opened a film exchange in New Orleans, young Ned served as general factotum. He was office boy, film inspector, booking clerk. When the Pearce exchange became part of the expanding General Film Co., the budding salesman went in as part of the deal. Shortly thereafter, Universal, looking around for a southern division manager, spotted Depinet and he filled that post for 13 years until 1924, when he was transfered to New York as one of the three sales directors of Universal.

Two years later, First National reached out for Depinet and when that company merged with Warners, he was appointed general sales manager.

Depinet's career with RKO started in 1931 when RKO Pathe offered him the post of vice-president and when it became RKO Radio Pictures, he was named vice-president of the organization's distributing affiliate. In 1934, he became president.

When Radio-Keith-Orpheum was reorganized and emerged from receivership, Depinet was elected vice-president, director and member of the Executive Committee. In 1942, he was named president of RKO Radio Pictures and last year became chief executive of the company in New York.

Among exhibitors, as well as his fellow distribution leaders, this handsome, genial man enjoys a high degree of esteem and good will. It is no wonder to those who know Ned Depinet that he is celebrating his 40th anniversary in the industry, so many of those years among the leaders.



Edward Lachman was re-elected president of Allied Theatre Owners of New Jersey at the organization's 28th annual Convention in Atlantic City, June 24-26.



A. W. Smith, Jr., 20th-Fox general sales manager, revealed a new company sales policy for aiding low-grossing theatres at N. J. Allied confab.



Paramount's old-style beefsteak-and-beer luncheon at the Astor Hotel aptly preceded the special press preview of "Perils of Pauline." At right is Barney Balaban, president, with Sidney Blackmer and a model in Good Old Days costume.

N. J. ALLIED CONFAB HEARS LOW RENTAL PLAN BY SMITH; KIRSCH OFFERS NAT'L GRIEVANCE SYSTEM

The 28th Annual Convention of Allied Theatre Owners of New Jersey in Atlantic City was highlighted by a new sales plan introduced by Andy Smith, general sales manager of 20th Century-Fox, for small-town and sub-subsequent-run exhibitors, and by a proposal advanced by Jack Kirsch, Allied president, for a system that would advance personal contact between representatives of exhibitor organizations and company executives.

The 500 exhibitors attending, plus several guests from the distribution field, also heard Bennie Berger, president of North Central Allied, declare his organization's intention to force a Congressional investigation of the industry as a monopoly via a full-page advertisement in the Washington Post calling on President Truman to recommend such a probe. It was learned, later, that Berger had postponed the action which was scheduled for last Monday (30th), apparently in response to pleas from Allied executives who deplored additional Government interference in the industry.

Rep For Each Unit

Urging a greater understanding and cooperation between distributors and exhibitors, at the climactic testimonial dinner in his honor, Kirsch advocated a system be set up wherein each Allied unit would have a representative who will handle problems which might arise between exhibitor members and distributors. If the local representative could not help, the problem would be forwarded to executives of National Allied, who, in turn, would present the facts to company executives. Kirsch did not minimize the time and effort necessary to set up such a system but declared that it would pay dividends in the long run, both in business and good will.

Edward Lachman of Boonton was re-elected president of N. J. Allied at the closing session. Also re-elected were Sam Frank, vice-president in charge of the southern district; Haskell Block, secretary; David Snaper, treasurer, and Morris Fogelson, asst. treasurer. Harry Heeht was elected vice-president in charge of the northern district and Sidney Franklin was named sergeant-at-arms.

Lachman Reports

Reporting on the regional unit's activities, Lachman disclosed that about 90 per cent of the membership has subscribed to National Allied's pending master contract on pictures. He also revealed a major candy deal to augment the organization's revenue; a plan to fight a change in ASCAP's organization; a new low for checking complaints following discussion between Lachman, Kirsch and Confidential Reports officials; dissolution of complaint against distributors resulting in refunds to members, largely due to the film committee composed of Irving Dollinger, Lou Gold and Wilbur Snaper, and a resolve to push the fight against unfair taxation.

Speakers at the open forum included Harry Lowenstein, who was assured by M-G-M eastern sales manager that distributors were not jacking up flat rental figures to balance the high cost of checking; Benny Berger, with his startling proposal; Harry Brandt, ITOA prexy, who took issue with Berger on the basis that a probe would result in a flood of harmful regulatory legislation; Leon Bamberger, RKO; Maxwell Gillis, Republic; Mark Silver, United Artists; Ray Moon and Sam Shain, 20th-Fox.

* * *

20th - FOX SETS NEW SALES PLAN

A new sales policy by Twentieth Century-Fox, designed to aid small town exhibitors and sub-subsequent runs, which could send film rentals as low as 15 per cent and not more than 40 per cent, was announced by A. W. Smith, Jr., newly appointed general sales manager, at New Jersey Allied's convention in Atlantic City last fortnight. The plan, which would affect approximately 6000 theatres in this country, and went into effect on June 30th in the New Haven territory on an experimental basis, was hailed by exhibitors as a reversal of 20th-Fox policy that would be a major factor in good exhibitor-distributor relations.

As presented by Smith, the plan provides that exhibitors in the above categories play at least two and not more than five 20th-Fox films on percentage, with the balance on flat rental. Road shows, like the forthcoming "Forever Amber" and "Captain from Castile," are exempt from the formula, however. Percentage pictures will be on a sliding scale beginning as low as 15 per cent, rising in steps of 2½ per cent, with a profit equal to the percentage, to the 40 per cent figure. Over the 40 per cent figure the arrangement would be 50-50. The theatreman will be required to issue a statement of expenditures certified by accredited accountants, Smith declared.

Recognizes Problem

The 20th-Fox sales chief said, "We recognize the problem of the small exhibitor operating a sub-subsequent in a large city or operating in a small town with low gross potential. We believe that small exhibitors need help and we will give it to them." He cited as the "problem theatres," those that operate at high expense and have low grossing possibilities.

The New Haven experiment will determine the details of the plan, said Smith, but final authority as to allocation of films and adjustment of terms will be in the hands of the regional division managers, who will apply the system in a flexible manner, as circumstances warrant. Allied prexy Jack Kirsch lauded Smith's plan, declaring his belief that "20th-Fox is sincere and moving in the right direction."

NSS Takes Over Accessories

Last week, from his home office, Smith announced that National Screen was now handling distribution of 20th-Fox advertising accessories. Under the new arrangement, negotiated by Spyros Skouras, president, and Smith for 20th, and by Herman Robbins, president, and George Dembow, vice-president, of NSS, the Ad Sales Department of 20th-Fox will be dissolved and its functions in all exchange centers absorbed by NSS.

Smith also announced the appointment of Howard Minsky, formerly branch manager in Buffalo, as sales manager for the Mid-East division, with headquarters in Philadelphia. Minsky succeeds the late C. E. Peppiatt.

(Continued on Next Page)

NEWS DIGEST

(Continued from Preceding Page)



Mort Blumenstock, director of Ad-Publicity for Warners, is arranging a unique premiere for "Life With Father" at Skowhegan, Maine, site of the original play opening eight years ago.



At the testimonial tendered 20th-Fox' Andy Smith, William Gehring and Ray Moon by exhibitors are, from left, Meyer Schine, circuit operator, and George Dembow and Mel Gold of National Screen Service.



Flanked by two Indian chiefs, Allied Artists execs Jeffrey Bernerd, Steve Broidy and Harold Mirisch make heap fun at special screening of "Black Gold."



Phil Reisman, right, RKO Radio foreign chief, receives the decoration of Grand Officer of the Imperial Order of St. George of Carinthia, in Paris.

SUPREME COURT TO HEAR APPEALS

The U. S. Supreme Court on June 24 agreed to hear the appeals in the industry anti-trust case, but all indications were that it would not be before next Spring that the decision might be forthcoming. Decision on pleas by the American Theatres Association and the Confederacy of Southern Associations seeking to intervene was postponed.

A few days earlier, Supreme Court Justice Stanley F. Reed signed an order granting 20th Century-Fox a stay of the provisions governing minimum admission price-fixing and arbitrary refusals of demands of exhibitors for runs. Sales chief A. W. Smith, who revealed Justice Reed's decision, said that the occasion for the application was primarily due to the decision to road-show "Forever Amber" and "Captain from Castile."

• • •

HARRIS-BRODER GET U REISSUE RIGHTS

Re-issue rights for a period 10 years was leased by Universal to Harris-Broder Pictures Corp. for virtually all the feature films U released during the 10-year period between 1933-34 up to and including 1942-43. The sum involved was in excess of $3,000,000 plus a participation in the distribution proceeds, it was revealed by Matthew Fox, executive vice-president of Universal. Under certain conditions, the 1943-44 through 1945-46 programs will also be made available at a later date.

Harris-Broder will distribute the re-issues in the U. S. and possessions, partially through PRC Pictures exchanges. Budd Rogers, industry veteran, was appointed vice-president in charge of distribution and sales for H-B, of which Joseph Harris is board chairman and treasurer, and Paul Broder of Detroit, president.

It was also revealed by Universal that U-I and Jack H. Skirball-Bruce Manning Productions had "dissolved amicably" their contract by mutual consent. The script for the proposed "Portrait in Black" remains as a U-I property, while Skirball-Manning retain six other properties and the commitment for the services of Carol Reed, English director.

• • •

ATA-MPTOA TO MEET ON AFFILIATION

A joint meeting of the Board of Directors of American Theatres Association and Motion Theatre Owners of America to study the possibility of consolidation of the two organizations was set for July 18 and 19 after a postponement from the original date of July 11-12 to permit directors of both associations to meet in New Orleans with J. Arthur Rank.

Proposed plans for affiliation followed the decision by the two organizations to combine in battling the Federal admissions tax announced by Robert W. Coyne, ATA executive director. Coyne claimed that recommendations for a 50 per cent cut in U. S. admission taxes would result in the Government's taking only a 35 per cent cut because of the gains in theatre attendance the reduction would cause.

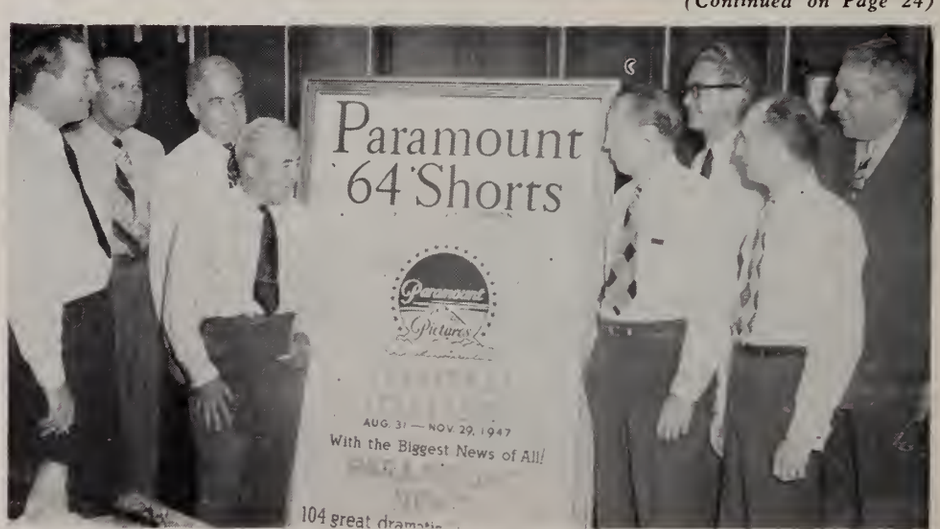
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KORDA IN DEAL WITH 20TH-FOX

A new link in the chain of British-American affiliations, this time without benefit of J. Arthur Rank, was forged last week when 20th Century-Fox and Sir Alexander Korda consummated a releasing arrangement, whereby the American company will distribute all Korda productions made in England over a period of years, it was announced by Spyros P. Skouras, president of 20th-Fox.

Skouras called the deal "the most important releasing contract 20th Century-Fox has ever made." He lauded Korda as the "first producer to bring distinction to British pictures" and "a pillar in the motion picture industry, both here and on the continent, for more than thirty years." He called Korda's program the producer's most ambitious and revealed that many of the productions "will feature well known American stars which will make them doubly acceptable to our motion picture audiences."

(Continued on Page 24)



Oscar A. Morgan, Paramount Shorts chief, with heads of Paramount's sales force, takes a gander at the sign which will be on display at all branch offices during the "35 Years of Leadership" drive. From left, James J. Donohue, Monroe R. Goodman, Earle W. Sweigert, Harold Wirthwein, Hugh Owen, Fred A. Leroy and Claude Lee.

S.R.O.

THE SELZNICK RELEASING ORGANIZATION

is proud to announce that its first release

DAVID O. SELZNICK'S



IN TECHNICOLOR

is far and away

the biggest motion picture

attraction of 1947.

It has played

to almost six million people

in its first six hundred runs

For information concerning the SELZNICK RELEASING ORGANIZATION please turn the page

S.R.O. *IN A TRADITION OF QUALITY*

SELZNICK RELEASING ORGANIZATION

NEIL AGNEW, *President* • MILTON S. KUSELL, *General Sales Manager* • SIDNEY DENEAU, *Asst. Sales Manager*

400 MADISON AVENUE, NEW YORK, N. Y.

REPRESENTATIVE	ADDRESS	PHONE
BOSTON DISTRICT, Thomas F. Duane, *Dist. Mgr.*		Hubbard 2625
Frank C. Lydon	260 Tremont Street, Boston 16, Mass.	" "
William P. Rosenow	220 Delaware Avenue, Buffalo 2, N. Y.	MA 4841
WASHINGTON DISTRICT, J. E. Fontaine, *Dist. Mgr.*		District 4232
Elmer W. McKinley	301 G. Street, N. W., Washington 1, D. C.	" "
Melvin Koff	Market St. Nat'l Bank Bldg., City Hall Plaza, Philadelphia 7	Rittenhouse 6-6355
Joseph Kaliski	Clark Bldg., 7th St. & Liberty Ave., Pittsburgh 22	Grant 6382
CLEVELAND DISTRICT, Grover C. Schaefer, *Dist. Mgr.*		Prospect 3496
Leonard Mishkind	Film Bldg., 2108 Payne Ave., Cleveland 14	" "
Edward B. Salsberg	Keith Bldg., 525 Walnut Street, Cincinnati 2	Dunbar 4174
Eugene P. Alexander	Donovan Bldg., Woodward Ave. & Duffield St., Detroit 1	Cherry 9252, 9253
CHICAGO DISTRICT, Sam Horowitz, *Dist. Mgr.*		Andover 2676, 2677
Walter M. Dorff	33 No. LaSalle Street, Chicago 2	" "
Charles M. Weiner	Pence Bldg., Minneapolis 3	Atlantic 3347
Elmer J. Tilton	Empire Bldg., 6th & Walnut Street, Des Moines 9	Des Moines 2-5648
Roscoe R. Thompson	610 R. A. Long Bldg., 928 Grand Avenue, Kansas City 6	Victor 3716
Ellis N. Shafton	Continental Bldg., 3615 Olive Street, St. Louis 8	Jefferson 7788
ATLANTA DISTRICT, Henry G. Krumm, *Dist. Mgr.*		Cypress 7761—2
Guy B. Davis	Grant Bldg., 44 Broad Street, Atlanta 1	" "
DALLAS DISTRICT, A. J. Delcambre, *Dist. Mgr.*		Riverside 5597
Claude W. Atkinson	821 Mercantile Bank Bldg., Dallas 1	" "
LOS ANGELES DISTRICT, John T. Howard, *Dist. Mgr.*		Fairfax 5536 — 46
Paul J. Walsh	556 S. Harvard Blvd., Los Angeles 5	" "
Harry Hunsaker	RKO Golden Gate Bldg., 25 Taylor Street, San Francisco 2	Prospect 7265 — 66
Cornell J. Duer	Denham Theatre Bldg., 635 18th Street, Denver 2	Cherry 7697
Howard B. Cahoon	Atlas Bldg., 36½ W. Second South St., Salt Lake 1	Salt Lake 9-4861
James L. Walsh	1810 Seventh Avenue, Seattle 1	Seneca 5080

'ROMANCE OF ROSY RIDGE' HEAVY, BORING LOAD FOR VAN JOHNSON

Rates ● ● + generally on drawing power of star's name

Metro-Goldwyn-Mayer
105 minutes
Van Johnson, Thomas Mitchell, Janet Leigh, Marshall Thompson, Selena Royle, Charles Dingle, Dean Stockwell, Guy Kibbee, Elisabeth Risdon, Jim Davis, Russell Simpson, O. Z. Whitehead, James Bell, Joyce Arling, William Bishop, Paul Langton.
Directed by Roy Rowland.

This long, boring and hokey picture is a heavy load for the popular Van Johnson to carry on his name. It will bring no new laurels to director, writers or cast and only Johnson's popularity assures it of satisfactory grosses generally. Oddly, this might do better than most of his pictures in action spots. Based on a story by MacKinlay Kantor, Lester Cole's screenplay laboredly repeats dialogue **ad nauseam** and resorts to countless cliches in driving home the film's hardly-novel message of man's brotherhood. Under Roy Rowland's direction hitherto-proficient players give stereotyped performances, pace becomes pedestrian, suspense non-existent. High spot of the picture is Van's fight with Jim Davis, a combat so protracted and exaggeratedly ferocious it evoked titters from the audience at its tradepress screening. Several songs and a folk dance occasionally relieve the tedium. Production quality, photography and recording are satisfactory.

EXPLOITATION: Play up Van Johnson's popularity for all it's worth. Stress the fact that this film shows him in a new, more rugged type of role. Base bookshop and library tieups around MacKinlay Kantor's many published best-sellers; arrange counter and window displays with music dealers handling Earl Robinson and Lewis Allan albums.

Masked nightriders are burning Southerners' barns and crops in Missouri's Rosy Ridge. Thomas Mitchell, Rebel die-hard and his daughter Janet Leigh blame the outrages on the Yanks. When wandering school teacher stops at their farm for the night, Mitchell eyes him with suspicion, Janet with romantic interest. For weeks Van makes himself useful, helps rebuild Mitchell's burned barn, works indefatigably on the farm, tries vainly to persuade Mitchell and his fellow die-hards to patch up their differences with their Yankee farmer-neighbors. At Van's suggestion, storekeeper Guy Kibbee stages a big party and invite everybody, no matter what the color of their breeches. The affair ends in a row and Mitchell, discovering Van to be a former Yank soldier, orders him never to set foot on the farm again. Van opens a local school, attended only by one pupil. Grieving for Van, Janet leaves home, goes to him. Mitchell shotgun in hand, follows with his bloodhounds, is about to shoot Van when five masked riders arrive to burn down the schoolhouse. Van grabs Mitchell's gun, kills four of the arsonists, beats up and captures the fifth, reveals the gang as Southerners preying on their own kind to foment hatred. Later Van, now forgiven, tells Mitchell and Janet that her brother had fought side with him in the Union army.

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'CRY WOLF' FLYNN-STANWYCK CO-STARRER HAS GOOD SUSPENSE

Rates ● ● ● — on name draw generally

Warner Bros.
82 minutes
Errol Flynn, Barbara Stanwyck, Geraldine Brooks, Richard Basehart, John Ridgely, Jerome Cowan, Patricia White, Rory Mallinson, Helene Themig, Paul Stanton, Barry Bernard.
Directed by Peter Godfrey.

This well-mounted mystery drama has sufficient incident, twists, suspense and thrill to hold the general run of patrons on seat-edge almost continuously. With two strong marquee magnets in Errol Flynn and Barbara Stanwyck, plus strong exploitation angles, "Cry Wolf" figures to roll up good grosses in all locations. It also should receive encouraging word-of-mouth plugging. Based on Marjorie Carleton's novel, Catherine Turney's screenplay tells what befell a young woman in a large and sinister country mansion whither she'd gone to solve the mystery of her husband's death under suspicious circumstances. Miss Turney's scenario unfortunately builds up synthetic suspense when not necessary and gives a cursory brush-off to legitimate dramatic situations that could be enhanced to advantage. Under Peter Godfrey's direction, both Miss Stanwyck and Flynn give restrained and convincing performances Richard Basehart, making his first screen appearance, is wasted on a microscopic role. (He's seen to much better advantage in Eagle-Lion's "Repeat Performance.") Production quality is high. Music and photography are excellent and help in maintaining the film's ominous, sinister mood.

EXPLOITATION: Play up the picture's many dramatic moments, its eerie locale, sinister situations and tense, gripping climaxes leading up to the smashing, crashing surprise climax. Stress the respective popularity of Stanwyck and Flynn for all its worth. Base window and counter tieups in bookstores and libraries on Marjorie Carleton's widely-read novel. Herald the advent of Broadway stage star Richard Basehart to the screen in his first film.

Barbara Stanwyck learns of the death of her husband, Richard Basehart, calls on his uncle, scientist Errol Flynn, to demand her share of the estate and to attend the funeral. He calls her a cold-blooded fortune hunter, says the casket is sealed but permits her to stay for the services. Flynn's teen-age niece and ward, Geraldine Brooks, apparently persecuted by him, begs Barbara to stay indefinitely. She accuses Flynn of diverting Basehart's money for his own use, tells Barbara her uncle had permitted no one to see Basehart during his mysterious illness or after his death. That night Geraldine and Barbara hear agonized screams for help—the voice is Basehart's. Subsequently Geraldine is killed by a fall while escaping from her room; Barbara believes she was pushed—did not fall—to her death. After several attempts, Barbara finds Basehart alive and a prisoner at large in a fenced-off portion of the estate. He acts as tho' drugged, but promises to escape with her that night. That evening Flynn tells Barbara that Geraldine's and Basehart's father died violently insane, the taint inherited by them. As they talk, Basehart comes up behind Flynn, murderously attacks him. In the ensuing struggle Basehart accidentally topples from a balcony to his death.

'THE ROOSEVELT STORY' FINE FACTUAL FILM HAS MASS APPEAL

Rates ● ● + or better as second feature generally

Tola Productions
80 minutes
Franklin D. Roosevelt, Herbert Hoover, Harry S. Truman, Winston Churchill, Joseph Stalin, Alfred E. Smith, Woodrow Wilson, Dwight D. Eisenhower, Mussolini, Hitler, Hirohito, etc.

This dramatic offering covering 40 years of the private and public life of F.D.R., is unquestionably the best documentary yet made, far more entertaining and engrossing than most factual films. Despite public indifference to documentaries, "The Roosevelt Story" — filled with drama, human interest, historical importance, humor and tragedy—should prove popular with all adult audiences, certainly with the late president's millions of admirers. The picture is non-political, impartial, dignified, inspiring and entertaining — far from highbrow in any way. Grosses will depend primarily on the esteem with which F.D.R. is regarded locally.

EXPLOITATION: Advertise this as an impartial history of the U. S. wartime president and world leader. Mention that more than 2,000,000 feet of film was researched in making this picture, containing the first sound track F.D.R. ever made for newsreels and excerpts from all his famous speeches on world-shattering events during his administration. Stress the musical score by Earl Robinson, composer of "The House I Live In," and the singing of the nationally-famous Robert Shaw Choir. Let patrons know the film took 16 months to produce and will be translated into 14 different languages for distribution all over the world. Obtain cooperation from editors, clergymen, civic leaders, welfare organizations and others sympathetic to F.D.R.'s ideals. Play up the cast of internationally-important world figures.

EXPLOITATION PICTURE
of the issue



"Repeat Performance"

This is a strange story, and a fascinating one. It poses the intriguing question: Can A Woman Kill Her Scoundrel Husband TWICE? Well, "Repeat Performance" undertakes to reveal what happens when the murderess-wife gets her wish to re-live the year that led up to that moment when she fired those bullets that ended the life of her philanderer-husband. In re-living the year, she is amazed to find that everything that happened before happens again, with some variations, but the result always is the same as before, right down to the predestined death of the husband.

Eagle-Lion assembled a first-rate cast to play this story of odd twists. Louis Hayward is the unfaithful husband; Joan Leslie, the unhappy wife; Virginia Field, the other woman. Richard Basehart, who scored on Broadway in "The Hasty Heart," makes an auspicious film debut as the mad young poet.



MORE

POWERFUL PUSH GIVEN 'REPEAT PERFORMANCE'

NOT MANY top ranking major releases are favored with exploitation campaigns to match the one put on by Eagle-Lion's up-and-at-em crew on behalf of "Repeat Performance." It has really been super and the favorable effects are bound to be reflected in the gross of every theatre that plays the picture throughout the land.

Starting with the gala three-theatre world premiere on May 22 in Zanesville, Ohio, hometown of Richard Basehart, an event that received a big break from the news services and columnists, Max E. Youngstein and his staff of boxofficers have been conducting a relentless campaign via newspapers, radio, tie-ups, premiere balls, etc., to make the public "Repeat" conscious. On July 1st, the picture opened at the Rivoli on Broadway with a fanfare befitting the best that Selznick or Goldwyn could offer. The same was true of the Cincinnati premiere, handled by field man George Bennett.

For the subsequent-run houses, most of the material has been assembled in as thorough and effective a press book as one would want to see. And, not content merely with giving the rank and file theatremen the selling campaign, is giving exhibitors an incentive to use it by offering $2,500 in cash prizes for the 16 best campaigns.

THE CONTEST

The contest is open to all exhibitors who play "Repeat Performance" regardless of the size of their theatres. The prizes, ranging from $1,000 to $50, will be awarded on the basis of:

1. The completeness of the campaign for the size of the situation;
2. Gross compared to the maximum possible gross for the theatre.

All the rules and regulations for this contest are contained in the press book and should be read thoroughly by all who plan to participate. The contest closes November 15 and the prizes will be awarded some time before Christmas.





NEWSPAPER ADS

The thoroughness with which the E-L exploiteers planned this campaign is evidenced by the fine variety of newspaper ads offered. Above top is reproduced one of the two column "opening shot" ads available, while under it is one of the four teaser ads to be used following the "opening shot."

Below are reductions of several of the striking regular ads. Most of these are packed with dramatic punch and, if used extensively, will prove to be potent seat sellers.

These ads are divided into three groups: (1) stars and love story (2) sock displays selling the man-woman conflict (3) the hard-hitting murderess ads.

All of the newspaper ads rank with the very best for illustration and copy.

THE MEN BEHIND THE CAMPAIGN



☆

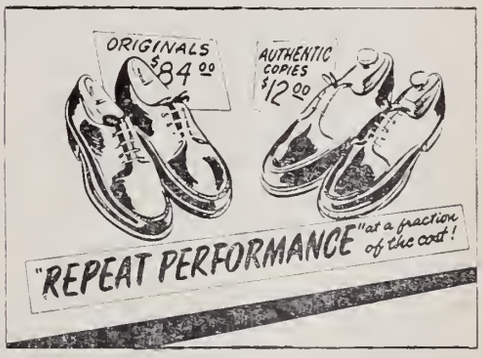
MAX E. YOUNGSTEIN
Director Advertising, Publicity, Exploitation

Starting out to be a lawyer (is a member of the bar), Max Youngstein (b. 1913; CCNY-Fordham Law School) got side-tracked somewhere enroute and joined Hal Horne in the film advertising game in 1941. When Eagle-Lion was organized last year, he was given the top advertising spot and told to organize a staff. He has assembled an aggressive, alert crew that are fast pushing E-L into the public and industry eye. His chief boxofficers are:

JERRY PICKMAN
Ass't. Dir. Advertising, Publicity, Exploitation
HAROLD DANSON
Advertising Manager
ARTHUR JEFFREY
Exploitation Manager

MERCHANT TIEUPS

The title, "Repeat Performance" is a "natural" for tieups with merchants on all sort of products. Every manufacturer or storekeeper is playing for repeat business and the door is open for a variety of stunts, many of which are suggested in the press book.



One of the promotional stunts presented in the press book is illustrated above.









'CROSSFIRE' DARING TOLERANCE PREACHMENT IN MURDER MELLER

Rates ● ● + generally as dualler

RKO Radio
86 minutes

Robert Young, Robert Mitchum, Robert Ryan, Gloria Grahame, Paul Kelly, Sam Levene, Jacqueline White, Steve Brodie, George Cooper, Richard Benedict, Richard Powers, William Phipps, Lex Barker, Marlo Dwyer.

Directed by Edward Dmytryk.

Dealing frankly and forcefully with the issue of anti-semitism, "Crossfire" will stimulate strong approval and disapproval from various groups — but it will stir plenty of talk. Basically a drama of returned, maladjusted GIs and their problems, it is provocative, adult, although sombre entertainment. Supported by a musical, comedy or fast-action feature, it should register satisfactory grosses anywhere. Based on Richard Brooks' best-selling novel "The Brick Foxhole," John Paxton's screenplay retains the original novel's realistic dialogue and thought-provoking plea for racial tolerance; unfortunately it also contains an overbundance of talk and an anticlimactic finale. Under Edward Dmytryk's sympathetic direction, each member of the small but moderately well-known cast turns in an excellent performance. The three Roberts — Young, Mitchum and Ryan — play their respective roles superbly, as do Sam Levene and Paul Kelly. Production quality is adequate.

EXPLOITATION: Ballyhoo this as a "daring" story. Enlist the cooperation of clergymen, editors, civic leaders as well as veterans' groups and religious bodies; they will be glad to help promote this film with its plea for racial tolerance. Arrange bookstore and library tieups around Brooks' best-seller "The Brick Foxhole." Street ballyhoo: A youth in GI uniform being escorted by an MP; on their backs twin placards, reading: "See 'Crossfire' at the Strand — That's an Order!"

George Cooper goes out for a night of drinking with fellow-GIs Robert Ryan and Steve Brodie. Befriended by civilian Sam Levene, Ryan accompanies the latter and his girl to their apartment, drinks too much, expresses his dislike of Jews, dazely leaves the place shortly after the arrival there of Ryan and Brodie. During the night Levene is murdered. Detective Robert Young questions Ryan, Brodie and Robert Mitchum, pal of the now-missing Cooper. Mitchum insists Cooper is beyond suspicion; Ryan sticks to his and Brodie's story that the missing man must have done the deed. The questioning over, Mitchum and a half-dozen buddies scour the town, find Cooper before the cops nab him. Cooper, still dazed, is hidden by Mitchum. Later, Young persuades Mitchum to reveal Cooper's whereabouts. Through Gloria Grahame, dance-hall girl at whose apartment he had slept off his drunk, Cooper establishes an alibi. Meanwhile Ryan, fearful of exposure by Brodie, kills him in an obscure rooming house. Aided by Mitchum, Young tricks Ryan into revealing his guilt. Ryan tries to escape, is shot down.

'THE MAGIC BOW' LIFE OF PAGANINI STRICTLY FOR MUSIC-LOVERS

Rates ● ● — as dualler generally; better in arty houses

Universal-International
105 minutes
Stewart Granger, Phyllis Calvert, Jean Kent, Dennis Price, Cecil Parker, Henry Edwards, Frank Vellier, Mary Jerrold, Betty Warren, Anthony Holles, David Horne, Robert Speaight, Charles Victor, O. B. Clarence.
Directed by Bernard Knowles.

If J. Arthur Rank hopes to make further inroads on the U. S. film market, he'll have to send over faster paced, less dated, more brightly written and better acted British features than this one. Based on a famous novel by Manuel Komroff and enhanced by noted violinist Yehudi Menuhin's brilliant rendition of Beethoven, Tarini and Paganini, "The Magic Bow" will bring delight to classic music-lovers, boredom to others. Of the cast, only Stewart Granger and Pyllis Calvert are known to American audiences, but neither of these two appear to advantage in this costume period piece purporting to depict an overpowering romance in the life of Nicolo Paganini, world-famous Italian violinist-composer during the Napoleon era. Roland Pertwee's screenplay burdens the players with hackneyed situations and corny dialogue, handicaps not overcome by Bernard Knowles' old-fashioned direction. High spots of the picture are Menuhin's off-scene playing and the spirited accompaniment of London's National Symphony Orchestra. Production quality is lavish.

EXPLOITATION: Play up this one as a musical treat, mentioning the playing of Menuhin and the National Symphony Orchestra, as well as the classic compositions of Beethoven, Tarini and Paganini. Go after music-lovers and Italian-American members of your community.

Aristocratic French countess Phyllis Calvert hires unknown but brilliant violinist Stewart Granger to play at midnight outside the Genoa jail. He complies, not realizing his music is merely a shield to cover the sound of her father, a political prisoner, sawing his way through the bars so he may escape to Parma. Stewart, in love at first sight with Phyllis, uses her fee to go to Parma to compete for a Stradivarius violin. He wins the Stradivarius, plays for Phyllis' guests at her palace. He quarrels with Phyllis, stalks out. Seeking distraction with Jean Kent, a childhood friend he takes her to a gambling casino, loses, has to pawn his Stradivarius. Phyllis secretly redeems the violin, enabling him to score a success at a public concert. Napoleon's armies enter Parma, at their head noble-born Dennis Price, childhood sweetheart of Phyllis. Fearful lest Napolean take vengeance on Stewart, she jilts him. To forget Phyllis, he applies himself to his playing, scores successes in all Europe's capitals. In Paris he meets Phyllis, is challenged to a duel by the jealous Dennis. Wounded, Stewart is saved by Phyllis, who prevails upon Dennis to spare the violinist. Months later, Stewart plays for the Pope at the Vatican. Present are Phyllis and Dennis. Realizing life without Stewart is impossible, she persuades Dennis to release her, weds her true love.

'HEARTACHES' ENGROSSING WHODUNIT WITH HOLLYWOOD LOCALE

Rates ● ● + as dualler generally

PRC
71 minutes
Sheila Ryan, Edward Norris, Chill Wills, Ken Farrell, James Seay, Frank Orth, Chili Williams, Charles Mitchell, Al LaRue, Phyllis Planchard, Ann Staunton.
Directed by Basil Wrangell.

This interesting programmer exposes the methods whereby Hollywood takes a non-musical actor and by dubbing in another player's voice builds him up to become a singing star. Regardless of the ethics involved in revealing trade secrets to the public, the film should prove entertaining to audiences generally in most situations. Lack of names necessarily puts this in the supporting-feature category where it will bolster any top feature. Director Basil Wrangell and the cast manage to overcome most of the obstacles presented them by George Bricker's ineptly dialogued screenplay. Four good musical numbers help boost the entertainment quality of the film. Production value, photography and recording are good.

EXPLOITATION: Play this one up as an expose of Hollywood, the inside dope on tricks of the trade. No less than 16 recording companies have made discs of the film's title-song, "Heartaches" — an opportunity for tieups with every music store, radio station and singing entertainer in your locality.

Press agent Sheila Ryan's job is not only to publicize filmstar-crooner Ken Farrell but also to keep secret the fact he has his friend Chill Wills sing for him in the movies. When Ken shows Sheila and manager Frank Orth some threatening letters he's received, Edward Norris, reporter and Sheila's boy friend, accuses him of seeking publicity by a timeworn dodge. Jealous of the crooner, Edward Norris sneaks into the closely-guarded set and learns Chill's voice is being substituted for Ken's. During a scene Ken is nearly killed when a gun, supposedly loaded with blanks, is shot at him by fellow-actor Al LaRue. Police Lieutenant Jimmy Seay takes over the case. Next day, radio agent Mack Williams, whose profitable contract Ken has turned down after a heated argument is found murdered in Orth's office. Soon after receiving another threatening note, Ken quarrels with Orth. That night Orth is slain in his own office. At end, Edward tricks Chill into confessing the murders, turns him over to Lt. Seay.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Big Color Splurge

THE PRODUCTION DEPARTMENT of this studio announced this week that it is in the midst of its biggest color film program since the inception of color into motion pictures. Eleven films in either Technicolor or Cinecolor are in various stages of preparation, shooting, editing and completion. In the Technicolor division are: "Down To Earth," the Rita Hayworth starrer, "The Swordsman," "Relentless" and "The Man From Colorado." All of these are completed and being readied for release. Soon to start production is "Royal Mail." In Cinecolor, the studio has "Last of the Redmen," and "The Prince of Thieves" completed. Gene Autry's 'Strawberry Roan" is now in production in Cinecolor. Scheduled for early production in Cinecolor are "The Gallant Blade" and another Autry film. "In A Little Spanish Town." It is interesting to note Columbia's concentration on the use of Cinecolor. This comparatively new process is fast taking its place as strong competition for the better known, more expensive Technicolor process. While Technicolor is still conceded to be the best process of color now being used. Cinecolor has proved itself a good second with huge savings in costs and time as part of the reward to users.

FIRST ENGLISH FILM SET AT MILLION

With no casting announced, Columbia International reported that "The First Gentleman" will roll sometime this week on a budget of 250,000 pounds (about $1,000,000). This is the company's first film to be made in England for international distribution.

After a prolonged argument in which the studio almost suspended Glenn Ford, the actor finally accepted the role in "The Mating of Millie" (originaliy called "The Mating of Millie McGonigle") and shooting started last week.

Milton Pickman, who has been one of Harry Cohn's assistants for the past two years, resigned his post and accepted a partnership in a prominent local agency business. No reason was given for the resignation.

☆

EAGLE-LION

Company Will Buy Inde Product

IN ADDITION TO its own program of six locally made films and about the same number of J. Arthur Rank productions, this company is going to venture into the independent field to see what it can find for profitable release. The plan, reported by studio spokesman, calls for from six to twelve independent "top" releases to be added to the E-L schedule. The company is now reported dickering with three major independent produeers for two films from each (Edward Small is reportedly one of the trio). The product to be bought will run in the million-dollar budget class.

JOAN LESLIE SET AGAIN

With "Repeat Performance" opening solidly in first runs, Joan Leslie, starred in the film, has been signed for the role in Eagle-Lion's next starter, "Stampede." James Craig will co-star. Albert S. Rogell is producer-director. Company will start location shooting in Calgary, Canada, about the middle of this month.

"Adventures of Casanova" which has been in production in Mexico since the middle of May, got itself a new produeer last week. Leonard Picker was recalled and Ben Stoloff sent down to take over. While no reason was given, such a move in the middle of production, indicates some serious problem. It was thought at first that Picker would be leaving Eagle-Lion, but officials have assigned him to "Prince Valiant," the film to be based on the comic strip character. "Casanova" is running late on schedule and Stoloff's biggest chore will be to get it wound up as quickly as possible.

M-G-M

New Garson Contract Dickering

WITH MORE THAN two years to go on her old contract, Greer Garson, long MGM's "first lady" is about to be gifted with a new and long-term deal, according to current reports. While no details have been disclosed, the negotiations have been in process for some months. The new deal is said to be one of the longest and most unusual ever handed a player even at Metro where "unusual" contracts are handed out with great regularity. It is hinted that this new contract is being arranged to placate the Garson feelings which have been not too happy since the arrival of Deborah Kerr at this studio. Producers are as fickle as the movie-going public and a new face, especially when it has a success story behind it, always arouses great intere t. Miss Kerr evoked just that kind of excitement. Now, it seems Metro's top executives have decided that Miss Garson is not to be sloughed too easily and they are promising her the kind of roles she wants. The Garson name is still strong box-office with a good picture. So the new deal is undoubtedly as much good business as warm loyalty.

LEWIN BACK TO METRO

Albert Lewin, who left Metro by mutual agreement some time ago, to try his hand at independent production. is back on the lot again. Lewin's one venture in the independent field, "The Affairs of Bel Ami" is no world-shaking success and undoubtedly his return to Metro is a welcome one. Lewin's one big effort for the studio was "The Picture of Dorian Gray," considered an artistic triumph if not a smash box-office hit. Benjamin Thau, who announced Lewin's re-association, gave no details of what had been lined up for the new Lewin program.

Two new films went into work last week. "The High Wall" co-stars Robert Taylor and Audrey Totter with Curtis Bernhardt doing his first directorial job since he came to Metro from Warner Bros. "Virtuous" marks the re-teaming of Van Johnson and June Allyson, this time in a light romantic comedy as a contrast to the recent "High Barbaree."

☆

MONOGRAM

First Three Named For 47-48

THE FIRST THREE films to be named for the 1947-48 program by prexy Steve Broidy are: "A Guy Named Joe Palooka" (Joe Kirkwood-Elyse Knox), "High Tide" (Don Castle-Julie Bishop) and "Louisiana" (Governor Jimmie Davis-Margaret Lindsay). "High Tide" is Jack Wrather's second production for the company; he will start another at the studio next month.

Broidy has assigned Walter Mirisch to the production stint on another shot at the long famous classic. "Little Shepherd of Kingdom Come." Gale Storm will be starred. The last film version was made in 1928 with Mollie O'Day and Richard Barthlemess. Mirisch will do this one immediately after he completes the Allied Artists production "I Wouldn't Be In Your Shoes."

☆

PARAMOUNT

Crosby Signs For One With Rank

CERTAINLY A NEW feather in the Rank cap (and more dollars and/or pounds in the Rank bank account) is the deal the film chief made with Bing Crosby as announced last week. According to the deal, Crosby goes to England some time next year. He will be the only American actor in the film (as yet unnamed); the music will be written by English composers; the setting will be English. Crosby will do his radio show from England while he is working over there. Wesley Ruggles, now in

STUDIO SIZE-UPS

England on a picture, started this deal and he will direct the Crosby film over there.

With twelve features completed in the first six months of this year plus 18 already in backlog, the studio goes into its second half of the 1947-48 production season with three set for starting this month. Two of these are already in work: "Night Has A Thousand Eyes" and "My Own True Love" which brings Phyllis Calvert back to American films and marks the debut of Compton Bennett in a Hollywood directorial job. Bennett directed "Seventh Veil" for J. Arthur Rank. Third film for a July start will be Bob Hope's "Paleface" which will go in Technicolor.

Gail Russell stepped into the role in "Night Has A Thousand Eyes" at the last minute to leave Joan Caulfield free for a co-star spot with Alan Ladd in "The Long Grey Line." Miss Caulfield, who has come up faster than most young actresses in Hollywood, was wanted for both roles but schedules run together. John Lund and Edward G. Robinson do male leads in "Night Has A Thousand Eyes" which started last week.

☆

PRC

Two Quick Ones In Work

AS THIS STUDIO continues at typical summer pace, an Eddie Dean Western, "Check Your Guns" and "Blonde Savage," first of the Ensign Productions, got into work.

Matty Kemp, whose initial Cameo Pictures production, "Linda, Be Good," will be released by Producers Releasing Corporation, has signed Marie Wilson for the comedy lead in the film. Larry Ceballos has been named dance director.

☆

REPUBLIC

Welles Starts "Macbeth"

THE BIG NEWS at this studio last week, was the start of actual shooting on Orson Welles' production of "Macbeth." Whatever may be said of Orson Welles as a producer, director or actor, it cannot be denied that this man runs straight into the face of tradition and accepted procedure with every venture he starts. It is incredible enough that he should be attempting a production like "Macbeth" for Republic release, shooting it on a three week schedule with a minimum budget. But the this-never-has-been-done-before department doesn't end there. He has assembled a cast (to support his title role performance) of people almost entirely unknown to movie audiences. The only known name is that of Roddy MacDowall, recently graduated from child-actor classification. With one or two exceptions, others in the cast are almost entirely without motion picture experience. Included in the cast is Welles' nine-year-old daughter making her film debut.

The industry may not approve of the Welles personality or procedure but no one denies that he is always worth watching. With "Macbeth" now in work, Welles will have two Hollywood pictures in release next year. The other is the one recently completed at Columbia, "The Lady From Shanghai" which co-stars his ex-wife, Rita Hayworth.

After much litigation and months of waiting for a final court decision, Republic and Gene Autry got together last week and settled their own affairs. The studio tore up the agreement by which Autry was being held to make one more picture for Republic stressing that the contract called for five films, which have already been completed, and a sixth, on option, which the studio did not choose to pick up.

☆

RKO

Disney Five Year Plan Budget

APPROACHING WHAT PROMISES to be the most productive period of his company's history, Walt Disney this week announced six feature pictures (one of which is already completed with two others in work) for the next five years work at his studio. "Fun and Fancy Free," now in Technicolor process and being prepped for October release, combines live action with animation. "How Dear To My Heart" and "Sing About Something" now in color process, are also combinations of living characters and animated sequences. The most ambitious undertaking of the six films (and the most ambitious in the Disney history) will be "Alice In Wonderland" which will be more than two years in preparation and will cost $3,000,000. This one will be completely in animation. Disney has built a unique position for himself in this industry. That is why the current rumors that RKO is negotiating with him for acquisition of some of his space and equipment at his studio seems unlikely to be verified. Disney, if he is to carry out the program he has mapped, will need most of his space himself. Besides, he has always preferred to keep himself completely detached from any Hollywood association except for a releasing deal.

"SCOTLAND YARD" FOR $100,000

RKO this week paid Scripter Borden Chase $100,000 for his treatment of an original story by Jack Emanuel titled "The Story of Scotland Yard." Originally this piece was sold to Samuel Goldwyn but the intervention of World War II made it necessary to shelve the production plans. The author bought his story back from Goldwyn and now RKO will make it in England as an RKO-J. Arthur Rank partnership production. The film will be done in Technicolor with Stephen Ames as producer. No casting has been set yet.

As his first film under a new contract with RKO, Melvyn Douglas has been set into the lead of "Pittsburgh Escapade" with Barbara Bel Geddes as his co-star. This will mark the third straight role in a year for the young Broadway actress. She has made "The Long Night" with Henry Fonda, is now winding up "I Remember Mama" and now this third one with Melvyn Douglas. RKO is gambling a big investment on her clicking with motion picture audiences. The "Pittsburgh Escapade" starts next month.

JOHN GARFIELD SOUGHT FOR BIG ROLE

Plans of Bert Granet for the start of "Berlin Express" are moving to the execution stage rapidly. As the plans now stand, this film will be shot in Germany and RKO is dickering with John Garfield for the leading role. If Garfield can finish his stint in "Gentleman's Agreement" at 20th Century-Fox in time, he will undoubtedly take the RKO offer which sounds from here like one of the plum roles of the year.

Director Eddie Dmytryk, who has scored again with "Crossfire," is already at work on his next film, "The Harder They Fall." This one will be shot partially in the East and the director is now back there preparing for the actual shooting. Robert Mitchum and Joseph Cotten have been set in the two leading roles. Production goes in the early Fall.

☆

SCREEN GUILD

Sets 4-Pic Deal

NEW DEALS HAVE been set by Screen Guild with Somerset Pictures and Fortune Films calling for two more from each company for the 1947-48 season. President John J. Jones announced the new deal last week after viewing "The Burning Cross," Somerset's first, and "Dragnet," a Fortune production. Both companies plan their next pictures for late summer starts.

☆

SELZNICK

'Duel' Gets Benefit of Blast

STUDIO SPOKESMEN report an ever-climbing gross on "Duel In The Sun" and smile quietly at the continued controversy this film evokes on all sides. The latest flare-up came in Congress when Rankin of Mississippi tried using "Duel' as a leverage for some free newspaper space for himself. He screamed loud and long about banning this "immoral" film in Washington by legislative decree but got nothing for his trouble except the ridicule of some of his fellow legislators at such an obvious try. His outburst, one Congressman estimated, netted Mr. Selznick at least $100,000 in free publicity. That's probably one gimmick that not even Mr. Selznick's astute publicists thought to attempt.

Report here is that "Portrait of Jenny" will wind its long delayed New York shooting schedule in about two weeks and head back here for a finish.

STUDIO SIZE-UPS

20th CENTURY-FOX

"Nightmare Alley" Pushed Up

IN AN EFFORT to get Tyrone Power back on the screen as quickly as possible, studio executives are rushing wind-up and moving up release date on "Nightmare Alley." Although the picture will continue in production for another six weeks, it has been set for an October release. "Captain From Castile," originally named as the follow-up to Power's role in "The Razor's Edge" will probably be put over until next year for release. Delay in Technicolor because of the need for 450 prints of "Forever Amber" makes it impossible to get the Power film through much before November or December.

$50,000 FOR UNPUBLISHED NOVEL

The studio this week paid authors Guy and Constance Jones $50,000 for "For Fear of Little Men," their novel which Random House will publish in the fall. This one is a fantasy about leprechauns and we hate to make predictions but it wouldn't be surprising if the next cycle (replacing the long-overworked psychological drame era) were to be lots of daft stuff about the fantastic "little creatures." Hold on to your box-offices, here we go again!

Only new starter on the lot is "Daisy Kenyon" starring Joan Crawford with Dana Andrews and Henry Fonda. This one is being produced and directed by Otto Preminger and it is to be hoped that he will pull the actress out of the rut of the deep, dark drama she has been projecting since her success in "Mildred Pierce." A change of pace is what the actress needs ,if she is to retain the box-office place to which "Mildred Pierce" restored her.

☆

UNITED ARTISTS

Report UA May Shift Ad Costs

THE RUMOR that United Artists may make producers assume full costs of advertising and publicity is active here this week. If this should happen, it would mean that the producers would probably retaliate by organizing a concerted campaign for lowered distribution costs. Distributors and inde producers alike are watching this little tug-of-war with great interest. The final decision in this situation may well effect other similar set ups.

The stories about the sale of UA are getting weaker and weaker, once more although Mary Pickford was still in New York last week presumably listening to various offers. She is holding out on her $15,000,000 price and while a number of Eastern banking interests are angling for control of the corporation, at this writing there seems to be a complete deadlock.

MILLION CAMPAIGN FOR "ARCH"

Convinced that "Arch of Triumph" is destined for complete penetration of all major circuits from road-show basis down, Enterprise has earmarked one million dollars as an advertising fund to insure that penetration. August magazines, newspapers and trade papers will carry $337,500 worth of this budget and the rest will hold over for September and for radio and other media of advertising. Other Enterprise pictures ("The Other Love," "Body and Soul" and "They Passed This Way") will also benefit from intensive exploitation campaigns before and during their national releases. At their recent meeting in New York, company executives voiced optimistic forecasts of the take on the first year's product with Vice President George Schaefer predicting a $32,000,000 gross on the five pictures made in the first year's program at a cost of $11,000,000.

Meanwhile, discussion was running on whether to change the ending on "The Other Love" which is due for national release next week (July 15). When the film was made, two endings were shot. It was decided that the one in which Barbara Stanwyck (as the heroine) dies should be used. But with opening business in the first New York showing running off schedule, company executives are mulling the idea of substituting the other ending.

NEW TITLE FOR LLOYD FILM

After all these months of completion, Preston Sturges has changed the name on the film he made starring Harold Lloyd from "The Sin of Harold Diddlebock" to "Mad Wednesday." Late changes like this are such a waste because they merely mean that a whole new exploitation program must be rushed through to re-acquaint exhibitors and public with the new title after months of hard groundwork on the original tag.

CAGNEY TRIES FOR PECK

Producer William Cagney is negotiating with Gregory Peck for the co-starring role in "The Stray Lamb." James Cagney, of course, will do the lead with Peck, if he is available, scheduled for an equally prominent role. Shooting is to start November 15, immediately after "Time of Your Life" winds up.

NEBENZAL SIGNS MONTEZ

With "Atlantis" wound up, Seymour Nebenzal signed Maria Montez, star of the film, to a three-picture deal this week. These three will be made on a basis of one a year since the actress is still under contract to Universal-International with a clause permitting only one outside picture annually.

☆

UNIVERSAL-INTERNATIONAL

Skirball-Manning Out

ONE MORE PRODUCING COMPANY which became active under the old Nate Blumberg regime has left the ranks of U-I. The dissolution of the contract between Jack Skirball, Bruce Manning and Universal-International was reported "amicable and by mutual consent." The producers will continue to function as a team and are seeking another distribution outlet. It will probably be RKO. Terms of the deal for dissolution give Skirball and Manning production rights on six screen stories which were planned for U-I release. "Portrait in Black" remains a U-I property. Services of Carol Reed, English director, become the exclusive property of Skirball-Manning. This pair of successful producers follow the exodus started by Walter Wanger and Diana Productions and Michael Todd. Only remaining producer from the original inde group is Mark Hellinger who is strongly rumored as heading towards MGM. Douglas Fairbanks Jr. has one more to make at this studio and he too is rumored as eyeing a United Artist or RKO deal. New production units, of course, have been taken on to replace the holes left by the departures thus far. Sam Wood, Nunally Johnson, William Dozier and Joan Fontaine, Robert Montgomery and Garson Kanin are among those now active on the inde list at the studio.

"HARVEY," "ALL MY SONS" BOUGHT

Two of last season's most successful Broadway plays have been purchased by this studio for conversion into film, "Harvey," Pulitzer Prize winner, and "All My Sons." No price was disclosed for either but with the active bidding by every major studio neither of the hit plays went for peanuts.

"Letter From An Unknown Woman" will be the first production from the William Dozier-Joan Fontaine Rampart Productions unit. Miss Fontaine will star with no other casting set as yet. Production starts next month.

☆

WARNER BROS.

Studio Enlargement Planned

AS SOON AS "veterans housing requirements and other emergency housing demands" have been satisfied, this studio will put into work its plan for a $6,000,000 improvement and enlargement program. The new sound stages and a 12-story administration buildings are to be erected. At the same time, a 30-acre plot is to be set aside as additional parking space. If the plans as set go through, studio officials state that this will be the largest motion picture plant in the world. At present, there are 22 sound stages on the lot and the increase would set the studio far ahead of Metro-Goldwyn-Mayer which at present is the mammoth of them all.

CANTOR LIFE STORY FOR FILM

Jack L. Warner has set a deal for the filming of "The Story of Eddie Cantor," according to an announcement made this week. Work is to begin immediately on the production which will not have Cantor in active participation. He will serve in advisory capacity and will share in the profits on the film. The actor says this film will in no way conflict with his recently completed "If You Knew Susie" at RKO which he tags as a story of show business" rather than a personal biography.

Actress Lilli Palmer, wife of Rex Harrison, who is now working on her third American film ("Ever The Beginning") has been signed by United States Pictures (Milton Sperling) to a new seven-year contract.

"Love At First Sight" (Joyce Reynolds-Robert Hutton) now titled "Need For Each Other."

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (47)	In Production (2)
Westerns	Completed (16)	In Production (2)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

THE STRAWBERRY ROAN
Western—Started June 19
Cast: Gene Autry, Gloria Henry, Jack Hall.
Director: John English Producer: Armand Schafer
Story: Ranch foreman tames wild horse, giving new interest in life to crippled boy.

THE MATING OF MILLIE
Comedy—Started June 23
Cast: Glenn Ford, Evelyn Keyes, Ron Randall, Willard Parker.
Director: Henry Levin Producer: Casey Robinson
Story: Single girl wants to adopt baby, sets out to trap a husband.

SIX GUN LAW
Western—Started June 24
Cast: Charles Starrett, Smiley Burnette, Nancy Saunders, Paul Campbell.
Director: Ray Nazarro Producer: Colbert Clark
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
It Had To Be You	Rogers-Wilde	5-26			
COMPLETED —— 1946-47 ——					
Alias Mr. Twilight (69)	Duane-Marshall	9-16	12-20	828	
Assigned To Treasury	Powell-Mayita	12-9			
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-2?
Blind Spot (74)	Morris-Dowling	9-30	2-6	82	2-3
Details under title: Inside Story					
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Blondie in the Dough	Singleton-Lake	4-14			
Boston Blackie and the Law (69)	Morris-Marshall	8-19	12-12	822	11-25
Buckaroo from Powder River	Starrett-Burnette	5-26			
Bulldog Drummond at Bay	Randell-Louise	12-23	5-15		
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13	825	2-27
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-23
Corpse Came C.O.D., The	Brent-Blondell	1-6	5-31		
Dead Reckoning (100)	Bogart-L. Scott	6-24	2-17	830	1-6
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Burnette	12-19		863	
For the Love of Rusty	Donaldson-Powers	12-23	5-1		
Framed (82)	Ford-Carter	5-30	4-47		3-17
Details under title: They Walk Alone					
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47		3-17
Details under title: My Empty Heart					
Gunfighters, The (C) (87)	Scott-Britton	9-30	7-15		6-23
Details under title: Twin Sombrero					
Her Husband's Affairs	Tone-Ball	3-3			
Details under title: Lady Knew How					
I Love Trouble	Tone-Blair	5-26			
Details under title: Double Take					
Keeper of The Bees	Henry-Duane	2-17	7-10		
Key Witness	Beal-Marshall	4-14			
Details under title: Destiny					
King of Wild Horses (79)	Foster-Patrick	12-9	3-27		3-31
Julian Story, The (T) (128)	Parks-Keyes	11-12	1-47	831	9-30
Johnny O'Clock (96)	Powell-Keys	7-8	3-47	833	1-5
Jack Armstrong (Serial)	Hart LaPlanche	11-25	2-6		
Lady from Shanghai, The	Hayworth-Welles	10-14			
Landrush (53)	Starrett-Burnette	11-26	10-17	861	9-30
Last Days of Boot Hill, The	Starrett-Burnette	6-23			
Last of The Redmen	Hall-Ankers	9-16			
Last Round-Up, The	Autry-Heather	5-26			
Law of The Canyon	Starrett-Burnette	10-28	4-24		
Little Miss Broadway	Porter-Shelton	2-3	6-19		
Details under title: Broadway Baby					
Lone Hand Texan (54)	Starrett-Burnette	10-14	3-5	836	3-3
Lone Star Moonlight (67)	Curtis-Barton	8-19	12-12	814	1-?
Lone Wolf in London, The	Mohr-Saunders	5-26			
Lone Wolf in Mexico, The (69)	Mohr-Ryan	9-16	1-16	803	1-?
Details under title: Lone Wolf's Invitation to Murder					
Man From Colorado, The (T)	Ford-Drew	3-17			
Millerson Case, The (72)	Baxter-Saunders	1-20	5-20		
Details under title: Crime Doctor's Vacation					
Millie's Daughter (72)	George-Nelson	10-28	3-20	814	2-17
Mr. District Attorney (81)	O'Keefe-Chapman	8-5	2-17	832	2-3
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13	82	2-17
Pacific Adventure (80)	Randell-Steinbeck	7-47			
Prairie Raiders (54)	Starrett-Saunders	11-11	5-29		
Prince of Thieves, The	Hall-Murdock	5-12			
Return of Monte Cristo, The (91)	Hayward-Britton	7-8	12-26	829	12-?
Riders of The Lone Star	Starrett-Hunter	12-23			
Singin' In the Corn (66)	Canova-Jenkins		12-26	804	12-?
Smoky River Serenade	Campbell-Terry	4-28			
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22	10-24		
South of the Chisholm Trail (59)	Starrett-Burnette	9-30	1-30	865	2-3
Sea Hound, The	Crabbe-Blake	5-26			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
So Dark the Night (70)	Gray-Chevrel	12-16	10-10	805	9-16
Sport of Kings	Henry-Campbell	2-17	6-26		
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City (56)	Starrett-Burnette	11-25			
Swing the Western Way (66)	Leonard-Dugan	3-17	6-26		
Swordsman, The (),	Parks-Drew	12-9			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12-9
The Son of Rusty	Donaldson-Powers	4-14			
Thirteenth Hour, The 66	Dix-Morley	10-14	3-6	819	2-17
Details under title: Hunted Is a Fugitive					
Relentless	Young-Chapman	12-9			
Details under title: Three Were Thoroughbreds					
Two Blondes and A Redhead	Porter-Lydon	4-14			
Details under title: Sweet Genevieve					
Vigilante, The (Serial)	Byrd-Ames	3-3	5-22		
West of Dodge City (57)	Starrett-Burnette		3-27		3-31
When a Girl's Beautiful	Jergens-Platt	6-23			

EAGLE-LION

1946-47 Features	Completed (9)	In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Adventures of Casanova	deCordova-Nash	5-12			
COMPLETED					
Adventuress, The (98)	Kerr-Howard	Foreign	3-17	103	3-17
Details under title: I See a Dark Stranger					
Bedelia (85)	Lockwood-Hunter	Foreign	1-29	101	2-3
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-15	102	1-20
Lost Honeymoon (71)	Tone-Richards	10-28	3-15	104	3-17
Details under title: Alias the Bride					
Love From A Stranger	Sidney-Hodiak	3-17			
Out of The Blue	Brent-Mayo	3-3			
Red Stallion (C)	Paige-Nash	10-14			
Repeat Performance (93)	Lisa Howard	1-6	5-22	105	6-?
Texas Story, A	Craig-Burr	5-26			

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (40)	In Production (6)

NEW PRODUCTIONS

THE HIGH WALL
Drama—Started June 16
Cast: Robert Taylor, Audrey Totter, Herbert Marshall, H. B. Warner, Warner Anderson.
Director: Curtis Bernhardt Producer: Robert Lord
Story: Girl psychiatrist solves case of man who thinks he murdered his wife.

VIRTUOUS
Comedy—Started June 17
Cast: Van Johnson, June Allyson, Hume Cronyn, Butch Jenkins, Richard Derr.
Director: Norman Taurog Producer: Wm. H. Wright
Story: Prim schoolteacher wins contest to illustrate children's books, finds author tipples and dislikes kids.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
Cass Timberlane	Tracy-Turner	5-12			
On An Island With You	Williams-Lawford	6-23			
Killer McCoy	Rooney-E. Taylor	6-23			
—— 1946-47 ——					
Alias The Gentleman	Beery-Patrick	5-13			
Arnelo Affair, The (87)	Hodiak-Gilford	8-6			2-17
As You Desire Me	Garson-Hart	4-1			
Details under title: A Woman of My Own					
Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar		3-3
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct.	703	7-22
Details under title: But Not Goodbye					
Cynthia (98)	Taylor-Murphy	11-25	July		5-26
Details under title: The Rich Full Life					
Dark Delusion (90)	Barrymore-Bremer	10-28	June		4-14
Details under title: Cynthia's Secret					
Fiesta (T) (110)	Williams-Carroll	12-24	July		6-27
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29	Jan.	702	9-30
Details under title: Star from Heaven					
Good News (T)		3-31			
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
High Barbaree (91)	Johnson-Allyson	5-27	May		3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept.	701	8-5

Hucksters, The (115)	Gable-Kerr	1-20	July		6-23
It Winter Comes	Pidgeon-Kerr	6-9			
It Happened In Brooklyn (103	Sinatra-Grayson	8-6			3-
Little Mr. Jim (92)	Jenkins-Gifford	10-29	Apr		6-16
Lady In The Lake (103)	Montgomery-Totter	5-27	Jan	712	12 9
Living In a Big Way (104)	Kelly-McDonald	8 6	June		6-2
Details under title To Kiss and To Keep					
Love Laughs at Andy Hardy (93)	Rooney-Granville	5-13	Feb		
Merton of The Movies	Skelton-O'Brien	9-2			
Mighty McGurk, The (85	Beery MacMahon	5-13	Jan	711	11 2
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb		11 23
No Leave, No Love (117)	Johnson-Kirkwood	10 1	Oct	704	9-2
Pirate, The (T)	Garland-Kelly	3-3			
Romance of Rosy Ridge	Johnson-Leigh	9 30	Aug		
Secret Heart, The (97	Calbert-Pidgeon	6-10		709	12-9
Sea of Grass (123)	Tracy Hepburn	7-8	pr		2-1
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec	708	8 1
Song of Love, A	Hepburn Henreid	11-25			
Song of The Thin Man	Powell Loy	2-3			
Summer Holiday	Rooney-DeHaven	7-8			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
This Time for Keeps (T) (120)	Williams-Melchior	8-6			
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan	710	11-2
Two Smart People (93)	Ball-Hodiak	10-1	Nov	706	6-16
Undercurrent (11	Taylor-Hepburn	3-4	Nov	707	10 14
Details under title: You Were There					
Unfinished Dance, The	O'Brien-Charisse	7-22			
Details under title: Ballerina					
Undercover Maisie (90	Sothern-Nelson	11-11	May		3-17
Yearling, The (T 134	Peck-Jarman	8-20	May		12-9
REPRINTS					
Boom Town (119	Gable-Tracy		Feb		
Captains Courageous (116)	Tracy-Bartholomew				9-2
Great Waltz (T 106	Rainer-Gravet		July		
Philadelphia Story The 110	Hepburn Stewart-Grant				
Rage In Heaven (82)	Bergman-Montgomery		Oct	705	9-2

MONOGRAM

1946-47 Features — Completed (28) — In Production (0)
Westerns — Completed (12) — In Production (2)

NEW PRODUCTIONS

SONG OF THE WINCHESTER

Western—Started June 24

Cast: Jimmy Wakely, Beverly Jons, Dub (Cannonball) Taylor, Kermit Maynard.

Director: Howard Bretherton — Producer: Ben Cohen

Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel	No	Rev
IN PRODUCTION					
Flashing Guns	Brown-Hatton	6-23			
COMPLETED — 1946-47					
Bowery Buckaroo	Bowery Boys	6-9			
Bringing Up Father (68)	Yule-McManus	6-24	11 23	604	12 9
Code of the Saddle (53)	Brown-Hatton		6-28	677	
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	5-13	9-14	601	11-25
Fall Guy (64)	Pierce-Loring	11-25	3-15	613	
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Granville-Castle	11-25	3-22	614	
Ginger (67)	Albertson-Reed	9-2	1-4	609	
Guy Named Palooka, A	Kirkwood-Knox	5-26	8-16		
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	5-10	616	3-31
Details under title: Panic					
High Conquest (79)	Lee-Roland	12-23	6-21	620	5-12
High Tide	Tracy-Castle	3-31			
Kilroy Was Here	Cooper-Coogan	3-31	7-5	622	
King of The Bandits	Roland-Greene	6-9			
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The (76)	Brown-Hatton		5-24	672	
Louisiana	Davis-Lindsay	3-3			
Mr. Hex (63)	Gorcey-Robbins	9 2	12-7	608	
Newshounds	Gorcey-Hall	3 31	7-12	622	
Details under title: Scareheads					
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Rainbow Over The Rockies (54)	Wakely-Stirling	8 19	2-8	683	
Riding the California Trail (61)	Roland-Loring	10-14	1-11	610	
Details under title: Cisco and The Angel					
Robin Hood of Monterey	Roland-Brent	5-12	7-26		
Sarge Goes To College (64)	Stewart-Preisser		5-17	618	5 19
Silver Stallion (59)	Sharpe-Mason	Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White		4-5	684	4 29
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Song of the Wasteland (57)	Wakely-White	3-31	7-31		
Details under title: Song of the Saddle					
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Bellta-Sullivan	10-29	6-15	609	4-15
Details under title: Glamour Girl					
Thunderbolt (T)	Documentary		8-1		
Trailing Danger (58)	Brown-Hatton		3-15	676	
Trap The (68)	Toler-Chandler	8-19	11-30	607	
Vacation Days (68)	Preisser-Stewart	10-28	1-25	611	
Violence (72)	Coleman-O'Shea	12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton		2-15	675	
Wife Wanted (73)	Francis-Shayne	6-24	11-2	605	
Wolf Call (61)	Carroll-Movita	Reissue	6-7	613	5 12
ALLIED ARTISTS					
Black Gold (C)	Quinn-DeMille	12-23	P-1		
Gangster, The	Sullivan-Bellta	2-17	9-1		
Hunted, The	Belita-Foster	4-14			
Trap ened on Fifth Avenue (115)	Storm-DeFore		4-19	1	2-17
Song of My Heart	Sundstrom-Long	2-3			
Details under title: Tragic Symphony					

PARAMOUNT

1946-47 Features — Completed (38) — In Production (4)

NEW PRODUCTIONS

MY OWN TRUE LOVE

Drama—Started June 30

Cast: Melvyn Douglas, Phyllis Calvert, Wanda Hendrix.

Director: Compton Bennett — Producer: Val Lewton

Story: Story of post-war England, when a man returns from service to find his father married to a young girl.

BIG IT HAS A THOUSAND EYES

Suspense Drama—Started June 30

Cast: Edward G. Robinson, Gail Russell, John Lund.

Director: John Farrell — Producer: Endre Bohem

Story: Fiance of murdered girl turns detective on finding vaudeville mind-reader had predicted crime.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
— 1946-47 —					
IN PRODUCTION					
Big Town Scandal	Reed-Brooks	6-23			
So Evil My Love	Milland-Todd	5-26			
COMPLETED					
Adventure Island (C)	Calhoun-Fleming	9-30			
Albuquerque (C)	Scott-Britton	3-3			
Albuquerque	Scott-Britton	3-3			
Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17
Big Clock, The	Milland-O'Sullivan	3 17			
Big Town After Dark	Reed-Brooks	5-26			
Big Town (60)	Reed-Brooke	12 4	5-23	4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8 6	12 27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28
California (T) (97)	Vanwyck-Milland	12-10	2 21	4606	1 23
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers		6-20	4 23	3-3
Dear Ruth (93)	Caulfield-Holden	9-2	7-18	616	6-2
Desert Fury (T) (95)	Scott-Hodiak	9-2	8-15	4617	
Details under title: Desert Town					
Dream Girl	Hutton-Carey	5-12			
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17
Details under title: Third Avenue					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Fear in The Night (72)	Kelly-York	4-29	4-18	4621	3-3
Golden Earrings	Milland-Dietrich	8-19			
I Cover Big Town (63)	Reed-Brooke	6-10	7-25	4624	3-3
I Walk Alone	Lancaster-Scott	12-23			
Details under title: Deadlock					
Imprtect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					
Jungle Flight (67)	Lowery-Savage	6-24		4625	3-3
Ladies' Man (T)	Bracken-Welles	11 26	2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	460	3-3
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Perils of Pauline (T) (96)	Hutton-Lund	3-18	7-4	4615	6-23
Road To Rio	Crosby-Hope	1-6			
Saigon	Ladd-Lake	12-9			
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601	3-3
Suddenly It's Spring (87)	MacMurra-Goddard	3-18	3-21	4618	2-17
Trouble with Women, The (80	Milland-Wright	6-11	6-27	4615	1
Two Years Before the Mast (98)	Ladd-Pollard	5-1	11-22	4601	9-2
Unconquered (T)	Cooper-Goddard	8-19			
Variety Girl (93)	Hatcher-Kelley	11-11	8 29	4618	
Welcome Stranger (107)	Crosby-Caulfield	3-18		4613	4-28
Where There's Life	Hope-Hasso	4-15			
Whispering Smith (T)	Ladd-Marshall	4-28			
Wild Harvest	Ladd-Lamour	9-16			
Details under title The Big Haircut					
RE-ISSUES					
Jungle Princess, The (84)	Lamour Milland			9-1.R5-3620	
Plainman, The (113	Cooper Arthur			9-1.R5-3624	

PRODUCERS RELEASING

1946-47 Features — Completed (21) — In Production (1)
Westerns — Completed (8) — In Production (1)

NEW PRODUCTIONS

CHECK YOUR GUNS

Western—Started June 18

Cast: Eddie Dean, Roscoe Ates, Nancy Gates.

Director: Ray Taylor — Producer: Jerry Thomas

Story: Town marshal defeats gang buying up oil land.

BLONDE SAVAGE

Drama—Started June 20

Cast: Gale Sherwood. Lief Ericson, Veda Ann Borg.

Director: A. A. Skeeley — Producer: Lionel Toll

Story: Tale of piracy with jungle background.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
— 1946-47 —					
Big Fix (63)	Brown-Ryan		4-19	702	5-12
Black Hills	Dean-Ates		5-12		
Border Feud (55)	LaRue-Marlen	12-23	5-10	752	5-2
Bye To Speed (61)	Sands-Wall	8-19	1-12	705	2-3
Details under Eagle-Lion heading					
Brute Man, The (8)	Hatton-Adams	11 26	10-1	14	11 25
Details under Universal Release Chart					
Bury Me Dead	O'Donnell-Daniels	3-14			
Corsican Brothers, The	Fairbanks-Warwick	Reissue	5-24	33	
Devil On Wheels, The (67)	Cardwell-Ford	9-30	2-15	701	2-3

Driftin' River (55)	Dean-Ates	7-22	10-1	741	11-11	
Gashous Kids Go West	Switzer-William.	4-14	7-12	711		
Ghost Town Renegades	LaRue-St. John	4-28	7-26	754		
Heartaches	Ryan-Norris	3-3	6-28	704		
Details under title: Silent Voice						
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23	SP 1	10-11	
International Lady	Grant-Masse	Reissue	5-24			
It's Melder	Switzer-Whalen	5-12				
Killer at Large (64)	Shaw-Lowry	3-3	5-31	717	6-23	
Details under title: Gangway for Murder						
Kit Carson (97)	Andrews-Hall	Reissue	3-22	731		
Law of the Lash (63)	LaRue-St. John		7-28	751		
Philo Vance's Gamble (62)	Curtis-Austin	11-25	4-13	708	5-23	
Details under title: Philo Vance's Secret	Mission					
Philo Vance Gentleman S'leuth	Wright-Austin	1-6				
Details under title: Philo Vance No 3						
Philo Vance Returns (64)	Curtis-Ryan	10-14	6-14	707	4-23	
Details under title: Philo Vance's Gamble						
Pioneer Justice	LaRue-St. John	4-14	6-28	753		
Range Beyond the Blue (63)	Dean-Ates		6-15	74	3 31	
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16				
Stars Over Texas	Dean-Ates	9-16	11-18	743		
Step Child (70)	Austin-Joyce	2-3	6-7	703	6-23	
Three On A Ticket (62)	Paramount-Walker	10-28	4-5	71	4-28	
Details under title: The Corpse Came Calling						
Tomorrow You Die	Strand-Ryan	5-12				
Too Many Winners (60)	Beaumont-Marshall	2-17	5-24	716	6-9	
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28	741	10 21	
Unfamed Fury (58)	Pendleton-Whipper	3-22		SP72	3-1	
West To Glory (61)	Dean Ates	4-13		746	5-12	
Wild Country (C) (59)	Dean-Ates	1-17		744	2-3	
Wild West (C) (73)	Dean-Ates	5-27	12-1	706	1-21	
Details under title: Melody Round-Up						

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John	4-28		761	
Frontier Fighters (39)	Crabbe-St. John	4-26		766	
Panhandle Trail (—)	Crabbe-St. John	4-26		765	
Raiders of Red Gap (38)	Crabbe-St. John	4-26		763	
Shootin' Irons (40)	Newhill-O'Brien	4-26		764	
Thundergap Outlaws (39)	Newhill-O'Brien	4-26		762	

REPUBLIC

1946-47 Features	Completed (24)	In Production (2)
Westerns	Completed (16)	In Production (2)

NEW PRODUCTIONS

MACBETH

Drama—Started June 23

Cast: Orson Welles, Jeanette Nolan, Roddy McDowall, Edgar Barrier.

Director-Producer: Orson Welles

UNDER COLORADO SKIES

Story: Shakespearean tragedy.

Western—Started June 23

Cast: Monte Hale, Adrienne Booth, Foy Willing and the Riders of the Purple Sage.

Story: Medical student in love with girl whose brother becomes involved with bandit gang.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel	No.	Rev
Fabulous Texan, The	Elliott-Carroll	6-23			
Red Pony, The (T)	Loy Mitchum	6-9			

COMPLETED — 1946-47

Affairs of Geraldine (68)	Withers-Lydon	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor)	Hale-Booth				
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	643	3-31
Bells of San Angelo (Trucolor) (79)	Rogers-Evans	12-23	5-15	642	6-9
Bill and Coe	Burton's Birds				
Blackmail	Marshall-Mara	1-6			
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)	Edwards-Lindley		6-10		
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	60	2-17
Driftwood	Brennan-Warrick	5-26			
Exposed	Mara-Scott	5-12			
Details under title: It's Murder She Says					
Fabulous Suzanne, The (71)	Britton-Vallee	3-18	12-15	604	
Flame, The	Carroll-Ralston	3-31			
Details under title: The Octet					
Ghost Goes Wild, The (66)	Ellison-Gwynne		3-8	605	4-14
G-Men Never Forget (Serial)					
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610	5-12
Homesteaders of Paradise Valley (59)	Lane-Blake		4-1	664	
Jungle Girl (Serial)	Clifford-Neal	Reissue	4-19	692	
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601	9 30
Details under title: Concerto					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21		
Northwest Outpost (91)	Eddy-Massey	11-25	6-25	617	5-26
Details under: Untitled					
On The Old Spanish Trail (Tr.)	Rogers-Frazee	5-12			
Oregon Trail Scouts (58)	Lane-Blake	9-2	5-1	665	
Pilgrim Lady, The (67)	Lane-Blake	9-2	5-15	655	5-26
Details under title: The Inner Circle					
Pretender, The	Dekker-Craig	3-31			
Details under title: Complex					
Magnificent Rogue, The 74	Roberts-Douglas		2-15	606	
Marshal of Crippled Creek	Lane-Blake	11-25			
Robin Hood of Texas	Autry-Roberts	4-28			
Pirates of Devil's Canyon (58)	Lane-Blake	10-14	7-1	663	
Saddle Pals (72)	Autry-Roberts	3-17	6-15	684	6-23
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	671	
Sioux City Sue (69)	Autry-Roberts	6-24	11 21	681	12-9
Son of Zorro (Serial)	Turner-Stewart		1-18	60	
Spoilers of The North (65)	Kelly-Booth	8-9	4 24	612	5-12
Springtime in The Sierras (Tr.) (75)	Rogers-Frazee	3-3	7-15	646	
Stagecoach to Denver (76)	Lane-Blake		12-23	662	
That's My Man (104)	Ameche-McLeod	11-11	6 1	613	4-11
Details under title: Calamity Jane					
That's My Gal (Trucolor) (66)	Jerry Roberts	8-6	5 15	60	6-23
Trail to San Antone (67)	Autry-Stewart	8 19	1-25	682	2-3
Trespasser, The (71)	Evans-Douglas	2-17	7-3	619	
Details under title: The Fighting Woman					
Twilight of The Rio Grande (71)	Autry-Mara	1-20	4 1	683	4 28
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15	663	2 17
Wild Frontier, The	Lane Holt	5-12			
Winter Wonderland (71)	Roberts-Drake	5-13	5-17	614	6-23
Details under title: Snow Cinderella					
Wyoming	Elliott-Raison	11-25			
Web of Danger (58)	Tara-O'Flynn	0-28	6 10	616	6-23
Yankee Fakir (71)	Fawley-Woodbury		4 1	611	4-28

RKO RADIO

1946-47 Features	Completed (49)	In Production (4)

NEW PRODUCTIONS

ROUGHSHOD

Western Drama—Started June 23

Cast: Robert Sterling, Claude Jarman, Jr., Gloria Grahame, Myrna Dell, John Ireland.

Director: Mark Robson Producer: Richard Berger

Story: Two brothers taking horses to California get involved in town's cleanup of prostitution.

YOUR RED WAGON

Drama—Started June 23

Cast: Cathy O'Donnell, Farley Granger, Howard da Silva, Jay C. Flippen.

Director: Nicholas Ray Producer: John Houseman

Story: Prison break in Oklahoma. One man tries to go straight when he falls in love but influence of other men wins out.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel	No	Rev
I Remember Mama	Dunne-Homolka	6-9			
Return of the Badman	Scott-White	6-9			

COMPLETED — 1946-47

BLOCK NO. ONE					
Great Day (69)	Robson-Portman	Foreign		703	7-22
Lady Luck (97)	Young-Hale	10-29		702	7-22
Sister Kenny (116)	Russell-Knox	11-12		701	7-22
Step By Step (62)	Tierney-Jeffreys	1-21		705	7-21
Sunset Pass (60)	Warren-Leslie	12-10		704	7-22
BLOCK NO. TWO					
Child of Divorce (62)	Moffett-Toomey	3-4		708	10-25
Criminal Court (62)	Conway-O'Driscoll	3-18		709	9-2
Genius At Work (61)	Carney-Brown	9-3		710	8-1
Nocturne (88)	Raff-Barl	5-13		706	10-28
BLOCK NO. THREE					
Dick Tracy vs. Cueball (62)	Conway-Jeffreys	4-1		714	11-2
Falcon's Adventure, The (61)	Conway-Meredith	4-29		715	12-23
Locket, The (86)	Day-Aherne	4-1		711	12-23
Details under title: A Time to Kill					
San Quentin (66)	Tierney Carr	8-19		712	12-23
Vacation In Reno (60)	Haley-Jeffreys	2-4		713	11-11
BLOCK NO. FOUR					
Beat the Band (67)	Langford-Kropa	6-24		718	3-3
Code of The West (57)	Warren-Alden	7-22		720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie	7-8		719	3-3
Farmer's Daughter, The (97)	Young-Cotten	5-27		716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys	8-19		717	3-3
BLOCK NO. FIVE					
Banjo (68)	Moffett-White	9-16		725	4-28
Born To Kill (92)	Trevor-Tierney	5-27		722	4-28
Details under title: Deadlier Than the Male					
Likely Story, A (88)	Williams-Hale	2-4		724	4-28
Details under title: Master Minds					
Honeymoon (74)	Temple-Madison	4-1		721	4-28
Tarzan and the Huntress (72)	Weissmeller-Joyce	10-14		723	3 31
BLOCK NO. SIX					
Dick Tracy's Dilemma (60)	Byrd-Christopher	11-11		729	5-26
Details under title: Dick Tracy vs. the Claw					
Desperate (73)	Brodie-Long	12-9		728	5-26
Details under title: Flight					
They Won't Believe Me (95)	Young-Hayward	8-19		726	5-26
Thunder Mountain (60)	Holt-Hyer	10-28		730	5-26
Woman on The Beach, The (71)	Bennett-Ryan	2-4		727	5-26
Details under title: Desirable Woman					
BLOCK NO. SEVEN					
Bachelor and The Bobby-Soxer, The (94)	Grant-Loy	8 6			6-9
Riffraff (80)	O'Brien-Slezak	6-24			6-9
Seven Keys to Baldpate (66)	Terry-White	11-25			6-9
Under the Tonto Rim (61)	Hol.-Leslie	1-20			6-9
NOT DESIGNATED					
Bishop's Wife, The	Grant-Young	3-17			
Crossfire	Young-Mitchum	3-17			
Dick Tracy vs. The Gruesome Gang	Byrd-Karloff	4-14			
Fighting Father Dunne	O'Brien-Dell	3-31			
Fugitive, The	Fonda-Del Rio	1 6			
If You Knew Susie	Cantor-Davis	1-20			
Indian Summer	Knox-Sothern	1-20			
Man About Town	Chevalier-Derrier	Foreign			
Memory of Love	Andrews Oberon	4-14			
Mourning Becomes Electra	Russell-Redgrave	4-14			
Out of the Past	Mitchum-Greer	10-28			
Details under title: Build My Gallows High					
Pearl, The	Marques-Del Rio	Foreign			
So Well Remembered	Scott-Mills				
Tycoon (T)	Wayne-Day	2-3			
SPECIALS					
Best Years of Our Lives, The (172)	Loy-March	4-29		7 1	12-9

It's A Wonderful Life (129)	Stewart-Reed	4-29			781	12-23
Long Night, The (101)	Fonda-Bel Geddes	9-16				6-9
Magic Town	Stewart Wyman	11-25				
Notorious (101)	Bergman-Grant	10-29			761	8-5
Secret Life of Walter Mitty (T)	Kaye-Mayo	4-29				
Song of the South (T) (94)	Disney Cartoon Feature				791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4			762	1-20

SCREEN GUILD

Features **Completed (14)** **In Production (0)**

RELEASE CHART

COMPLETED — 1946-47 —

Bells of San Fernando (69)	Woods-Warren	11 25	4-5	4614	
Buffalo Bill Rides Again (66)	Arlen-Holt	11-25	4-19	4613	
Burning Cross, The	Daniels Patton				
Bush Pilot (60)	Hudson-LaRue	Foreign	6 7	4615	
Case of the Baby Sitter, The (40)	Neal-Jenkins	3-31	7-26	4618	
Dark Bullet	Wilcoxson-Brian	4-28			
Hat Box Mystery, The (40)	Neal-Jenkins	3-31	7-15	4617	
Hollywood Barn Dance (65)	Tobb-Irving	3-31	6-21	4619	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne Albertson	3-31			
My Dog Shep	Neil-Chapman	9-2			
Neath Canadian Skies	Hayden-Cooper				
Queen of The Amazon (60)	Morison-Lowery	9-30			4-23
Renegade Girl	Curtis-Savage	9-30			
Rolling Home	Parker-Hayden	7-8			
Details under title: One More Chance					
Scared to Death (60)	Lugosi-Compton	5 3	6-8		
Shoot To Kill (60)	Wade-Walters	3 3	5-17	4615	

HOPALONG CASSIDY REISSUES

Rustler's Valley (60)	Boyd-Hayden	3-15		HC0	
Texas Trail (59)	Boyd-Hayden	4-12		HC08	
Partners of the Plains (71)	Boyd-Hayden	4 26		HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden	5-10		HC10	
Heart of Arizona (68)	Boyd-Hayden	6-14		HC11	
Bar 20 Justice (65)	Boyd-Hayden	7-19		HC12	

SELZNICK—S.R.O.

Features **Completed (2)** **In Production (1)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel	No	Rev
IN PRODUCTION					
Portrait of Jenny	Cotten-Jones	3 3			
COMPLETED					
Duel In the Sun (T) (138)	Jones-Cotten	3 19	4-17		4-14
Paradine Case, The	Todd-Peck	12-23			

20th CENTURY-FOX

1946-47 Features **Completed (36)** **In Production (5)**

NEW PRODUCTIONS

DAISY KENYON

Drama—Started June 16

Cast: Joan Crawford, Dana Andrews, Henry Fonda, Ruth Warrick, Martha Stewart, Peggy Ann Garner.

Producer-Director: Otto Preminger

Story: Magazine illustrator falls in love with attorney, a married man. She marries returned GI when attorney refuses to divorce his wife.

RELEASE CHART

Title—Running Time	Cast	Details	Rel	No	Rev
IN PRODUCTION					
Foxes of Harrow, The	Harrison O'Hara	4-28			
Gentleman's Agreement	Peck McGuire	6-9			
Green Grass of Wyoming (T)	Cummins-Coburn	6 23			
Nightmare Alley	Power-Blondell	6-9			
— 1946-47 —					
Backlash (66)	Travis-Rogers	9-30	Mar	711	
Black Beauty (74)	Freeman-Denning	12-10	Sept	636	9-10
Bob, Son of Battle (T) (103)	Garner-McCallister	7-22	July	720	6-9
Boomerang (88)	Andrews-Wyatt	9-30	Feb	706	2-3
Bowery, The (84)	Raft-Beery	Reissue	Oct	642	
Brasher Doubloon, The (72)	Montgomery Gilfd	7-22	Feb	707	2-17
Captain From Castile (T)	Powers-Peters	12-9			
Carnival In Costa Rica (T) (95)	Haymes-Holm	4-29	Apr	710	3-31
Claudia and David (78)	McGuire-Young	3 18	Sept	637	8-6
Crimson Key (76)	Taylor-Currie	3-31	July	722	
Details under title: Second Chance					
Dangerous Millions (69)	Taylor-Drake	7 8	Dec	648	12-9
Forever Amber	Darnell-Wilde	11-11			
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715	5-26
Homestretch (T) (96)	Wilde-O'Hara	7-2	Mar	13	4-14
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June	718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6			6-23
If I'm Lucky (79)	Blaine-James	4-29	Sept	638	9-2
Details under title: That's for Me					
Invisible Wall, The	Castle-Christine	6-9			
Jewels of Brandenburg (66)	Travis-Cheirel		May	715	4-14
Kiss of Death	Mature-Donlevy	3-31			
Late Georgs Apley, The (98)	Colman-Cummins	7-8	Apr	712	
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct	640	8-5
Margie (T) (94)	Craine-Young	2-18	Nov	716	10-28
Meet Me at Dawn	Eythe-Court		July	721	
Moss Rose (82)	Cummins-Mature		June	717	6-9
Mother Wore Tights	Grable-Dailey	11-11			
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov	645	10-14
Off To Buffalo (T)	Guild-Daley	5 12			
Razor's Edge, The (146)	Power-Tierney	4-1	Jan	1	11-2
Roses Are Red	Castle-Knudsen	6-23			
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr	14	4-1
Seudda Hoo, Scudda Hay (T	Haver-McCallister	3-17			
Shocking Miss Pilgrim, The (T 86	Grable-Haymes	12-10	Jan	703	1-6
Strange Journey (65)	Kelly-Massen	5 27	Feb	708	9-16
Details under title: Flight To Paradise					
Sun Valley Serenade (86)	Henie Payne	Reissue	Sept	641	
13 Rue Madeleine (95)	Cagney Ann Bel	6-10	Jan	702	1-6
Three Little Girls In Blue (90)	Haver-Montgomery	11-26	Oct	639	9-16
Wake Up and Dream (T (92	Payne-Haver	5-14	Dec	64	
Wanted for Murder (91)	Portman-Grey	Foreign	Nov	644	11-11
REISSUES					
Alexander's Ragtime Band (106)	Power-Faye		Mar	709	
Les Miserables (105)	March-Laughton		Jan	704	
Stanley and Livingstone (101)	Tracy-Greene		Jan	705	

UNITED ARTISTS

1945-46-47 Features **Completed (55)** **In Production (2)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Sleep My Love	Colbert-Cummings	6-9		Cgy	
Time of Your Life, The	Cagney-Bendix	5-26			
— 1946-47 —					
COMPLETED					
Abie's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Cby	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C) (65)	Martin-Rafferty	8-19	5-13	R-C	5-12
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20	Rgs	9-30
Details under title: Me and Mr. Satan					
Arch of Triemph	Bergman-Boyer	7-22		Ent	
Atlantis	Montez-Aomont	3-3		Neb	
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Body and Soul	Ireland-Palmer	1-20		Ent	
Caesar and Cleopatra (T) (126)	Olivier-Leigh	Far	8-16	GFD	9-2
Carnegie Hall (134)	Hunt-Prince			LeB-M	3-17
Chase, The (86)	Cummings-Morgan	6-24	11-22	Neb	11-11
Christmas Eve	Raft Blondell	12-9		Bgs	
Copacabana (92)	Miranda-Marx	12-9	5-30	Col	5-25
Coward's Castle	Boyd-Clyde	6-23		Bb	
Corley	Rafferty Olsen	5-27		Ro	
Dangerous Venture (59)	Boyd-Alexander	8-5	23	Rach	3-3
Dishonored Lady (85)	Lamarr-O'Keefe	5-27	9-16	Sang	4-23
Devil's Playground, The (62)	Boyd-Clyde	5-27	11-15	B B	9-30
Fabulous Joe, The	Abel-Grahame	8-6		Ro	3-3
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5	2-21	Rgs	
Fanny by Gaslight	Mason-Calvert	For		GFD	
Fool's Gold (63)	Boyd-Clyde	5-27	1-31	B.B	11-11
Fun On A Week-end (93)	Bracken-Lane	7-8	5-14	Stn	4-14
Details under title: Strange Bedfellows					
Heaven Only Knows	Cummings-Donlevy	12-23		Neb	
Henry V (T) (134)	Olivier-Newton	For		GFD	4-29
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	5-24		Ro	
Hoppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB	5-12
Intrigue	Raft-Havoc	5-12			
Johnny In the Clouds (88)	Montgomery-Mills	For	3-15	GFD	12-11
Little Iodine (57)	Marlowe-Cramer	4-29	10-11	R.C.	9-16
Lured	Sanders-Ball	11-11	7-25	Smg	
Details under title: Personal Column					
Macomber Affair, The (89)	Peck Bennett	4-29	3-21	Bog	
Details under title: The Short, Happy Life					
Marauders, The	Boyd-Brooks	4-28		B.B	
Miracle Can Happen, A	All Star	8-5		Bog Mer	
Mr. Ace (84)	Raft-Sidney	3-4	8-2	Bog	10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux (120)	Chaplin-Raye	6-24		Chn	4-28
Details under title: Comedy of Murders					
New Orleans (89)	deCordova-Patrick	9-30	4-18	Lev	5-12
Other Love, The (96)	Stanwyck-Niven	10-28	7-11	Cot	4-14
Outlaw, The (114)	Russell-Huston			Hg	4-1
Private Affairs of Bel Ami (112)	Sanders-Lansbury	5-13	3-7	Low	3-3
Ramrod (94)	McCrea-Lake	6-20	5-2	Ent	3-3
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk	
Red House, The (100)	Robinson-McCallister	5-13	2-7	Lsr	2-17
Scandal In Paris, A (100)	Sanders-Hasso	10-27	4-19	Psb	8-5
Sin of Harold Diddlebock, The (80)	Lloyd-Walburn	10-1	4-4	Rs	3-3
Stampede	Wayne-O'Sheridan	9-30		Hks	
Details under title: Red River					
Stork Bites Man	Cooper-Roberts	2-3	6-21	Col	
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg	11-25
Susie Steps Out (65)	Bruce-Caldwell	5-27	12-13	R.C.	12-9
Details under title: Miss Television					
Unexpected Guest (67)	Boyd-Tate	9-2	3-28	BB	1-20
Details under title: Whispering Walls					
Vendetta	DeGeorge-Brooke	8-19		Hns	
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30		Pa	
Details under Misc. Independents Chart					

UNIVERSAL-INTERNATIONAL

1946-47 Features **Completed (38)** **In Production (7)**

Serials **Completed (0)** **In Production (0)**

NEW PRODUCTIONS

THE NAKED CITY

Drama—Started June 16

Cast: Barry Fitzgerald, Howard Duff, Don Taylor, Dorothy Hart.

Director: Jules Dassin Producer: Mark Hellinger

Story: New York's homicide squad tackles crime in city

THE SENATOR WAS INDISCREET

Comedy—Started June 19

Cast: William Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan.

Director: George S. Kaufman Producer: Nunnally Johnson

Story: Senator with presidential ambitions makes mistake of keeping a diary.

RELEASE CHART

Title—Running Time	Cast	Details	Set	Re	Rev
IN PRODUCTION					
Black Bart, Highwayman (T)	DeCarlo-Duryea	6-23			
Details under title: Adventures of Black Bart					
Exile, The	Fairbanks-Montez	5-12			
Imaginotion	Colman-Hasso	6-23			
Ride the Pink Horse	Montgomery-Hendrix	5-26			
Tap Roots (T)	Heflin-Hayward	6-23			
1946-47					
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
Brute Force (98)	Lancaster-Blyth	3-3			6-23
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr	612	3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign			4-28
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Oct	601	12-14
Destry Rides Again (94)	Stewart-Dietrich	Reissue	Mar	2	
Egg and I, The (108)	Colbert-MacMurray	12-9		613	3-31
For The Love of Mary	Durbin-Dall	3-17			
Great Expectations (116)	Mills-Hobson	Foreign	July		3-31
I Know Where I'm Going	Hiller-Livesy	Foreign			
I Stole a Million (78)	Ratt-Trevor	Reissue	Apr	2794	
I'll Be Yours (93)	Durbin-Droke	9-20	Jan	607	1-20
Ivy (99)	Fontaine-Knowles	12-23	June	615	6-23
Johnny Frenchman (104)	Rosay-Roe	Foreign			12-23
Lady Surrenders, A (108)	Lockwood-Granger	Foreign			6-23
Lost Moment, The	Cummings-Hayward	3-31			
Details under title: The Lost Love					
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Obsession (101)	Dunne-Taylor	Reissue	May		
Magnificent Doll (94)	Rogers-Niven	6-24	Nov	602	12-9
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar	610	2-17
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov	603	11-11
Odd Man Out (118)	Mason-Ryan	Foreign	June	617	3-3
100 Men and A Girl (84)	Durbin-Stokowski	Reissue	May		
Pirates of Monterey (T)	Montez-Cameron	5-13			
Secret Beyond the Door	Bennett-Redgrave	Foreign			
Singopore	MacMurray-Gardner	3-17			
Slave Girl	DeCarlo-Brent	8-5			
Smash-Up (103)	Hayward-Bowman	6-10	Mar	609	2-17
Details under title: Love Takes a Holiday					
Something in the Wind	Durbin-Dall	3-17			
Details under title: For the Love of Mary					
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar	03	2-3
Details under title: Scherezade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	Mar	611	1-6
Secret Beyond the Door	Bennett-Redgrave				
Swell Guy (87)	Totts-Blyth	6-24	Jan	6-6	12-23
Temptation (98)	Oberon-Brent	4-29	Dec	60	1-6
Details under title: Bella Donna					
Time Out of Mind (88)	Calvert-Hutton	10-28	May	614	3-31
They Were Sisters (108)	Mason-Calvert	Foreign	Sept	1065	9-16
This Happy Breed (110)	Newton-Johnson	Foreign		GFD	4-14
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22	July	618	
Web, The (87)	O'Brien-Raines	3-17	June	615	6-9
Details under title: Jeopardy					
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar	2792	
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan	605	12-23
Wistful Widow of Wagon Gap	Abbott-Costello	5-12			
Years Between, The (88	Redgrave-Hobson	Foreign			3-1
You Can't Cheat an Honest Man (73	Fields-Jergen	Reissue	Apr	2753	

WARNER BROTHERS

1946-47 Features **Completed (31)** **In Production (6)**

RELEASE CHART

Title—Running Time	Cast	Details	Set	Re	Rev
IN PRODUCTION					
Ever The Beginning	Palmer-Wanamaker	6-9			
Mary Hagen	Reagan-Temple	6-23			
Need For Each Other	Reynolds-Hutton	6-23			
Details under title: Love at First Sight					
Romance in High C (T)	Carson-Poige	6-23			
Silver River	Flynn-Sheridan	5-12			
Treasure of Sierra Madre	Bogart-Huston	3-31			
COMPLETED	**1946-47**				
Beast with Five Fingers, The (88)	Alda-King	12-10	2-8	613	1-6
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne (100)	Morgan-Wyman	4-1	6-14	622	4-28
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16
Cry Wolf	Flynn-Stanwyck	5-27			
Dark Passage	Bogart-Bacall	11-25			
Deception (112)	Davis-Henreid	5-13	10-28	605	10-28
Deep Valley	Clark-Lupino	10-14			
Escape Me Never	Flynn-Lupino	11-26			
Hamaresque (125)	Crawford-Garfield	12-24	1-25	612	1-6
Life With Father (T)	Dunne-Powell	4-15			
Love and Learn (83)	Carson-Vickers	5-16	5-3	620	3-31
Man I Love, The (96)	Lupino-Alda		1-11	611	1-6
Details under title: The Sentence					
My Wild Irish Rose (T)	Morgan-King	10-14			
Never Say Goodbye (97)	Flynn-Parker	8-5	11-9	606	10-28
Night Unto Night	Garfield-Fitzgerald	9-18	10-12	604	9-30
Nobody Lives Forever (100)	Lindfors-Reagan	9-30			
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2-17
Possessed (108)	Crawford-Heflin	6-24	7-26		6-9
Details under title: The Secret					
Parsaed (101)	Wright-Mitchum	8-19	3-8	615	3-1
Shadow of A Woman (78)	King Prince	2-19	9-14	602	9-2
Stallion Road (97)	Reagan-Smith	4-15	4-12	617	3-31
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2-17
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T) 105	Morgan-Paige	4-2	12-28	610	12-23
Two Gays From Texas (T)	Morgan-Carson	3-17			
Two Mrs Carrolls The (100)	Bogart-Stanwyck	5-14	5-24	621	4-14
Untaithful, The (10-)	Sheridan-Scott	12-?	7-5		6-9
Unsuspected, The	Raine-Caulfield	2-3			
Verdict, The (86)	Greenstreet-Lorre		11-23	607	11-11
Voice of The Turtle	Parker-Reagan	3-3			
Woman in White The	Parker-Young	10-14			
REISSUES					
Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26	618	
Sea Wolf, The (87)	Robinson-Lorre	Reissue	4-26	618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Wallflower	Reynolds-Hutton	3-3			
Whiplash	Clark-Smith	3-31			
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609	

Exhibitors Use

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About Production

'THE CRIMSON KEY' ROUTINE WHODUNIT DRAGS

Rates ● ● for lower slot in naborhood and action spots

20th Century-Fox
76 minutes
Kent Taylor, Doris Dowling, Dennis Hoey, Louise Currie, Ivan Treisault, Arthur Space, Vera Marshe, Edwin Rand, Bernadene Hayes, Victoria Horne, Doug Evans, Ann Doran, Victor Sen Yung, Chester Clute, Ralf Harolde, Milton Parsons, Jimmy Magill, Marietta Canty, Stanley Mann.
Directed by Engene Forde.

Weak in names, story and entertainment, this run-of-the-mill programmer is destined for the lower slot in naborhood and action houses. Audiences will find it rather dull fare, and from it exhibitors may expect indifferent returns. Irving Elman's original screenplay follows the usual formula of private-eye melodramas, but tells it with tedium and telegraphs its few plot twists. Under Eugene Forde's direction the little-known players do their best to breathe life into the artificial characters written into the script. Editing is choppy, production quality nominal, photography and recording satisfactory.

EXPLOITATION: For throwaways, keys cut out of red cardboard and marked: " 'The Crimson Key' Will Unlock the Secret that Cost Three Lives—See 'The Crimson Key' at the Blank Theatre." In lobby play a concealed spot on a public locker captioned: "Murder, Blackmail and a Woman's Past are in This Box—Only 'The Crimson Key' Can Unlock It."

Private-eye Kent Taylor is hired by Bernadene Hayes to follow her husband, Dr. Doug Evans. Before Kent can start on the case, Evans is found murdered. Kent learns from the dead doctor's secretary of his concern for a key to a public locker he's temporarily mislaid. Kent goes to check with Bernadene about the key, arrives to find her slain. Searching for the key, Kent is waylaid and tortured by gangsters apparently employed by a phony psychic, Milton Parsons. Kent confronts Parsons, learns he is workking for Doris Dowling, dipsomaniac wife of Dennis Hoey. That night Parsons is slain in Doris' apartment. Kent discovers the key is for a public locker, the latter containing evidence Doris had poisoned her first husband. Evans and Parsons, blackmailers both, and Bernadene had been killed by Doris when she could no longer meet their demands. At end, Kent turns her over to the police.

'PIONEER JUSTICE' ROUTINE OATER WITH 'LASH' LA RUE

Rates ● ● in western spots

PRC
56 minutes
"Lash" La Rue, Al St. John, Jennifer Holt, William Fawcett, Jack Ingram, Dee Cooper, Lane Bradford, Henry Hall, Steve Drake, Bob Woodward.
Directed by Ray Taylor.

This formula western has occasional novelty, fairly-well sustained suspense, mystery and plenty of action, some of it repetitious. Adrian Page's original screenplay tells of La Rue and St. John's successful fight to rout a gang led by a land-grabbing maniac. The film has sufficient combat and pursuit to satisfy juveniles, yet is mature enough in its characterizations to appeal to adult horse opera devotees. As a second feature in western spots it should register nominal grosses. Ray Taylor's direction is merely adequate.

"Lash" La Rue and Al St. John befriended Jennifer Holt whose young brother has just been shot down before her eyes in a gambling dispute provoked by Jack Ingram. Sheriff Henry Hall's refusal to arrest Ingram confirms La Rue's suspicions the pair are in cahoots, part of a gang dominated by a secret leader. Later La Rue and Knight capture Ingram and three henchmen as they're about to burn Jennifer's cabin, one of the few remaining undestroyed. La Rue turns his captives over to Sheriff Hall. As anticipated, Hall releases the prisoners, whereupon La Rue trails them to their hideout. There he rounds up the gang and unmasks the real leader, William Fawcett, ostensibly Jennifer's ranch hand but actually a psychopathic case...a would-be Emperor of the West.





Walter (Doc) Banford was upped to Chicago district manager by M-G-M's sales chief, William F. Rodgers.

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NEWS DIGEST

(Continued From Page 8)

First of the Korda films to be relcased will be Oscar Wilde's "An Ideal Husband," Technicolor production starring Paulette Goddard, already completed and set for September. It will be followed by "Anna Karenina," starring Vivian Leigh and directed by Ralph Duvivier. Others to follow include two Carol Reed productions, one starring Cary Grant; "Bonnie Prince Charlie," with David Niven, and a Rex Harrison starrer, "I Will Repay." Additional pictures will be announced later, Skouras said.

* * *

WISCONSIN ITO TO HOST ALLIED CONVENTION

Allied States' 1947 national convention will be held at the Pfister Hotel in Milwaukee, Nov. 10-12, it was disclosed after the Executive Committee voted to accept the invitation of Independent Theatre Owners of Wisconsin and Upper Michigan, who offered to be host to the important meeting. William L. Ainsworth, president of Allied's Wisconsin affiliate, and also treasurer of the national organization, will have charge of the arrangements.

National Allied's special arrangements committee will have president Jack Kirsch, board chairman and general counsel A. F. Myers, and past president Martin G. Smith.

The Wisconsin exhibitors will have a high standard to shoot at, considering the hugely successful Boston Convention last year. Since that time, five new units have been formally admitted to membership — W. Va. Managers' Assn., Allied ITO of Iowa and Nebraska, North Central Allied, Allied Rocky Mountain Independent Theatres, and Allied Theatre Owners of the Gulf States, a factor which bids fair to swell the attendance to unprecedented proportions.

* * *

ENTERPRISE SETS 1947 - 48 PRODUCT

Enterprise will increase its production for the 1947-48 season to seven or eight major productions, with a proportionate increase over the 1946-47 budget of $11,000,000, which accounted for five films, it was announced last week by the company's executive board following a planning meeting at the studio on June 23rd.

Following a summer lull, during which an enlarged producing-writing staff will prepare the new season's product, Enterprise will start two films simultaneously in September, "Pursuit of Love" and "Wild Calendar," the latter starring Ginger Rogers. Five others planned for the 1947-48 season are Wolfgang Reinhardt's production of "Cairo Incident"; "The Passion of Eugene Aram"; "Proud Destiny," which Lewis Milestone will produce and direct; "The Red and the Black"; Harry Sherman's production of Bret Harte's "Tennessee Partner," to star Joel McCrea. A Barbara Stanwyck starrer, as yet unwritten, is also scheduled.

The studio meeting, headed by George Schaefer, v.p. in charge of distribution, also developed the program on the company's $4,000,000 production, "Arch of Triumph," which is scheduled for release this fall. All of the Enterprise starring and producing affiliates were in attendance.

* * *

KUSELL, LAWRENCE NAMED SRO V.P.'S

Neil Agnew, president of Selznick Releasing Organization, announced the appointments of Milton S. Kusell, general sales manager, to vice-president in charge of domestic and Canadian sales, and Laudy Lawrence as vice-president in charge of foreign sales.

Earlier, Agnew announced that "Duel in the Sun," having played about 150 of the nation's top-grossing accounts to date, will have from 7500 to 8000 roadshow engagements by the end of the year and before it goes into general release. He also pointed out that the termination of all roadshow engagements by the year's end will prevent any interference with film's exhibition on the part of the Supreme Court if it should uphold the lower court's ruling to eliminate roadshowings.

* * *

"HUCKSTERS" IN 1000 JULY OPENINGS

M-G-M's "The Hucksters" will be the pacemaker for the company's 1947-48 program, which will see 22 features by the end of next Spring, it was announced last week Launching of "The Hucksters" this month will make Metro history with the film opening in 1,000 theatres during July, the greatest mass pre-release of a picture in the company's existence. Simultaneously with the American premieres, the picture will play its initial Australian engagement and negotiations are under way for a July premiere in London as well.

Of the 22 listed for release through the Spring months, 15 are completed and have been scheduled prior to February 15, 1948. Eight of the 22 are musicals, seven are based on popular novels ,three from successful stage plays and four are from original stories. Eight of the list are in Technicolor.

* * *

EXHIBS WIN TWO ANTI-TRUST RULINGS

The U. S. Circuit Court of Appeals in Chicago upheld the injunction in the Jackson Park ruling which outlaws the Chicago release system. The ruling was on an appeal by nine exhibitors and producers from the original decision by Federal Judge Michael L. Igoe.

The new ruling declared that the double feature system was not in itself illegal, but becomes so "when used to further a conspiracy." Defendants in the case were the major distributors and Balaban & Katz and Warner Theatres. with the Jackson Park awarded $360,000 in damages. Still pending is a supplemental suit for $600,000 triple damages for alleged anti-trust violations by the defendants from 1940 to 1946.

In Seattle, an exhibitor also won a decision against four circuits and the eight major distributors when U. S. District Court Judge John C. Bowen sustained the Venetian Theatre Company and the Theatre Investment Corp.'s charges of consipracy and monopoly and granted injunctive relief plus damages of $60,000 plus costs and attorney fees.

"QUOTES"

What the Newspaper Critics Say About New Films

Virtues Outweigh Faults in "Fiesta"

Reading between the lines, it appears that practically all of the New York film critics enjoyed M-G-M's "Fiesta," although some seem reluctant to admit it.

PM's Seymour Peck presents his view quite frankly. He says, don't take this lavish Technicolor musical literally, it was not meant to depict Mexico as it is, but if **"you go along with 'Fiesta' on its terms...there are things and people in it to make its 100 minutes likeable."** He likes Ricardo Montalban, the attractive Mexican star, and most of the other players; he likes the bullfighting scenes; he likes the music.

On the other hand, the story is called **"implausible"** by Otis L. Guernsey, Jr., of the Herald Tribune, and **"lame and weary"** by Abe Weiler, of the Times, but both of these critical gentlemen proceed to recount several most entertaining virtues in the film. Guernsey finds the **"by-play far more intriguing than the central theme"..."the bullfighting scenes are staged with clarity and suspense"..."some fine Mexican dance duets."** The Times reviewer admires the bullfighting sequences, terming them **"authentic, colorful and exciting."** Aaron Copland's theme song, **"El Salon Mexico,"** and the **"torrid rhythms"** of the indigenous Mexican dances, Weiler says are **"impressive."** He, too, points to Senor Montalban as a promising newcomer to the American screen.

In contrast, Eileen Creelman, in the Sun, reports the "Fiesta" story as **"better than most used in musicals,"** but decries the lack of realism in the bullfighting scenes. However, the picture is **"pretty and gay"** and Montalban is a striking newcomer, she says.

The Journal-American's John Maynard compares the idea of Esther Williams posing as her matador-brother to Lana Turner playing centerfield for the Yankees in place of Joe DiMaggio without detection. But he cautions his readers not to take this **"foolishness"** too seriously, since **"'Fiesta' is for the most part a handsome, attractive affair with a lot of good dancing and pleasant music, and some really fine bullfighting sequences."**

Irene Thirer rates the picture **"good"** entertainment on her N. Y. Post Movie Meter.

THE GHOST AND MRS. MUIR

20TH CENTURY-FOX

"So much enchanting fantasy, that it is a pity that the film does not settle for it. Instead, the new Music Hall offering dissipates a delightful notion in a stilted and preposterous climax."—GUERNSEY, N. Y. HERALD TRIBUNE.

"For about half its length, shows signs of developing into one of Hollywood's top accomplishments in ingratiating whimsy... What might have been an amusing, lighthearted ghost story bogs down into commonplace romance." — COOK, N. Y. WORLD-TELEGRAM.

"Romantic fantasy is gently humorous and often sparkling good entertainment, but only up to a point...Falls to pieces somewhere about halfway through...Pleasurable film, despite its failings." — PRYOR, N. Y. TIMES.

"Novel and diverting entertainment thanks chiefly to Harrison's interpretation of a salty, bearded wraith...With his leaving goes most of the film's vitality, too." — PELSWICK, N. Y. JOURNAL AMERICAN.

"Harrison's disappearance stops the picture pretty dead...When he goes, audience interest goes with him...Only the insistently romantic will be entranced by the tedious final reels." — CREELMAN, N. Y. SUN.

IVY

UNIVERSAL-INTERNATIONAL

"Period English shocker with more pomp than persuasion... High-life doings in London pad out a show which has a minimum of suspense." — BARNES, N. Y. HERALD TRIBUNE.

"Has a false ring despite the glossy surface ..Its unpleasant story is superficially plausible without digging deep enough to excite true horror or compel belief on all levels of comprehension." — WINSTEN, N. Y. POST.

"For all the imposing sets and costumes and the slick polish that this picture affords, there are some dreadfully dull stretches ...Depends upon sustaining suspense by dangling the question, 'Will Ivy get away with it all?'" — PRYOR, N. Y. TIMES.

"It isn't fast, but it builds solidly...Though the end is as inevitable as Judgment Day, the means of reaching it abound in decorous surprises...Wonderfully absorbing flapdoodle, always beautiful to look at." — AGER, PM.

"Handsomely, even lavishly, spun out...Leisurely character study of a mercenary murderess...Effective from the standpoint of mood and atmosphere. But heavy direction robs it of the element of surprise demanded of such melodramas." — PELSWICK, N. Y. JOURNAL AMERICAN.

"Joan Fontaine's clear sophisticated beauty dominates the strange tale of 'Ivy'...Well-made picture...Emphasis on light and angle builds up a brooding quality." — CREELMAN, N. Y. SUN.

MY BROTHER TALKS TO HORSES

METRO-GOLDWYN-MAYER

"Has a good idea and rich moments of laughter, but it is only passably entertaining...Clouded with philosophical and moral dissertations which are forever canceling out comic nonsense with sentimentality." — BARNES, N. Y. HERALD TRIBUNE.

"Fanciful and delicately amusing little picture...Although it will appeal to a limited audience, of whom few will be found at the Rialto Theatre, it will give double pleasure to those who are attuned to its unusual vibrations." — WINSTEN, N. Y. POST.

"Three stars...Even prosaic souls...will find much to enjoy... Some of the humor is on the silly side, but mostly the comedy is a refreshing development from everyday affairs." — MASTERS, N. Y. DAILY NEWS.

"The notion as a whole strikes me as basically an attractive one ...but it all gets sort of wearing after a while...Racing sequences are exciting and now and then splendidly so." — MAYNARD, N. Y. JOURNAL AMERICAN.

"Engaging notion for a movie and falls short of its potential entertainment value only because of the inadequacies of Butch Jenkins in the title role." — COOK, N. Y. WORLD TELEGRAM.

THE PRIVATE AFFAIRS OF BEL AMI

UNITED ARTISTS

"Incredible that a picture could be made from a Guy de Maupassant novel and be as tiresome as this...Blame the whole mess on Albert Lewin, who not only directed but wrote the screen play." — CROWTHER, N. Y. TIMES.

"Lewin's scenario tends to be repetitive, containing just too many love affairs, but much of the dialogue is excellent and his direction is generally effective.. Erratic though it certainly is, surmounts most of the obstacles to films of its type." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Audience's enjoyment of the picture is in direct ratio to its ideas on the subject of Mr. Sanders' irresistible appeal... Chief charm is its ability to capture the mood and atmosphere of the period...Entertaining, if overlong, conversation piece." — PELSWICK, N. Y. JOURNAL AMERICAN.

"Filled with good talk, a combination of wit and philosophy. It moves deliberately, with no attempts at a brisk pace, content with excellent close-ups, dialogue, with the backgrounds that give the film a ring of authenticity." — CREELMAN, N. Y. SUN.

LOST HONEYMOON

EAGLE-LION

"Frothy, but nevertheless clever and entertaining little comedy ...Offers some novel twists and provides real fun.'—CREELMAN, N. Y. SUN.

"Never quite makes the most of most of its situations...Passably risible capers here and there and an occasional sparkle to the dialogue, but by and large, the story, an amiable adventure at best, is obvious and lethargic...Adequate nonsense." — WEILER, N. Y. TIMES.

"Poverty in comedy ideas...Every kind of a joke that could be remembered about such a predicament is rung in. The audience stays several steps ahead of the plot through the whole picture. One assumes, of course, the audience stays." — COOK, N. Y. WORLD-TELEGRAM.

"Determinedly contrived farce...Franchot Tone, an able actor when properly cast, is definitely not at his best as a slapstick comedian, and heavy-handed plotting doesn't help much either."—PELSWICK, N. Y. JOURNAL AMERICAN.

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JULY 21, 1947



CHARLES M. REAGAN

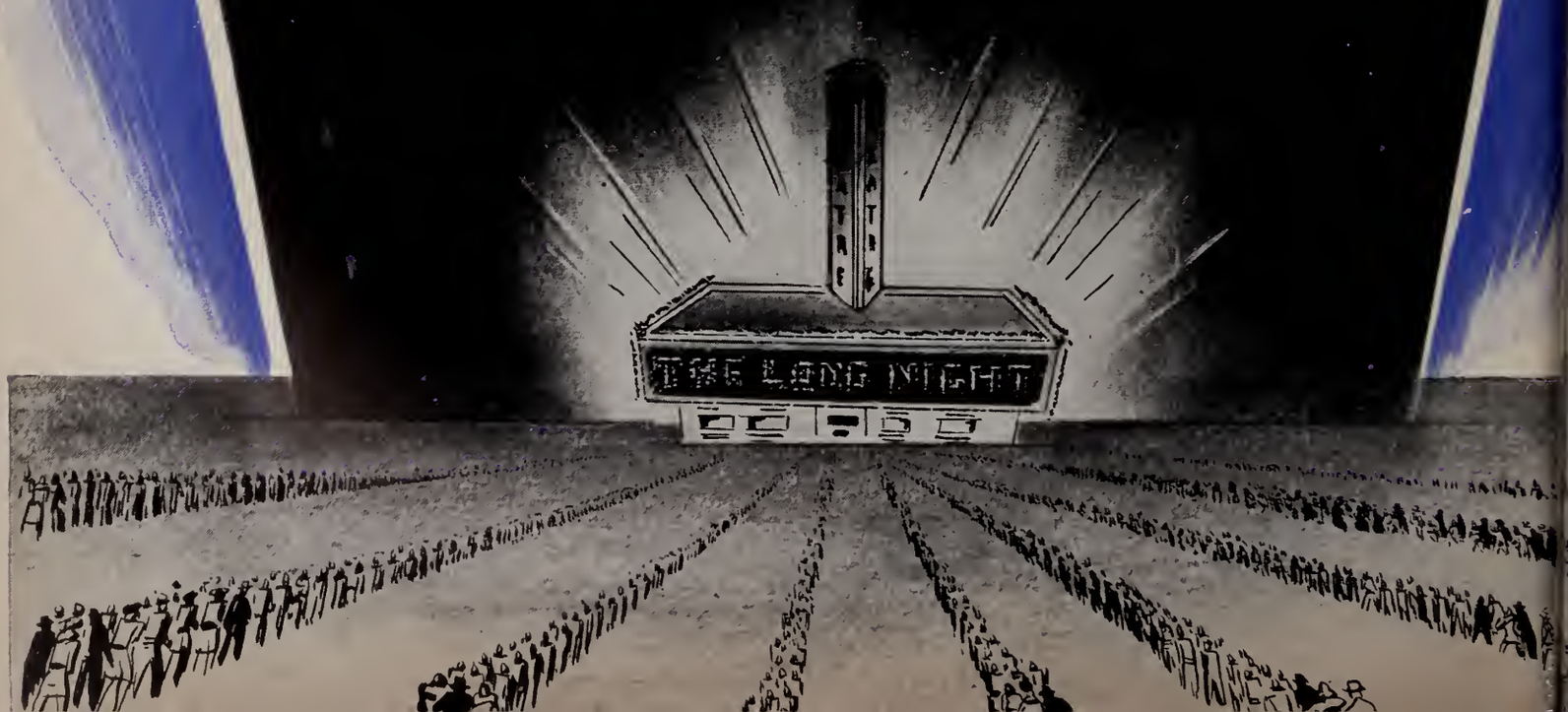
He cites a need for aggressive showmanship

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America's Independent Motion Picture Journal

250 THEATRES

throughout New England and New York State taking part August 7 in the most ambitious launching of a picture ever devised! . . . The powerful Yankee Network and other participating stations, totaling 48, beaming out wave on wave of seat-selling features, including six fifteen-minute dramatic shows featuring the stars of the picture! . . . Glamorous personalities everywhere! . . . Special events by the score! . . . All forms of promotion plundered to saturate the area! . . . — AND! — SUPER CLIMAX August 13, with thousands jamming Boston's mammoth Symphony Hall, as leading legal lights and Hollywood stars stage spectacular mock trial! . . . Yes, it's good old "Showmanship Company" RKO, outdoing all past sensational successes — to lead the thundering march of a mighty motion picture to the hearts of America's millions!



Greatest Area World Premiere in all Show History!

ROBERT and RAYMOND HAKIM present

HENRY FONDA
BARBARA BEL GEDDES
VINCENT PRICE
ANN DVORAK

in

THE LONG NIGHT

AN **ANATOLE LITVAK** PRODUCTION

Produced by ROBERT and RAYMOND HAKIM and ANATOLE LITVAK

Directed by ANATOLE LITVAK

Screen Play by JOHN WEXLEY • Based on a Story by JACQUES VIOT

RELEASED BY RKO RADIO PICTURES



1,000 THEATRES WILL HAVE NEW RECORDS THIS MONTH!

M-G-M's "THE HUCKSTERS" NOW PLAYING!

EDITORIAL

Vol. 15, No. 15 July 21, 1947

America's Independent Motion Picture Journal

Page Five

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THINK IT OVER

Worth

The cynic is one who knows the price of everything and the value of nothing.

—Oscar Wilde

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Film BULLETIN

An Independent Motion Picture Trade Paper published every other Monday by Film Bulletin Company. Mo Wax, Editor and Publisher. BUSINESS OFFICE: Suite 622, Manufacturers Trust Bldg., 1819 Broadway, New York 23. Circle 6-9159; David A. Bader, Business Manager; Paul Perez, Editorial Representative. PUBLICATION-EDITORIAL OFFICES: 1239 Vine Street, Philadelphia 7, Pa., Rittenhouse 6-7424; Barney Stein, Managing Editor; Jack Dash, Publication Manager; Robert Heath, Circulation Manager. HOLLYWOOD OFFICE: 9126 Sunset Boulevard, Hollywood 46, Calif., CRestview 6-2061; Sara Salzer, Hollywood Representative. Subscription Rate: ONE YEAR, 3.00 in the United States; Canada, $4.00; Europe, $5.00. TWO YEARS: $5.00 in the United States; Canada, $7.50; Europe, $9.00.

WANTED: SHOWMANSHIP

There is no sense or profit in playing ostrich about the fact that the box-office is in a slump. It is, and the causes are several, these three being the most obvious: (1) a general business recession after abnormal wartime prosperity; (2) inferior product; (3) lack of ballyhoo for the worthwhile pictures as the result of retrenchment orders "from above".

We are concerned at this moment with the last-named of these causes, since it is the one most simple to remedy. The difficulty appears to be that many of the top film moguls are unable to line up exploitation in its true perspective to box-office returns. Some of these executives, upon reading current reports of falling grosses, seem to have become panicky enough to cry, "Throw away the oars, the tide's against us!" They order pennywise cuts in advertising and exploitation budgets, thereby inducing a bad case of jitters among exhibitors and a lack of interest in movies by the harder-to-sell public.

At the moment when these unwise retrenchment policies are being followed by some companies, it is heartening to witness a move in the opposite direction by at least one of the major distributors.

Charles M. Reagan, Paramount vice-president and chief of distribution, told the industry an interesting and useful story last week about his company's experience with one of its current releases, "Dear Ruth". Starting off with a normal (or slightly below) advertising campaign, this picture showed disappointing returns in its first few engagements, despite favorable audience reaction. As Mr. Reagan put it, Paramount felt it had a better picture than the business in those early runs indicated, "and we figured that unless we put showmanship behind it, we would only get a gross of a couple of millions."

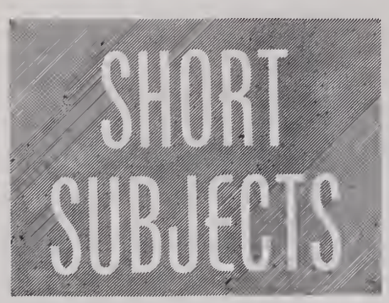
Translating this opinion into action, an extra $200,000 was allocated for advertising, most of it via radio, and the results already have more than justified the decision. Grosses have increased amazingly since the added campaign was instituted and the Paramount sales executive confidently estimates that it will bring the nation's theatres between 6 and 8 millions dollars in extra business. He predicts that the picture will be among the year's best 10 to 15 grossers.

Mr. Reagan put his finger right on one of the causes of the present slump when he attacked the "listlessness on the part of some of us" brought on by the easy-money war years. He advocates that "hard thinking and action" be substituted, because "the right picture, properly merchandised and exploited, will do business any time and under any conditions."

This experiment with "Dear Ruth" has taught Paramount a profitable lesson, a lesson Mr. Reagan wisely urges his fellow distributors, as well as exhibitors, to learn. If Paramount had buried its head in the sand like some of the other film companies have been doing, it would not have gained this valuable experience, which proves that the easiest and, yes, the cheapest way to lick the slump is by using this industry's talent for aggressive showmanship.

MO WAX

Chaplin Will Sell - If and When



Charlie Chaplin, who is one of our favorite funny men, certainly seems to be doing his best at the moment to make a joke of UA. Quietly biding his time in Hollywood while his partner, Mary Pickford, was negotiating for the sale of her 50 percent interest in the company to the Si Fabian syndicate, Chaplin suddenly popped up with an announcement that he would not sell his interest under any circumstances. Since the Fabian deal was contingent on Chaplin's 50 percent also being available, Miss Pickford broke off negotiations and headed for Hollywood to have it out with her partner. However, Charlie took to his yacht and, at last weekend, he was intentionally absent. It's our guess that Chaplin, despite his apparent determination not to sell, will do so when the right offer comes along. He's a tough trader and has felt all along that the offers for UA were much less than reasonable.

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ROCKY MOUNTAIN UNABRIDGED: Allied Rocky Mountain Independent Theatres comes up with this version of the industry Webster:

FLAT RENTAL—Seldom used term heard only in conjunction with "Falcon" series.

EXPLOITATION PICTURE—Poorly produced action picture with nobody in it. When you die with it, you are told that "you didn't sell it properly."

HOUSE EXPENSE—Insignificant odd change.

AVAILABILITY—A date on the calendar during which time all the prints are on loan to other exchanges.

PERCENTAGE PICTURE—General term used to describe the rental of a motion picture.

ADJUSTMENT—Small portion of your loss which is sometimes paid to you.

SPECIAL—Super grosser on which "everybody made lots of money except YOU."

"WE'LL TAKE CARE OF YOU"—In more ways than one!

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ODDS 'N ENDS...Louisiana's Governor Jimmie Davis and his "Sunshine Boys" was a unique musical feature of the Oklahoma City world premiere last Wednesday (16) of "Black Gold" which preceded the Allied Artists and Monogram national convention in the same city. Davis accepted president Steve Broidy's invitation to attend the confab and hurried over with his musical contingent directly from the annual Governors' conference last week in Salt Lake City... Speaking of governors, there'll be a batch of 'em at Warners' "Life With Father" world preem at Skowhegan Aug. 14. Heads of several New England states, led by Hon. Horace Hildreth of Maine, will be on hand for the big event, and will appear on the CBS national "Winner Take All" airshow, which originates from Skowhegan as a tribute to the "Father" showing...PRC's new Philly quarters were unveiled most graciously last Monday (14) by newly appointed branch manager Harry Berman and sales manager Stanley Kositsky...Diane Rita Kalmenson, daughter of Warner sales chief, Ben Kalmenson, became the bride of Burton Saul Levine of Mt. Vernon on July 8...Bob Schwartz, production mgr. of E-L ad dept., and his bride are back from their Canadian honeymoon. They were married on the 4th of July. Congrats.

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THE TRAVELERS: Paramount's Curtis Mitchell, Sid Mesibov and William Danziger returned last week from Pittsburgh where they spent Monday in conference with critics and newsmen re the world preem of DeMille's "Unconquered," skedded for Smoky-town opening in early Fall...SRO's eastern ad-pub chief Bob Gillham is back in NY after a week in Mexico City setting up the campaign for multiple-run opening of "Duel in the Sun" in the Mexican capital next Sept....Laudy Lawrence, Selznick's v.p. for foreign sales, planed for Paris Friday (11th), thence to London on the 15th for biz confabs...Jimmy Grainger is visiting the Republic studios to double-o recently completed product. He's due back in the East on the 23rd...Asst. sales chief Edward L. Walton is swinging through the midwest with stops in Indianapolis, Chi and Milwaukee...Monogram's W. Ray Johnston, concluding a three-month European trip, arrived in New York aboard the Queen Elizabeth last Tuesday (15th)...U. S. Pix prexy Milton Sperling Constellation'd from the Coast for home office huddles last week...Rudy Berger, M-G-M southern div. sales head, shifted his headquarters last week from New Orleans to New York, where he will be the third of Bill Rodgers' field execs to spend a month in the home office.

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TICKER TAPPINGS...WB's two-reel Technicolor documentary, "The Power Behind the Nation," will get its release through no less august an outlet than the Motion Picture Association. Jack L. Warner and Eric Johnston last week penned the pact which makes the MPA a distributor, and Johnston himself appears in a special prolog. Release is planned around September 15...Down to his last 100 bucks, author Ross Lockridge, Jr., finds himself the Cinderella man of the month. His first novel, "Raintree County," was selected by M-G-M for their semi-annual Novel Award, carrying with it a minimum of $150,000, plus a potential quarter million simoleons contingent upon sales, and an additional $25,000 should the book cop the Pulitzer Prize, which Metro claims it has a darn good chance of doing ..The gal with the golden curls seems to have a heart to match. Mary Pickford gets the first "Humanitarian Award" ever presented by the Epsilon Iota chapter of the national Delta Theta Tau Philanthropic Sorority. She was selected as "the most deserving person in the motion picture colony "to receive the award for her active interest in charitable organizations...With Technicolor's profit for the first six months of 1947 double that of the corresponding six months last year, prexy Herbert T. Kalmus promptly reveals that Technicolor 35 mm. film will be reduced a half-cent per foot, retroactive to April 10. The latter feature means that producer consumers will get about $285,000 in refunds alone.

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UP AND ABOUT...Tom Waller, UA publicity mgr. since 1945, leaves the company Aug. 4 to become chief of the MPAA information dept., succeeding Glen Allvine, who resigned the Johnston Office to go into production with the new Medallion Pictures Corp. Waller's spot at UA will be taken over by Al Tamarin, NY Theatre Guild publicity director...The company's ten Golden Circle salesmen for 1947-48, hatching grounds for future UA execs, were announced by sales chief J. J. Unger as: Harold C. Rose, Washington; Forest F. Nine, Dallas; Edward J. Stoller, Minneapolis; Carl F. Reese, Omaha; Sidney Cooper, Detroit; Leonard Mintz, Philadelphia; Sam Rifkin, N. Y.; William C. Hames, Atlanta; Al Iscove, Toronto, and W. W. McKendrick, Salt Lake City...SRO prexy Neil Agnew announced the upping of Charles M. Weiner from Minneapolis branch mgr. to Canadian Division Sales Manager; Al Hertzenberg to South Africa dist. mgr., and Fred S. Gulbransen to Far Eastern rep for SRO.

ALLIED CONVENTION DEC. 1-3

The National Allied meeting in Milwaukee will be held Dec. 1-3, Jack Kirsch, Allied prexy, announced last week. Dates were switched due to a hotel room shortage during November when the convention was orlginally planned.

THE FRONT PAGE

CHARLES M. REAGAN

Vice-President, General Manager of Distribution, Paramount Pictures

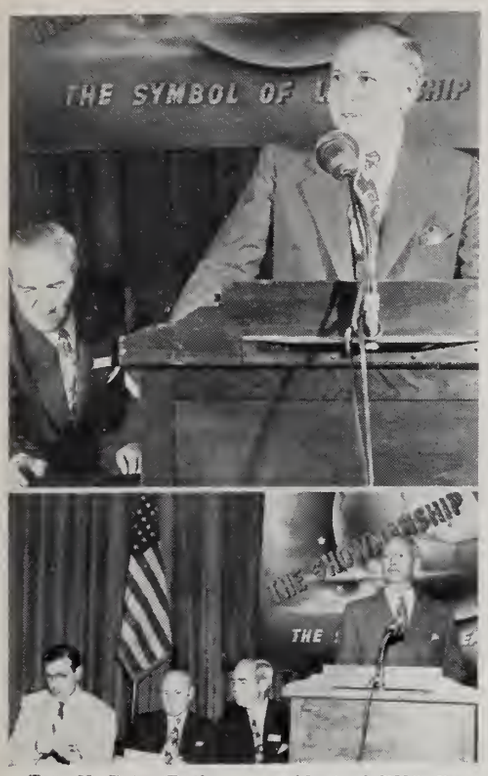
"Up from the ranks" is one of the most satisfying phrases in the lexicon of American industry, for it typifies the very best in our economic system. For both Paramount and the man who now occupies the office of Vice-President and General Manager in charge of Distribution for the United States and Canada, that phrase must be particularly significant and gratifying.

The first job Indiana-born Charles M. Reagan ever had was with Paramount a little more than one-quarter of a century ago. He had just graduated from Notre Dame University in 1920 and was on the verge of entering his father's hotel business when Fred Streif, Paramount's Cincinnati branch manager, offered him a salesman's job. He was assigned the rough-and-tumble mining districts of Kentucky and young Reagan did lots of his film peddling from the back of a mule in that mountainous country.

Although he likes to recall that he didn't even know how to fill out the contract for the first deal he ever closed, Reagan proved to be a born film salesman. Within a year-and-a-half he was branch sales manager and in 1923 Paramount named him manager of the Indianapolis branch. 1927 saw him appointed district manager of three offices. Five years later, he went to Chicago as district manager and, in 1934, became western division manager with headquarters at the home office.

In 1941, he was made assistant sales manager under Neil Agnew and, when the latter resigned in 1944, Reagan took over the post of general sales manager and was elected a vice-president of the company.

In announcing his appointment, president Barney Balaban said: "The executives of this company are proud to announce the promotion of Charles M. Reagan and we are equally proud of a company that can produce men of his calibre."



Top, N. Peter Rathvon, president of RKO Radio, addressing the company's annual convention at the Waldorf-Astoria in New York, July 9-11. At left is Ned Depinet, executive vice-president in charge of distribution. Below, from left, Dore Schary, head of production; Rathvon, Depinet, and Robert Mochrie, general sales manager.



Spyros P. Skouras, president of 20th Century-Fox, telling the press about the new distribution arrangement with Sir Alexander Korda. At Skouras' left is Morris Helprin, Korda's New York representative.



Mrs. Eleanor Roosevelt accepts the Brussels World Film Festival award given to "The Roosevelt Story" via trans-oceanic broadcast with Mary Margaret McBride as emcee. Martin Levine, co-producer, is in the background.

MINIMUM OF 36 FOR RKO RADIO

There will be at least 36 features on RKO Radio's 1947-48 season ,it was announced by Ned E. Depinet, executive vice-president at the company's sixteenth annual sales convention in New York last fortnight. The listing revealed by Depinet revealed 55 titles, of which 20 are complete, six shooting and three being edited. At least ten independent producers will contribute 15 features to the new season's program, it was state.

The company also will distribute eight-five short subjects, and 104 issues of RKO Pathe News. Harry Michalson, RKO short subjects sales manager, announced that the program, which includes 13 more subjects than the 1946-47 season, will consist of 18 Disney cartoon shorts in Technicolor, plus six Disney cartoon reissues; four two-reel dog story shorts; six two reelers each of the Edgar Kennedy and Leon Errol series; 13 This Is America releases; 13 Sportscopes; seven Flicker Flashbacks; four two-reel Ray Whitley western reissues and seven one-reel Jamboree musicals reissues; there will also be a two-reel special subject.

Rank to Make Two

The list of feature films shows 43 titles to be made by RKO Studios, including six westerns and three Dick Tracy programmers. Of the productions from outside producers. two will be made in association with J. Arthur Rank (one in England); three will come from Samuel Goldwyn; two from Walt Disney and one each from Leo McCarey's Rainbow Productions, Lasky-MacEwen, Hakim Bros., Independent Artists; Argosy Pictures and Arko, Inc. (both John Ford-Merian C. Cooper), and Sol Lesser. One Frederic Ullman, Jr., production will be made in New York.

Outside this country, in addition to the J. Arthur Rank Technicolor production of "Ivanhoe" in England, three will be made in Mexico at the Churubusco Studios, and one will be a French import, Rene Clair's "Man About Town" starring Maurice Chevalier.

The four-day session featured sales talks, separate division meetings and screenings of the new product. Talks by Robert Mochrie, general sales manager, who presided after Depinet opened the convention, and James Mulvey, president of Goldwyn Productions, highlighted the sessions. Mochrie revealed that grosses for the first half of 1947 are over the same period last year.

Mulvey Calls Runs, Clearance Obsolete

Mulvey predicted that the present system of runs and clearances will soon be obsolete and be replaced by a new system of simultaneous release. He called on the industry "to recognize that the whole public is entitled to see our pictures just as soon as possible, rather than to wait for the courts or public opinion to force us into that position." He attacked the system where pictures are "sold at identical prices regardless of differences in quality" where "one picture gets a 'free ride' on the strength of another." Mulvey also called for a "revival" of showmanship on the part of exhibitors.

The Sioux Falls branch, under Sherman Fitch, was first prize winner of the 1947 Ned Depinet Drive. The Minneapolis, Denver and Chicago branches were runners-up in that order.

* * *

OHIO ITO GETS SHOWMANSHIP PLEAS

Citing record high production costs, Andy W. Smith, Jr., 20th-Fox general sales manager, told delegates at the ITO of Ohio convention in Cedar Point, Ohio, last week, that the only way to meet these increased costs is to utilize every ounce of showmanship in selling the picture to their audiences. He termed this effort one of mutual benefit to exhibitors and distributors, noting, "It is obvious that if film companies are to stay in business they must recoup their negative cost and the only source of that revenue is at the boxoffice."

Smith cited figures which showed labor costs up 57 per cent since 1942, talent increases up to 129 per cent and "better directors have received a 134 per cent increase in the past five years." He claimed increased quality with the higher costs.

Myers Takes Exception

Allied chief counsel A. F. Myers took exception to the 20th-Fox executive's mounting costs remarks, noting dryly that judging from published profits reports, with production down to about half in the past year, producing companies have managed to stay free of adverse effects of the increased costs.

Smith also outlined his new sales plan and informed that the New Haven experiment was proceeding with 25 theatres eligible and seven of those in deals with the company.

H. M. Richey, M-G-M promotion head, was another advocate of increased showmanship on the part of exhibitors. He said that competition is due to be increased through regulation of the industry, whether it be by auction bidding or some other method, and that "the fellow who thinks the business owes him a living is strictly out of luck."

"Good Chance" of Fed. Tax Repeal

National Allied Board chairman Myers vouchsafed his belief that the Federal tax on theatre admissions has a "good chance" of being repealed on the basis of having the industry classified as dealing in communication, giving it the same standing as newspapers.

Re-elected without opposition were Martin G. Smith, who was returned as president for his 18th term; C. W. Huss, Jr., first vice-president, and Leo Kessel, treasurer. Henry Greenberger of Cleveland was named to the new post of second vice-president. The board of directors was re-elected, with the addition of Roy Russell of Millersburg and Roy Wells of Dayton.

(Continued on Page 10)

WORLD PREMIERE RADIO



The Trade Press Loves it ...and so will You!

M. P. HERALD—
"A natural in the full meaning of the term . . . Scored unmistakable hit at the preview."

BOXOFFICE—
"One of the most joyful and refreshing comedies in many months . . . A theatre will have to post a smallpox sign to keep from doing capacity business."

THE EXHIBITOR—
"This will be the reason for happier days at the boxoffice."

VARIETY—
"Broad farce slated for strong reception . . . Will brighten boxoffices in all situations."

M. P. DAILY—
"Something special in the comedy line . . . A natural for all types of audiences and localities."

SHOWMEN'S TRADE REVIEW—
"Should turn out to be one of the top comedies of the season . . . A film that the entire family MUST SEE."

THE INDEPENDENT—
"Big-time entertainment . . . Bound to evoke favorable reaction . . . Hefty boxoffice appeal."

FILM BULLETIN—
"A happy, giddy show destined for top grosses."

HOLLYWOOD REPORTER—
"A made-to-order money picture."

DAILY VARIETY—
"Will line funmakers up at the wickets for blocks."

CITY MUSIC HALL!



RKO PRESENTS

CARY GRANT · MYRNA LOY · SHIRLEY TEMPLE

IN "The Bachelor and the Bobby-Soxer"

with RUDY VALLEE · RAY COLLINS · HARRY DAVENPORT · JOHNNY SANDS

A DORE SCHARY PRODUCTION · *Directed by* IRVING REIS · *Original Story and Screenplay by* SIDNEY SHELDON

RKO RADIO PICTURES

NATIONALLY ADVERTISED to the 121,337,596 CIRCULATION of Life—Look—Saturday Evening Post—Callier's—Ladies' Home Journal—Casmopolitan—American—Redbaak—True Story—Seventeen and Fan List . . .

NEWS DIGEST

(Continued from Page 7)



J. J. Unger, UA general sales manager, contacting Gradwell Sears, vice-president, in London, where Sears prepares to address the company's recent sales conference in New York by trans-Atlantic telephone hook-up.



Milton Kusell was elected vice-president in charge of domestic sales of the SRO organization.



Monogram prexy Steve Broidy (seated) arranged final plans for the world premiere of "Louisiana" in Shreveport next fall, with Ralph Leaderbrand, head of La. Jr. Chambers of Commerce, producer Lindsley Parsons, and Albert J. Meek, public relations director of the La. C. of C.



Harry Berman (seated), was named Phila. branch manager for PRC, and Stanley Kositsky (left), sales manager. Offering congrats are Fred Rohrs, PRC dist. mgr.; Joe Minsky, E-L, dist. sales super, and Wilson Turner, salesman.

UA SALE OFF, PRESIDENCY VAGUE

After almost intermediate negotiations and rumors had United Artists sold countless times, the final decisions as announced by Mary Pickford, who shares the stock with Charles Chaplin, leaves the corporation intact. Miss Pickford's statement, which revealed that all negotiations concerned only her interest in UA, came after Chaplin issued a statement that he had not received any offer for his interest in UA, that he does not intend to part with his half interest and that he had had no meetings with Miss Pickford relative to sale of the corporation.

George Bagnall was mentioned as successor to Edward C. Raftery as president of the company ,and Arthur W. Kelly was suggested as vice-president, according to reports in some of the trade papers, but Miss Pickford called the reports "premature" and that no decision would be forthcoming on UA's presidency until after "I have an opportunity of discussing the matter with Charles Chaplin." Miss Pickford left New York by plane for Hollywood July 10.

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ATA - MPTOA APART ON INTERVENTION

The talks late last week between MPTOA and ATA executives on the proposed merger of the two organizations reportedly hit their first snag as ATA's stand on intervention in the industry anti-trust suit remained at odds with MPTOA's policy of hands-off. ATA execs Ted R. Gamble and Robert W. Coyne declared that the affiliation would not be consummated if MPTOA refused to go along with the former's intervention plans. The ATA statement was made on the eve of the proposed merger discussions with MPTOA prexy Fred Wehrenberg, who was en route to New York from St. Louis.

The meeting was scheduled to open at the Hotel Astor on Friday, July 18. The MPTOA stand, as formulated by a poll of its directors, resolved itself into an amicus curia action which leaves the organization in an observer's status as "friend of the court," while ATA's action makes the intervenor a party to the suit.

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UA SETS 13 IN SIX MONTHS

United Artists will release 13 features, plus one special, during the next six months, it was announced by J. J. Unger, general sales manager, at the closing session of the company's annual sales conference in New York, July 10-12. The special is "Arch of Triumph," Enterprise production slated for an October roadshow release. The list also includes "The Other Love" in July; three in August; three in September; two in October, two in November and two in December.

In opening the convention, Unger predicted that the present business recession "will begin to diminish in August and conditions for all of us will improve thereafter." He noted that despite the recession, today's boxoffice is doing a volume of business more than 50 per cent of the gross realized in the early 1940's.

Gradwell L. Sears, vice-president in charge of distribution, spoke to the assembled district managers and home office executives from London over a trans-Atlantic telephone hookup. In addition to Unger and Sears, speakers included Edward M. Schnitzer, eastern and Canadian sales manager, and Maury Orr, western sales manager.

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MONO B'S TO RESUME SOON

Continued production of Monogram's "B" product seems assured as the result of a series of conferences held with leading labor representatives in Hollywood, Steve Broidy, president, told the delegates at the annual convention of Monogram and Allied Artists in Oklahoma City, last week.

Lauding the sincere cooperation of the labor representatives, Broidy said that "the new order" would make it possible for smaller producing units in the industry to be able to schedule efficiently a year's product in advance, with the full knowledge that their budgets would not be affected by unpredictable labor increases, thus assuring those pictures to exhibitors "at a fair rental and on a production basis which would eliminate the necessity of making them at a loss." He added that Monogram will be able to resume production shortly.

Broidy also revealed that after three months of negotiations, Allied Artists has obtained the screen rights for $150,000 to the career of Babe Ruth and that producer-director Roy Del Ruth would handle the production. The deal also gives Ruth a percentage of the profits from the film, which the AA prexy estimated at an additional $250,000.

On the eve of the confab, concurrently with the world premiere of Allied Artists "Black Gold" in Oklahoma City, Broidy revealed that the sales quota for Allied Artists and Monogram has been set at $25,000,000.

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COWDIN ASKS LOWER PROD - DIST COSTS

Both production and distribution costs are too high and will have to be lowered, if the industry is to maintain its security, J. Cheever Cowdin, Universal board chairman, said last week in a report to stockholders and employees. "It is up to the management to eliminate any wasteful or extravagant practices and up to the workers to do their part by making the most productive use of their equipment and time," Cowdin declared.

He reported that the concentration of Universal-International on "A" product, because of the trend by the public to support better pictures, has necessitated the use of Universal's cash reserves and the borrowing of $11,000,000 from banks. He said that the new decree selling method has delayed the distribution of some U-I pictures and resulted in a substantial increase in the cost of distribution. However, in the long run, Cowdin said, the new method will be favorable to the company.

Averring that the J. Arthur Rank pictures being distributed by U-I can be ex-

(Continued on Page 26)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Vidor-Cohn Feud Settled

THE FEUD between Prexy Harry Cohn and Charles Vidor, which rated such bad publicity a few months back, has apparently been settled. Vidor has signed a new contract with the studio to produce eight pictures on an indie basis during the next four years. The studio will nip off a neat fifty per cent of the profits on the Vidor product. Harry Cohn, it was reported, did not participate in the deal directly; but his consent was required before such a deal could have been closed. Vidor is setting up a fund of $1,000,000 to buy story properties and he plans immediate starting of his new activities. One of the considerations in the new contract is that Vidor will make no more of the "Crime Doctor" series to which he had been assigned (some say as punishment for his bad behavior) by the studio.

With the Vidor affair settled, the newest blow-up at Columbia involves Director Andre de Toth. The studio has served notice on all other studios and producting units that De Toth is still under contract to them and cannot work elsewhere without studio permission. The studio claims a California Supreme Court ruling holds the seven year contract signed in 1943 as binding De Toth has made three films since he walked out at Columbia and it is possible that the studio will be able to put a restraint on these under the present ruling.

STUDIO DICKERS MORE INDIES

With seven independent producers already working on the Columbia roster, the studio this week began negotiations to nab off Mark Hellinger and the Skirball-Manning unit, recently exited from Universal-International.

Producer Hellinger, of course, has been talking deals with every major studio in town. But the Columbia offer is the best by far financially since President Cohn is willing to cut his profit to the bone in order to add the prestige of Hellinger product to his banner.

The Skirball-Manning team is being tempted on the same basis of low selling charges. Columbia can use a couple of really top names on its roster and this seems to be their fight to get them.

Announcement this week from the studio that the Beckworth Corporation had taken over the Rita Hayworth productions for the next seven years came as a cryptic and complete surprise to the industry. No further details were forthcoming. As it stands now, Beckworth Corporation will release and distribute two Hayworth pictures a year for the next seven years and will also have charge of all Hayworth productions. What the financial terms of the deal were is unreported.

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EAGLE-LION

A & C Sign With E-L

THE GROWING TREND, at this studio, towards a good solid list of independent productions shows up in the recent deal signed with Abbott and Costello. The comedy team, permitted one outside film a year by Universal-International, will make "The Noose Hangs High" for Eagle-Lion on a $1,600,000 budget. Terms are on a percentage basis with the team set to collect a healthy portion of the profits.

"Noose," set to go before the cameras Aug. 18, is the first solo film which ABC will make under this new pact with U-I permitting them to make one outside picture per year.

The newly started "T-Man" is Edward Small's first film for E L release in a two picture deal recently concluded. The picture is being shot with only one Hollywood actor in the cast, Dennis O'Keefe. The company is on location with shooting scheduled for Washington, D. C., New York, Boston, Montreal, Chicago, San Pedro. In each town, amateur local talent will be used in the picture "to lend authenticity." The story is based on case records from the Treasury Department and it is to be kept absolutely factual.

USING TRICK CAMERA TRUCKS

Another innovation Small is using in this film is the specially constructed Belgian Glass trucks. These have mirrored exteriors permitting a camera to peer out but no one to see in. Thus, the producer expects to get street scenes which will be absolutely real.

Cost on such production may exceed what the normal budget on such a film would be but Producer Small feels the additional expense will add selling power to his picture.

The second film now in work on the E-L schedule is also being given an unusual location treatment. This one, "Wild Conquest" (temporary title) is being shot up in Canada on a ranch belonging to the Duke of Windsor. E-L Chief Robert Young arranged the deal with his friend, the Duke. It is the first time such an arrangement has ever completed although the property is ideal for exterior shooting. Albert S. Rogell is Producer-director on this piece with David Hersh rating an executive producer tag because of the money he is investing.

☆

M-G-M

Production Soars

EARLIER this year, the gloom boys in the industry were sure that everything was headed for destruction when MGM announced a great curtailment in their production program. That pessimism should be completely dispelled if Metro is still being used as barometer. At this point the studio has five films in work with nine more scheduled to go in the next two months. This is a record even for a good year and for a mid-summer schedule in a year when film business is supposedly dropping, it is an all-time high.

Five of the new nine scheduled will be in Technicolor. Joe Pasternak will lead off the mid-summer parade with "Luxury Liner" reuniting the Walter Pidgeon-Jane Powell team of "Holiday In Mexico;" Clark Gable is scheduled for "Homecoming," Mervyn LeRoy directing for Sidney Franklin; Greer Garson and Walter Pidgeon follow with "Speak To Me of Love;" Frank Capra's "State of The Union" is being rushed for a starting date; Arthur Freed will start "Easter Parade," the Irving Berlin musical in typical Metro fashion complete with the whole MGM roster of musical and comedy talent; Walter Wanger will start his "Joan of Lorraine" with Ingrid Bergman starred; "The Big City," starring Margaret O'Brien, from an old script which Joe Pasternak is dusting off for shooting, "Hills of Home," with Robert Sisk producing and "Upward to the Stars" under the George Haight helm wind up the list.

NEW ROLE FOR GABLE?

Despite the fact that Metro executives believe "The Hucksters" will be one of the studio's top grossers for the year, there is a worried bit of huddling going on concerning the future roles of the studio's favorite boy Clark Gable. It seems to be the consensus at this point that Gable is running beyond the romantic "lover" role with which he made his own fortune and a healthy one for his bosses. Gable, himself, has rebelled at some of the "typical" roles producers have offered him (especially after the "Adventure" flop) and the trend seems now to be toward "character" roles: Nothing too heavy, just the kind of thing where he doesn't "get the girl." How female audiences will respond to this transition for the actor is yet to be proved. But at sneak-previews of "The Hucksters" teen-agers were audible in comments which indicated that perhaps the transition time had come.

There's no doubt that Gable is still one of the top box-office powers in the industry. The ad campaign on his current film is one of the biggest in the studio's history (and that where big ad campaigns are practically routine). One thousand prints of the film go out simultaneously, a mass opening in 100 cities, a hypoed 24-sheet, newspaper, magazine and radio campaign and the inevitable MGM tag line (this time: "Gable's New Star, Deborah Kerr) is scheduled to pull "The Hucksters" and Gable right up over the summer lull to top business.

METRO DICKERS "INNOCENCE"

"This Side of Innocence," a current best seller now owned by

STUDIO SIZE-UPS

Story Productions, is being offered to MGM as a possible story buy. Studio executives are now reading the book with the idea of taking over the property for early production. No price deal has been revealed.

Greer Garson ,happier now that her new contract is set, may be handed the old Garbo role in "The Painted Veil," a romantic piece of 1935 vintage.

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MONOGRAM

Labor Problem' Still Unsettled

THE DIFFICULTIES which closed this shop a few weeks ago are as yet not cleared up although studio executives and workers are attempting to arrive at a reasonable settlement. The recent passage of the Taft-Hartley labor bill has thus far added only confusion to the already confused labor situation here in the industry. And small studios, like Monogram, are the ones which suffer the most.

Despite an absolute standstill in production at the moment, President Broidy and his staff are busy with plans for future production which they hope will swing into action not later than September. Story properties and players are being lined up for the early Fall spurt which the studio heads hope will be possible.

NASSOUR DEAL SIGNED

Edward Nassour has signed a deal with Allied Artists (Monogram's associated unit) which calls for him to make four films in the next two years for AA release. The four films are tagged with a $5,000,000 budget. Nassour will also do several smaller budget films for Monogram release. One of the considerations in the deal was that Monogram and Allied will be able to use stage space and equipment at the Nassour studio. President Broidy has plans for construction of stages at Monogram but building prices have thus far been prohibitive. The use of the Nassour space will solve his problem until prices descend. First on the Nassour list is "Onward," a story described as a "Protestant 'Going My Way.' " September is the starting date.

KING BROS. BUY "TENDERFOOT"

King Bros. have announced purchase of "The Tenderfoot," original screenplay by Richard Sale and Mary Loos, for production as a high-budget Allied Artists film. Eddie Albert and Gale Storm have been signed for co-starring roles in the picture, romantic western scheduled to go before the cameras in early September.

"The Tenderfoot" replaces "Gun Crazy" on the King Bros. schedule, on account of current floods and unfavorable weather in Iowa, where much of picture was to be filmed. Latter has been pushed back for later production.

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PARAMOUNT

Paramount Bids Playwrights

THIS STUDIO has a slight edge in the current contest among the majors to nab off the newly formed Playwrights Company film unit. Reason for the high competition (Metro, U-I and others are bidding, too) is the valuable story merchandise this unit will have. Robert E. Sherwood, Maxwell Anderson, Kurt Weill and Elmer Rice head this group of top playwrights who have decided to transfer their own wares (already established by Broadway success) to film.

Basic consideration in swinging this arrangement, will be to guarantee these writers absolutely free reign with their own product. These are great writing talents and while they admit they need the experience and background and material that a major studio can offer them, they insist the pictures will be made according to their plans without interference.

Paramount, having recently taken over the Libetry Films setup on a similiar basis, is anxious to add this group to its list of producers, too.

With the Hal Wallis film, "So Evil My Love" winding up in England ,this studio has only two in work on the home lot. "My Own True Love" (Phyllis Calvert-Melvyn Douglas) and "Night Has A Thousand Eyes" (Edward G. Robinson-Gail Russell) are running it alone this week.

PRC

Thomas Concentrates On Indies

PRESIDENT HARRY THOMAS has started a concerted campaign to line up a group of independent producers for picture making through the PRC facilities. No report is ready yet as to just who and what will comprise this group but deals are in work with several and studio spokesmen imply that this is the beginning of a new trend for PRC.

Meanwhile, the studio is proceeding with its usual schedule of product including fourteen westerns and twenty features to go on the 1947-48 program.

PRC-HARRIS BRODER DEAL

A deal whereby PRC will distribute 50 old Universal pictures for the Harris-Broder Pictures Corporation is set at this writing. The deal gives PRC the best of the old Universal films made during the 1933-43 period. The schedule is set for a ten-year period. The Harris-Broder outfit paid Universal a reported $3,000,000 plus percentages for the reissue rights to the product. Undoubtedly, the PRC arrangement will be on a percentage basis with the new organization.

Harry Brandt, president of the Independent Theatre Owners Association, has signed a deal to produce four pictures for next year's release. Brandt is now in town arranging details for his opening shot in the producing field with a yarn called "Mystery."

Matty Kemp put his first film into work this week on the PRC lot. Called "Linda Be Good," it carries a burlesque background with a young authoress intent upon research used as the device to take the picture into the backstage atmosphere. Elyse Knox, Marie Wilson and John Hubbard carry the leads.

☆

REPUBLIC

Yates Controversy Settling

ALTHOUGH no definite announcement has been made as yet, the flare-up a few weeks ago with Republic ranks that had President Yates rumored out of the top seat, seems to be subsiding. The Goetz faction, which was leading the revolt against Yates, seems to have lost some of its fighting strength and the situation appears to be settling with no great upheaval as implied earlier.

The studio has set its production schedule for the next six months and sventeen features and one serial are due for making. More may be added later if needed.

Frank Borzage has "Crosswinds" on the list. Alfred Santell has "Sea of Darkness" and "The Miracle of Charlie Dakin;" Allan Dwan has "End of the Rainbow." Three Roy Rogers starrers in Trucolor are included in the list.

"MACBETH" GOES OVER BUDGET

When Orson Welles made his deal with Republic for the making of "Macbeth," one of the factors was that he would bring the picture in on a $700,000 budget. Such a trick seemed incredible then and is proving just that now. The studio has upped the budget to 900,000 at this point with a prospect that it will go over the million mark before Welles is finished. With a 21-day schedule, Welles has been forced to go deep into overtime costs that run the budget up.

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RKO

Studio Schedules 36 Minimum

THE DORE SCHARY schedule of pictures reported in the planning a few weeks ago, is now set and the studio comes up with a list of a minimum of thirty-six features on its 1947-48 program. In announcing his studio's program, Schary emphasized the thinking behind the proposed schedule. He said, "We want our pictures to be and to reflect the kind of life we wish for. Stories of violence should be stories against violence." He came out strongly for "B" pictures which he suggests should be experiments in entertainment.

Predominant in the schedule will be seventeen best sellers, four adapations of Broadway plays and 26 original stories. A good bulk of the product will come from such independent units

as Samuel Goldwyn, Rainbow Productions (Leo McCarey), Lasky-MacEwen, Robert Riskin, Independent Artists (Brisson-Russell) Argosy Pictures, Arko and Sol Lesser.

ARGOSY GOES TO WORK

After several delays in production plans, this unit will be shooting two pictures simultaneously as of August 1. First to go will be "War Party" which will be shot on the Enterprise lot. "Mr. Young of Africa" will be shot on the RKO lot. Three additional pictures will be made at a later date on the RKO-Pathe lot. It looks like John Ford and Merrian Cooper are really off the dime at last.

Despite long publicity spiels about finding a "newcomer" for the girl in "Miracle of The Bells," Jesse Lasky has made a deal with David O. Selznick for the new Selznick player, Valli. Dore Schary handled the negotiations on the deal. Valli has made one picture for Selznick over here, "The Paradine Case." It will probably be released sometime close to the end of the year in which case the Lasky picture will have the benefit of that introduction. "Miracle of the Bells" starts shooting this week with Fred MacMurray and Jane Greer (an RKO player in the cast.

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SCREEN GUILD

All Quiet

NO PRODUCTION activity is due here until later in the summer. Studio is keeping up to its planned program but there is nothing to indicate any expansion at this time.

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SELZNICK

Loan-Outs Activity

WITH "PORTRAIT OF JENNY" still shooting in the east and due to return here within two weeks, the studio production department remains very quiet.

However, Producer Selznick continues to make profitable loan-out deals for his players. Shirley Temple and Rory Calhoun are working at Warner Brothers ("Mary Hagen"), Valli has just been loaned to Jesse Lasky and Walter McEwen for "Miracle of the Bells" and Louis Joudan of "The Paradine Case" is going into the next Fontaine picture, "Letters From An Unknown Woman."

This loan-out arrangement is one of Selznick's most typical procedures. He did it with Fontaine and Bergman (after he hired them both at minimum contracts) until their contracts ran out. When they finally left him, they were two of the top draws at the box-office, but they had cost Mr. Selznick very little in salary.

Interesting to note that Selznick's "Gone With The Wind" on its fourth time out is doing opening business that has already topped many current releases in Loew houses. The estimate now is that the film will clip another $3,000,000 in boxoffice receipts on this fourth revival.

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20th CENTURY-FOX

"Chicken" Gets The Axe

PLANS FOR PRODUCING "Chicken Every Sunday" were suddenly dropped almost on the eve of the starting date. Reason given for the change in plans was the crowding in casting. The picture is being put over until next year's schedule. This is the second major production which has been dropped from schedule in the past several months. The other one was "The Black Rose" which was pencilled in for a lavish Technicolor treatment and then dropped because it was "too expensicve" to do at current costs.

Dan Dailey, who was set for the co-star role in "Chicken," goes into "The Flapper Age" with Jeanne Crain. Gene Tierney, who was to have starred, has been given no other assignment as yet. Producer William Perlberg heads for England, now that "Chicken" is off, to do "Escape."

JESSEL GETS NEW CONTRACT

With "I Wonder Who's Kissing Her Now," marked for big money in box-office receipts, Producer George Jessel has been handed a new five-year deal with a big salary increase by Darryl F. Zanuck, studio chief. Jessel has done three musicals in his four years with the studio and is currently handling the production on "Nighmare Alley," a Tyrone Power starrer. His next will be "Waltz Into Darkness," a William Irish story, with Mark Stcevens set in the leading role.

Betty Grable's salary of $299,333.00 headed the list of salaries paid at 20th Century Fox last year. Immediately next to the blonde dancing star on the list came Studio Chief Zanuck with $260,000 and Spyros Skouras with $255,000.

KORDA DEAL FREES UK STUDIO CONSTRUCTION

The recent Korda deal will be a big help to the studio in many ways not the least of which is that it takes care of the British quota arrangement and relieves the studio from the need to make pictures in England. All plans for rebuilding its studio in England have been dropped although "Escape," remains scheduled for a British shooting.

First film to come under the new deal will be "An Ideal Husband" with Paulette Goddard starred in a Technicolor production directed by Korda. After that comes "Anna Karenina" with Vivian Leigh and Ralph Richardson; Cary Grant, David Niven and Rex Harrison are each set for one film for Korda to come in the first group for 20th release.

Executives see a $12,000,000 take for the British film industry in the first six films on the list, three of which will be in Technicolor.

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UNITED ARTISTS

Fabian Deal Flops

AFTER DAYS OF negotiating and weeks of rumor, the deal for the sale of United Artists Corporation is now a dead duck. We should be rid of the sale rumor for at least six months.

With the Fabian deal off by a hair's breadth, Joseph M. Schneck, head of the UA Theatres Corporation disclosed plans to spend an ultimate $100,000,000 on building and buying new theatres for the corporation. Plan will not be set in motion until the final Supreme Court decision on the divorcement case is made known.

"ARCH OF TRIUMPH" ROAD SHOWS

October 15 has been set as the world premiere date for Enterprise's "Arch of Triumph." The film goes out at road show prices with a probable New York and Hollywood premiere simultaneously.

"Body and Soul," another Enterprise film is being set for a big campaign tied in with radio and merchandising. Use of the old Johnny Green song hit bearing the same title will be exploited to the hilt. Cosmetic, clothes and perfume tie-ups will also ballyhoo the title which originally was "The Burning Journey."

Despite the big talk on "Arch" and "Body and Soul" and "The Other Love," no one seems ready to say just what the future of Enterprise is. They are reported to be staying with UA for the time being although the recently completed "They Passed This Way" is not being handled through UA release. Reason being that it is a Harry Sherman production not an Enterprise picture, so studio spokesmen say.

The studio staff has been cut to the bone but studio people still insist that comes September, the company will be back in production as per schedule.

CAGNEY NIXES SALE

After three weeks of negotiating, William Cagney turned down Paramount's offer to buy "Only the Valiant," a Cagney-owned story, for $$150,000 cash. The Cagneys have dediced that they will make the picture (which they have owned for three years) after "The Stray Lamb." Jimmy Cagney will probably not be starred in the film. As added inducement the Cagneys were offered the loan of any Paramount star (except Hope, Crosby or Milland) but the deal was still turned down.

Benedict Bogeaus has bought "Miracle In The Rain," a Ben Hecht story, as the first starring vehicle for Ida Lupino under the recent Bogeaus-Lupino pact. The deal calls for three pictures to star the actress, at the rate of one a year for the next three years.

(Continued on Page 18)

PRODUCTION & RELEASE RECORD

JULY 21, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (17)	In Production (3)
Westerns	Completed (17)	In Production (1)
Serials	Completed (4)	In Production (0)

NEW PRODUCTIONS

THE DEVIL SHIP
Melodrama—Started July 10
Cast: Richard Lane, Louise Campbell, Damian O'Flynn, Tony Caruso.
Director: Lou Landers — Producer: Martin Mooney
Story: Tough sea captain on a Tuna ship gets in and out of scrapes.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
It Had To Be You	Rogers-Wilde	5-26			
Mating of Millie, The	Ford-Keyes	7-7			
Strawberry Roan, The	Autry-Henry	7-7			
COMPLETED — 1946-47 —					
Alias Mr. Twilight (69)	Duane-Marshall	9-16	12-20	828	
Assigned To Treasury	Powell-Maylia	12 9			
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-23
Blind Spot (74)	Morris-Dowling	9-30	2-6	825	2-3
Details under title: Inside Story					
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Blondie in the Dough	Singleton-Lake	4-14			
Boston Blackie and the Law (69)	Morris-Marshall	8-19	12-12	822	11 25
Buckaroo from Powder River	Starrett-Burnette	5-26			
Bulldog Drummond at Bay	Randell-Louise	12-23	5-15		
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13	826	2-17
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Corpse Came C.O.D., The	Brent-Blondell	1-6	5-31		
Dead Reckoning (100)	Bogart-L. Scott	6-24	2-47	830	1-6
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Burnette	12-19		863	
For the Love of Rusty	Donaldson-Powers	12-23	5-1		
Framed (82)	Ford-Carter	9-30	4-47		3-17
Details under title: They Walk Alone					
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47		3-17
Details under title: My Empty Heart					
Gunfighters, The (C) (87)	Scott-Britton	9-30	7-15		6-23
Details under title: Twin Sombreros					
Her Husband's Affairs	Tone-Ball	3-3			
Details under title: Lady Knew How					
I Love Trouble	Tone-Blair	5-26			
Details under title: Double Take					
Jolson Story, The (T) (128)	Parks-Keyes	11-12	1-47	831	9-30
Johnny O'Clock (96)	Powell-Keys	7-8	3 47	833	1-6
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Keeper of The Bees	Henry-Duane	3-17	7-10		
Key Witness	Beal-Marshall	4-14			
Details under title: Destiny					
King of Wild Horses (79)	Foster-Patrick	12-9	3-27		3-31
Lady from Shanghai, The	Haywnrth-Welles	10-14			
Landrush (53)	Starrett-Burnette	11-26	10-17	861	9-30
Last Days of Boot Hill, The	Starrett-Burnette	6-23			
Last of The Redman (Color) (77)	Hall-Ankers	9 16	8-47		
Last Round-Up, The	Autry-Heather	5-26			
Law of The Canyon	Starrett-Burnette	10-28	4-24		
Little Miss Broadway (69)	Porter-Shelton	2-3	6-19		
Details under title: Broadway Baby					
Lone Hand Texan (54)	Starrett-Burnette	10-14	3-6	836	3-3
Lone Star Mooniight (67)	Curtis-Barton	8-19	12-12	854	1 6
Lone Wolf in London, The	Mohr-Saunders	5-26			
Lone Wolf in Mexico, The (69)	Mohr-Ryan	9-16	1-16	823	1-3
Details under title: Lone Wolf's Invitation to Murder					
Man From Colorado, The (T)	Ford-Drew	3-17			
Millerson Case, The (72)	Baxter-Saunders	1-20	5-20		
Details under title: Crime Doctor's Vacation					
Millie's Daughter (72)	George-Nelson	10-28	3-20	814	2-17
Mr. District Attorney (81)	D'Keefe-Chapman	8-5	2-47	832	2-3
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13	8 2	2-17
Pacific Adventure (95)	Randell-Steinbeck	7-47			
Prairie Raiders (54)	Starrett-Saunders	11-11	5-29		
Prince of Thieves, The	Hall-Morrison	5-12			
Return of Monte Cristo, The (91)	Hayward-Britton	7-8	12-26	829	12-23
Riders of The Lone Star	Starrett-Hunter	12-23	8-14		
Singin' In the Corn (66)	Canova-Jenkins	12-26		804	12-
Six Gun Law	Starrett-Saunders	7-7			
Smoky River Serenade	Campbell-Terry	4 28	8-21		
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22	10-24		
South of the Chisholm Trail (59)	Starrett-Burnette	9-30	1-30	865	2-3
Sea Hound, The	Crabbe-Blake	5-26			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11 25
Se Dark ths Night (70)	Geray-Chenrel	12-10	10-10	809	9-16
Sport of Kings (68)	Henry-Campbell	2-17	6-26		
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City (56)	arroll-Burnette	11-25			
Swing the Western Way (66)	onald-Dugan	3-17	6-26		
Swordsman, The (T)	arks-Drew	12-9			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12 9
The Son of Rusty	Donaldson-Powers	4-14	8-7		
Thirteenth Hour, The (66)	Dix-Morley	10-14	3-6	819	2-17
Details under title: Hunter is a Fugitive,					
Relentless	renag-Chapman	12-9			
Details under title: Three Were Thoroughbreds					
Two Blondes and A Redhead	Porter-Lydon	4-14			
Details under title: Sweet Genevieve					
Vigilante, The (Serial)	yrd-Ames	3-3	5-22		
West of Dodge City (57)	arrett-Burnette	3-27			3-31
When a Girl's Beautiful	Jergens-Platt	6-23			

EAGLE-LION

1946-47 Features	Completed (10)	In Production (3)

NEW PRODUCTIONS

WILD CONQUEST
Romantic Drama—Started July 6
Cast: Joan Leslie, James Craig, Jack Oakie.
Producer-Director: Albert S. Rogell
Executive Producer: David Hers
Story: A wild horse and a wild cowboy are tamed by beautiful ranch owner.

T-MAN
Factual Drama—Started July 10
Cast: Dennis O'Keefe. Entire cast made up of people in location towns.
Director: Anthony Mann — Producer: Aubrey Schenck
Story: Capture of counterfeiting and dope smugglers by Treasury Department men.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Adventures of Casanova	deCordova-Nash	5-12			
COMPLETED					
Adventuress, The (98)	Kerr-Howard	Foreign		103	3-17
Details under title: I See a Dark Stranger					
Bedelia (85)	Lockwood-Hunter	Foreign	2-1	101	2-3
Caravan	Granger-Kent	Foreign	7-26	1 6	
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-25	102	1 24
Lost Honeymoon (71)	Tone-Richard	10-28	3-29	104	3-17
Details under title: Alias the Bride					
Love From A Stranger	Sidney-Hodiak	3-17			
Out of The Blue	Brent-Mayo	3-3			
Red Stallion (C)	Paige-Nash	10-14	8-16	107	
Repeat Performance (93)	Leslie-Hayward	1-6	5-30	105	6-9
Texas Story, A	Coral-Bar.	5-26			

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (41)	In Production (5)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
High Wall, The	Taylor-Totter	7-7			
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
On An Island With You	Williams-Lawford	6-23			
Killer McCoy	Rooney-E. Taylor	6-23			
Virtuous	Johnson-Allyson	7-7			
— 1946-47 —					
Alias The Gentleman	Beery-Patrick	5-13			
Arnelo Affair, The (87)	Hodiak-Gifford	8-6			2-17
As You Desire Me	Garson-Hart	4-1			
Details under title: A Woman of My Own					
Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar		3-3
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Cass Timberlane	Tracy-Turner	5-12			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct	703	7-22
Details under title: But Not Goodbye					
Cynthia (98)	Taylor-Murphy	11-25	July		5-26
Details under title: The Rich Full Life					
Dark Delusion (90)	Barrymore-Bremer	10-28	June		4-14
Details under title: Cynthia's Secret					
Fiesta (T) (110)	Williams-Carroll	12-21	July		6-23
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29	Jan	702	9-30
Details under title: Star from Heaven					
Good News (T)		3-31			
Green Dolphin Street	Turner-Heflin	4-30			
Details under title: The Personal Touch					
High Barbaree (91)	Johnson-Allyson	5-27	May		3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-5
Hucksters, The (115)	Gable-Kerr	1-20	July		6-23
It Winter Comes	Pidgeon-Kerr	6-9			
It Happened in Brooklyn (103)	Sinatra-Grayson	8-6	Nov		3-3
Little Mr. Jim (92)	Jenkins-Gifford	10-29	Apr		6 10
Lady In The Lake (103)	Montgomery-Totter	5-27	Jan	712	12-9
Living In a Big Way (104)	Kelly-McDonald	8 6	June		6-9
Detail under title: To Kiss and To Keep					
Love Laughs at Andy Hardy (93)	Rooney-Granville	5-13	Feb		
Merton of The Movies	Skelton-O'Brien	9-2			
Mighty McGurk, The (85)	Beery MacMahon	5-13	Jan	711	11-25

My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb.		11 25
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct.	704	
Pirate, The (T)	Garland-Kelly	3-3			
Romance of Rosy Ridge (105)	Johnson-Leigh	9-30	Aug.		7-7
Secret Heart, The (97)	Colbert-Pidgeon	6-10	Dec.	709	12-5
Son of Grass (123)	Tracy-Hepburn	7-8	Apr.		2-17
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec.	708	8-19
Song of Love, A	Hepburn-Henreid	11-25			
Song of The Thin Man	Powell-Loy	2-3			
Summer Holiday	Rooney-McHaven	7-8			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
This Time for Keeps (T) (120)	Williams-Melchior	8-6			
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan.	710	11-2
Two Smart People (93)	Ball-Hodiak	10-1	Nov.	706	6-16
Undercurrent (111)	Taylor-Hepburn	3-4	Nov.	707	10 14
Details under title: You Were There					
Unfinished Dance, The	O'Brien-Charisse	7-22			
Details under title: Ballerina					
Undercover Maisie (90)	Sothern-Nelson	11-11	May		3-17
Yearling, The (T) (134)	Peck-Jarman	8-20	May		12-9

REPRINTS

Boom Town (119)	Gable-Tracy		Feb.		
Captains Courageous (116)	Tracy-Bartholomew				9-2
Great Waltz (T) (106)	Rainer-Gravet		July		
Philadelphia Story, The (110)	Hepburn Stewart-Grant				
Rage in Heaven (82)	Bergmann-Montgomery		Oct.	705	9 2

MONOGRAM

1946-47 Features	Completed (28)	In Production (0)
Westerns	Completed (14)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED	—— 1946-47 ——				
Bowery Buckaroo	Bowery Boys	6-9			
Bringing Up Father (68)	Yule-McManus	6-24	11-23	604	
Code of the Saddle (53)	Brown-Hatton	6-28		677	
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	5-13	9-14	601	11-25
Fall Guy (64)	Pierce-Loring	11-25	3-15	613	
Flashing Guns	Brown-Hatton	6-23	8-16		
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Granville-Castle	11-25	3-22	614	
Ginger (67)	Albertson-Reed	9 2	1-4	609	
Guy Named Joe, A	Kirkwood-Knox	5 26	8-16		
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	5-10	616	3-31
Details under title: Panic					
High Conquest (79)	Lee-Roland	12-23	6-21	620	5-12
High Tide	Tracy-Castle	3-31			
Kilroy Was Here	Cooper-Coogan	3-31	7-5	622	
King of The Bandits	Roland-Greene	6-9			
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The (56)	Brown-Hatton	5-24		672	
Louisiana	Davis-Lindsay	3-3			
Mr. Hex (63)	Gorcey-Robbins	9-2	12-7	608	
Newshounds	Gorcey-Hall	3-31	8-9	622	
Details under title Scareheads					
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Rainbow Over The Rockies (54)	Wakely-Stirling	8 19	2-8	683	
Riding the California Trail (61)	Roland-Loring	10-14	1-11	610	
Details under title: Cisco and The Angel					
Robin Hood of Monterey	Roland Brent	5-12	8-2		
Sarge Goes To College (64)	Stewart Preisser	5-17		618	5 12
Silver Stallion (5)	Sharpe-Mahon	Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White	4-5		684	4 28
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Song of the Wasteland (57)	Wakely-White	3-31	5-31		
Details under title: Song of the Saddle					
Song of The Winchester	Wakely-Jones	7-7	8-23		
Sweethearts of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Bellita-Sullivan	10-29	6-15	6 9	4-15
Details under title: Glamour Girl					
Thunderbolt (T)	Documentary	8-1			
Trailing Danger (58)	Brown-Hatton	3-15		676	
Trap, The (68)	Toler-Chandler	8-19	11-30	60	
Vacation Days (68)	Preisser-Stewart	10-28	1-25	611	
Violence (72)	Coleman-O'Shea	12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton	2-15		675	
Wife Wanted (73)	Francis-Shayne	6-24	11-2	605	
Wolf Call (61)	Carroll-Movita	Reissue	6-7	619	5 12
ALLIED ARTISTS					
Black Gold (C)	Quinn-DeMille	12-23	8-1		
Gangster, The	Sullivan-Bellita	2-17	9-1		
Haunted, The	Bellin-Foster	4-14			
It Happened on Fifth Avenue (115)	Storm-DeFore	4-19		1	2-17
Song of My Heart	Sundstrom-Long	2-3			
Details under title: Tragic Symphony					

PARAMOUNT

1946-47 Features	Completed (39)	In Production (3)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION	—— 1946-47 ——				
My Own True Love	Douglas-Calvert	7-7			
Night Has A Thousand Eyes	Robinson-Russell	7-7			
So Evil My Love	Milland-Todd	5-26			
COMPLETED					
Adventure Island (C)	Calhoun-Fleming	9 30			
Albuquerque (C)	Scott-Britton	3-3			
El Dorado	Scott-Britton	3-3			
Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17
Big Clock, The	Milland-O'Sullivan	3-17			
Big Town After Dark	Reed-Brooks	5-26			
Big Town (60)	Reed-Brooke	12-24	5-23	4622	3-3
Big Town Scandal	Reed-Brooks	6-23			
Blue Skies (T) (107)	Crosby-Astaire	8 6	12 27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28
California (T) (97)	Stanwyck-Milland	12-10	2 21	4606	12-23
Cross My Heart (83)	Hatten-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers	6-20		4623	3-3
Dear Ruth (93)	Caulfield-Holden	9-2	7-18	4616	6-9
Desert Fury (T) (95)	Scott-Hodiak	9-2	8-15	4617	
Details under title: Desert Town					
Dream Girl	Hatton-Carey	5-12			
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17
Details under title: Third Avenue					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Fear in The Night (72)	Kelly-York	4-29	4-18	4621	3-3
Golden Earrings	Milland-Dietrich	8-19			
I Cover Big Town (63)	Reed-Brooke	6-10	7-25	4624	3-3
I Walk Alone	Lancaster-Scott	12-23			
Details under title: Dendlock					
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					
Jungle Flight (67)	Lowery-Savage	6-24		4625	3-3
Ladies' Man (91)	Bracken-Welles	11-26	2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	460	3-3
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Relentless (T) (56)	Hutton-Lund	3-18	4	4615	6 23
Road To Rio	Crosby-Hope	1-6			
Saigon	Ladd-Lake	12-9			
Seven Were Saved (73)	Bennett-Crain	4-1	3-28	4601	3-3
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608	2-17
Trouble with Women, The (80)	Milland-Wright	6-11	6-27	4615	12
Two Years Before the Mast (98)	Ladd-Dailey	5-1	11-22	4601	9-2
Unconquered (T)	Cooper-Goddard	8-19			
Variety Girl (93)	Hatcher-Kelley	11-11	8-29	46 8	
Welcome Stranger (107)	Crosby Caulfield	3 18		4613	4-28
Where There's Life	Hope-Massey	4 15			
Whispering Smith (T)	Ladd-Marshall	4 28			
Wild Harvest	Ladd-Lamour	9-16			
Details under title: The Big Haircut					
RE-ISSUES					
Jungle Princess, The (84)	Lamour Milland			9-1	R5-3620
Plainsman, The (113)	Cooper-Arthur			9-1	R5-3624

PRODUCERS RELEASING

1946-47 Features	Completed (22)	In Production (1)
Westerns	Completed (9)	In Production (1)

NEW PRODUCTIONS

LINDA BE GOOD

Musical—Started July 8

Cast: John Hubbard, Elyse Knox, Marie Wilson, Professor Lamberti.

Director: Frank McDonald

Producer: Cameo Productions (Matty Kemp)

Story: Authoress turns Burlesque actress for color. Husband finds out.

GUN LAW

Western—Started July 11

Cast: Lash La Rue, Al Fuzzy St. John, Jennifer Holt.

Director: Ray Taylor Producer: Jerry Thomas

Story: Vigilantes try to break food racket by stealing and giving to poor. U. S. Marshal settles it all by law.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.	
—— 1946-47 ——						
Big Fix (63)	Brown-Ryan		4-19	702	5-12	
Black Hills	Dean-Ates		5-12			
Blonde Savage	Sherwood-Ferguson		7-7			
Border Feud (55)	LaRue-Marlen		12-23	5-10	752	5-2
Born To Speed (61)	Sands-Wall	8 19	1-12	705	2-3	
Details under Eagle-Lion heading						
Brute Man, The (68)	Hatton-Adams	11 26	10-1	714	11-25	
Details under Universal Release Chart						
Bury Me Dead	O'Donnell-Daniels		4-14			
Cheek Your Guns	Dean-Gates		7-7			
Corsican Brothers, The	Fairbanks-Warwick	Reissue	5-24	733		
Devil On Wheels, The (67)	Cardwell-Ford		9-30	2-15	701	2-3
Drifting River (75)	Dean-Ates		7-22	10-1	741	11-11
Gasbags Kids Go West	Switzer-Williams		4-14	7-12	711	
Ghost Town Renegades	LaRue-St. John		4-28	7-26	754	
Ilka Chases (71)	Ryan-Norris		3-3	6-28	704	7-7
Details under title: Silent Voice						
Her Sister's Secret (85)	Coleman-Reed		10-29	9-23	SP71	10-11
International Lady	Brent-Massey		Reissue	5-24	734	
It's Murder	Switzer-Whalen		5-12			
Killer at Large (61)	Shaw-Lowery		3-3	5-31	717	6-23
Details under title: Gateway for Murder						
Mansion (57)	Andrews-Hall		Reissue	3-22	731	
Law of the Lash (53)	LaRue-St. John		7-28		751	3-17
Philo Vance's Gamble (62)	Curtis-Austin		11-25	4-13	708	5-26
Details under title: Philo Vance's Secret Mission						
Philo Vance Gentleman Sleuth	Wright-Austin		1-6			
Details under title: Philo Vance No 3						
Philo Vance Returns (61)	Curtis-Ryan		10-14	6-14	707	4-23
Details under title: Philo Vance's Gamble						
Pioneer Justice (56)	LaRue-St. John		4-14	6-28	753	7-7
Range Beyond the Blue (53)	Dean-Ates			6-15	74	3-31
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods		9-16			
Stars Over Texas	Dean-Ates		9-16	11-18	743	
Step Child (70)	Austin-Joyce		2-3	6-7	703	6-23
Three On A Ticket (62)	Beaumont-Walker		10-28	4-5	715	4-28
Details under title: The Corpse Came Calling						
Tomorrow You Die	Ireland-Ryan		5-12			
Too Many Winners (60)	Peasmont-Marshall		2-17	5-24	716	
Tumbleweed Trail (57)	Dean-Ates		9-2	10-28	742	12-23
Untamed Fury (58)	Pendleton-Whipper		3-22		SP72	3-17
West To Glory (61)	Dean-Ates		4-13		746	5-12

Wild Country (C) (59)	Dean-Ates		1-17	744	2-3
Wild West (C) (73)	Dean-Ates	5-27	12-1	706	1-23
Details under title: Melody Round-Up					

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John	4-25	761	
Frontier Fighters (39)	Crabbe-St. John	4-26	766	
Panhandle Trail (—)	Crabbe-St. John	4-26	765	
Raiders of Red Gap (38)	Crabbe-St. John	4-26	763	
Shootin' Irons (40)	Newhill-O'Brien	4-26	764	
Thundergap Outlaws (39)	Newhill-O'Brien	4-26	762	

REPUBLIC

1946-47 Features	Completed (24)	In Production (2)
Westerns	Completed (16)	In Production (2)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Fabulous Texan, The	Elliott-Carmel	6-23			
Macbeth	Welles-Nolan	7-7			
Red Pony, The (T)	Roy Mitchum	6-9			
Under Colorado Skies	Hale-Booth	7-7			

COMPLETED — 1946-47

Affairs of Geraldine (68)	Withers-Lydon	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor)	Hale-Booth				
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	64	3-31
Bells of San Angelo (Trucolor) (79)	Rogers-Evans	12-23	5-15	642	6-0
Bill and Coo	Burton's Birds				
Blackmail (67)	Marshall-Mara	1-6	7-24	617	
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)	Edwards-Lindley	6 10		694	
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	607	2-17
Driftwood	Brennan-Warrick	7-26			
Exposed	Mara-Scott	5-12			
Details under title: It's Murder She Says					
Fabulous Senzanno, The (71)	Britton-Vallee	3-18	12-15	604	
Flame, The	Carroll-Ralston	3-31			
Details under title: The Outcast					
Ghost Goes Wild, The (66)	Ellison-Gwynne	3-8		605	4-14
G-Men Never Forget (Serial)					
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610	1-12
Homesteaders of Paradise Valley (59)	Lane-Blake	4-1	6-4		
Jungle Girl (Serial)	Gifford-Neal	Reissue	4-19	693	
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601	9-30
Details under title: Concerto					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21	6 3	
Northwest Outpost (91)	Eddy-Massey	11-25	6-25	615	5-6
Details under: Untitled					
On The Old Spanish Trail (Tr.)	Rogers-Frazee	5-12			
Oregon Trail Scouts (58)	Lane-Blake	9-2	5-1	665	
Pilgrim Lady, The (67)	Lane-Blake	9-2	5-15	6 5	5-26
Details under title: The Inner Circle					
Pretender, The	Dekker-Craig	3-31			
Details under title: Complex					
Magnificent Rogeo, The (74)	Roberts-Douglas	7-8	2-15	606	
Marshal of Crippled Creek	Lane-Blake	11-25			
Robin Hood of Texas (71)	Autry-Roberts	4-28	7-17	685	
Rustlers of Devil's Canyon (58)	Lane-Blake	10-14	7-1	66	
Saddle Pals (72)	Autry-Roberts	3-17	6-17	684	6 23
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	6 1	
Sioux City Sue (69)	Autry-Roberts	6-24	11 21	681	12
Son of Zorro (Serial)	Turner-Stewart	1-18	691		
Spoilers of The North (66)	Kelly-Booth	8-9	4-24	612	5-12
Springtime in The Sierras (Tr.) (75)	Rogers-Frazee	3-3	7-15	646	
Stagecoach to Denver (56)	Lane-Blake	12-23		662	
That's My Man (104)	Ameche-McLeod	11-11	6-1	613	4-11
Details under title: Gallant Man					
That's My Gal (Trecolor) (66)	Barry Roberts	8-6	5-15	60	6-23
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682	9-1
Trespasser, The (71)	Evans-Douglas	2-17	7-3	619	
Details under title: The Finger Woman					
Twilight of The Rio Grande (71)	Aetry-Mara	1-20	4 1	683	4-28
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15	663	2 17
Wild Frontier, The	Lane Holt	5-12			
Winter Wonderland (71)	Roberts-Drake	5-13	5-17	614	6-23
Details under title: Snow Cinderella					
Wyoming (84)	Elliott-Ralsten	11-25	8-1	618	
Wish of Dance (58)	Nora-O'Flynn	10-28	6 10	616	6-30
Yankee Fakir (71)	Fewtey-Woodbery	4-1		611	4-28

RKO RADIO

1946-47 Features	Completed (34)	In Production (0)
1947-48 Features	Completed (18)	In Production (4)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
I Remember Mama	Donne-Homolka	6-9			
Return of the Badman	Scott-White	6-9			
Roughshod	terling-Grahame	7-7			
Your Red Wagon	O'Donnell-Granger	7-7			

COMPLETED — 1946-47

BLOCK NO. ONE

Great Day (69)	Robson-Portman	Foreign		703	7 23
Lady Luck (97)	Young-Hale	10-29		702	7-22
Sister Kenny (116)	Russell-Knox	11-12		701	7-22
Step By Step (62)	Tierney-Jeffreys	1-21		705	7-22
Sunset Pass (60)	Warren-Leslie	12-10		704	7-22

BLOCK NO. TWO

Child of Divorce (62)	Moffett-Toomey	3-4		708	10-29
Criminal Court (62)	Conway-O'Driscoll	3-18		709	9-2
Genius At Work (61)	Carney-Brown	9-3		710	8-15
Nocturne (88)	Raft-Barl	5-13		706	10-28

BLOCK NO. THREE

Dick Tracy vs. Cueball (62)	Conway-Jeffreys	4 1		714	11-25
Falcon's Adventure, The (61)	Conway-Meredith	4-29		715	12-23
Locket, The (86)	Day-Aherne	4-1		711	12-23
Details under title: A Time to Kill					
San Quentin (66)	Tierney-Carr	8-19		712	12-23
Vacation in Reno (60)	Haley-Jeffreys	2-4		713	11-14

BLOCK NO. FOUR

Beat the Band (67)	Langford-Krupa	6-24		718	3 3
Code of The West (7)	Warren-Alden	7-22		720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie	7-8		719	3-3
Farmer's Daughter, The (87)	Young-Cotten	5-27		716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys	8-19		717	3-3

BLOCK NO. FIVE

Bandit (68)	Moffett-White	9-15		725	4-28
Boro To Kill (92)	Trevor-Tierney	5-27		722	4-28
Details under title: Deadlier Than the Male					
Likely Story, A (88)	Williams-Hall	2-4		724	4-28
Details under title: Master Minds					
Honeymoon (74)	Temple-Madison	4-1		721	4-28
Tarzan and the Huntress (72)	Weissmuller-Joyce	10-14		723	3 31

BLOCK NO. SIX

Dick Tracy's Dilemma (60)	Byrd-Christopher	11-11		729	5-26
Detail under title: Dick Tracy vs. the Claw					
Desperate (73)	Brodie-Long	12-9		728	5-26
Details under title: Flight					
They Won't Believe Me (95)	Young-Hayward	8-19		726	5-26
Thunder Mountain (60)	Holt-Hyer	10-28		730	7-26
Woman on The Beach, The (71)	Bennett-Ryan	2-4		727	5-26
Details under title: Desirable Woman					

SPECIALS

Best Years of Our Lives, The (172)	Loy-Mereb	4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Long Night, The (101)	Fonda-Bel Geddes	9-16			6-9
Magic Town	Stewart-Wyman	11-25			
Notorious (101)	Bergman-Grant	10-29		761	8-5
Secret Life of Walter Mitty (T)	Kaye-Maye	4-29			
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762	1-20

— 1947-48 —

BLOCK NO. ONE

Bachelor and The Bobby-Soxer, The (94)	Grant-Loy	8-6			6-9
Crossfire (86)	Young-Mitchum	3-17			7-7
Riffraff (80)	O'Brien Siezek	6-24			6-9
Seven Keys to Baldpate (66)	Terry-White	11-25			6-9
Under the Tonto Rim (61)	Holt-Leslie	1-20			6-9

NOT DESIGNATED

Bishop's Wife, The	Grant-Young	3-17			
Dick Tracy vs. The Cruesome Gang	Byrd-Karloff	4-14			
Fighting Father Dunne	O'Brien-Dell	3-31			
Fugitive, The	Fonda-Del Rio	1-6			
If You Knew Susie	Cantor-Davis	1-20			
Indian Summer	Knox-Sothern	1-20			
Man About Town	Chevalier-Derrier	Foreign			
Memory of Love	Andrews Oberon	4-14			
Mourning Becomes Electra	Russell-Redgrave	4-14			
Out of the Past	Mitchum-Greer	10-28			
Details under title: Build My Gallows High					
Pearl, The	Marques-Del Rio	Foreign			
So Well Remembered	Scott-Mills				
Tycoon (T)	Wayne-Day	2-3			

SCREEN GUILD

Features	Completed (14)	In Production (0)

RELEASE CHART

COMPLETED — 1946-47

Bells of San Fernando (69)	Woods-Warren	11-25	4-5	4614	
Buffalo Bill Rides Again (66)	Arlen-Holt	11-25	4-19	4613	
Burning Cross, The	Daniels-Patton	6-6			
Bush Pilot (60)	Watson-L Rue	Foreign	6 7	4516	
Case of the Baby Sitter, The (40)	Neal-Jenkins	3-31	7-26	4618	
Dark Bollet	Wilcoxon-Brian	4-28			
Hat Box Mystery, The (40)	Neal-Jenkins	3-31	7-15	4617	
Hollywood Barn Dance (65)	Tobb-Irving	3-31	6-21	4619	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31			
My Dog Shep	Neil-Charman	9-2			
Neath Canadian Skies	Hayden-Cooper				
Queen of The Amazon (60)	Carlson-Lowery	9-30		4-29	
Renegade Girl	Curtis-Savage	9-30			
Rolling Home	Parker-Hayden	7-8			
Details under title: One More Chance					
Scared to Death (65)	Lugosi-Compton	5 3		4608	
Shoot To Kill (60)	Wade-Walters	3 3	5-17	4615	

HOPALONG CASSIDY REISSUES

Rustler's Valley (63)	Boyd-Hayden	3-15	HC07	
Texas Trail (59)	Boyd-Hayden	4-12	HC08	
Partners of the Plains (71)	Boyd-Hayden	4-26	HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden	5-10	HC10	
Heart of Arizona (68)	Boyd-Hayden	6-14	HC11	
Bar 20 Justice (65)	Boyd-Hayden	7-19	HC12	

SELZNICK—S.R.O.

Features	Completed (2)	In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Portrait of Jenny	Cotten-Jones	3-3			

COMPLETED

Duel In the Sun (T) (138)	Jones-Cotten	3-19	4-17	4-14	
Paradine Case, The	Todd-Peck	12-23			

20th CENTURY-FOX

1946-47 Features Completed (36) In Production (5)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Daisy Kenyon	Crawford-Andrews	7-7			
Foxes of Horrow, The	Harrison-O Hara	4-28			
Gentleman's Agreement	Peck McGuire	6-9			
Green Grass of Wyoming (T)	Cummins-Coburn	6-23			
Nightmare Alley	Power-Clondell	6-9			
—— 1946-47 ——					
Block Beauty (74)	Freeman-Denning	12-10	Sept.	636	8-19
Bob, Son of Battle (T) (103)	Garner-McCallister	7-22	July.	720	6-9
Boomerang (88)	Andrews-Wyatt	9-30	Feb.	706	2-3
Bowery, The (84)	Raft-Beery	Reissue	Oct.	642	
Brasher Doubloon, The (72)	Montgomery Gifild	7-22	Feb.	707	2-17
Captain From Castile (T)	Powers-Peters	12-9			
Carnivol In Costo Rico (T) (95)	Haymes-Holm	4-29	Apr.	710	3-31
Claudia and David (78)	McGuire-Young	3-18	Sept.	637	8-5
Forever Amber	Darnell-Wilde	11-11			
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May.	715	5-26
Homestretch (T) (96)	Wilde-O'Hara	7-22	May.	713	4-23
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June.	718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T) (104)	Hover-Stevens	8-6		6-23	
If I'm Lucky (79)	Blaine-James	4-29	Sept.	636	9-2
Details under title: That's for Me					
Invisible Wall, The	Costle-Christine	6-9			
Kiss of Death	Mature-Donlevy	3-31			
Lats George Apley, The (98)	Colmon-Cummins	7-8	Apr.	712	
Home Sweet Homlelde (70)	Barl-Scott	3-18	Oct.	640	8-5
Margie (T) (94)	Craine-Young	2-18	Nov.	646	10-28
Meet Me ot Dawn	Eythe-Court	July		721	
Moss Rose (82)	Cummins-Mature	June.		717	6-9
Mother Wore Tights	Crable-Dolley	11-11			
My Darling Clumentine (T) (97)	Fonda-Darnell	4-29	Nov.	645	10-14
Off To Buffalo (T)	Guild-Daley	5-12			
Razor's Edge, The (146)	Power-Tierney	4-15	Jan.	701	11-2
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr.	714	4-11
Scudda Hoo, Scuddo Hey (T)	Haver-McCollister	3-17			
Shocking Miss Pilgrim Th (T) (86)	Grable-Haymes	12-10	Jan.	703	1-6
San Valley Serenade (86)	Henie-Payne	Reissue	Sept.	641	
13 Rue Madeleine (95)	Cagney Ann Sothern	7-10	Jan.	702	1-6
Three Little Girls In Blue (T) (90)	Haver-Montgomery	11-26	Oct.	639	9-16
Wake Up and Dream (T) (92)	Payne-Haver	11	Dec.	643	
Wanted for Murder (91)	Portman-Grey	Foreign	Nov.	644	11-11
REISSUES					
Alexander's Ragtime Band (106)	Power-Faye		Mar.	709	
Les Miserables (105)	March-Laughton		Jan.	704	
Stanley and Livingstone (101)	Tracy-Greene		Jan.	705	
Western Union (95)	Young-Scott		June.	719	

SOL WURTZEL PRODUCTIONS

Backlash (66)	Trovis-Rogers	9-30	Mar.	711	
Crimson Key (76)	Taylor-Dowling	3-31	July.	722	7-7
Dangeroos Millions (69)	Taylor-Drake	7-8	Dec.	648	
Jewels of Brandenburg (66)	Trovis-Chetrel		May.	716	4-14
Roses Are Red	Castle-Knudsen	6-23			
Second Chance (62)	Taylor-Currie		Sept.		
Strange Journey (65)	Kelly-Massen	5-27	Feb.	708	9-16
Details under title: Flight To Paradise					

UNITED ARTISTS

1945-46-47 Features Completed (55) In Production (3)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

UNTITLED HOPALONG CASSIDY

Western—Started July 9

Cast: William Boyd, Rand Brooks, Andy Clyde.

Director: George Archainbaud Producer: Lou Rachmil

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Sleep My Love	Colbert-Cummings	6-9		Cgy	
Time of Your Life, The	Cagney-Bendix	5-26			
—— 1946-47 ——					
COMPLETED					
Able's Irish Rose (96)	Pru-Chekhov	4-29	12-27	Cby	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C) (65)	Mort n-Rafferty	8-19	51	R-C	5-12
Angel On My Shoulder (102)	Mun -Baxter	1-21	9-20	Rgs	9-30
Details under title: Mu and Mr. Satan					
Arch of Triumph	Bergman-Boyer	7-22		Ent	
Atlantis	Montez-Aumont	3-3		Neb	
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Body and Soul	Garfield-Palmer	1-20		Ent	
Caesar and Cleopatra (T) (126)	Olivier-Leigh	For	8-16	GFD	9-2
Carnegie Hall (134)	Hunt-Prince			LeB-M	3-17
Chase, The (86)	Cummings-Morgan	6-24	11-22	Neb	11-11
Christmas Eve	Ratt-Blondell	12-9		Bgs	
Copacabana (92)	Miranda-Marx	12-9	5-30	Csl	5-26
Coward's Castle	Boyd-Clyde	6-23		B-B	
Derley	Rafferty-Olsen	5-27		Ro	
Dangerous Venture (59)	Boyd-Alexander	8-5	5-23	Rach	3-3
Dishonored Lady (85)	Lamarr-O'Keefe	5-27	5-16	Smg	4-23
Devil's Playground, The (62)	Boyd-Clyde	5-27	11-15	B-B	9-30
Fabulous Joe, The	Abel-Grahame	8-6		Bo	3-3
Fabulous Senoras, The (88)	Dorsey-Blair	8-5	2-21	Rgs	
Fanny by Gaslight	Mason-Calvert	For		FD	
Fool's Gold (63)	Boyd-Clyde	5-27	1-31	B-B	11-11
Fun On A Week-end (93)	Broeken-Lane	7-8	5-14	Stn	4-14
Details under title: Strange Bedfellows					
Heaven Only Knows	Cummings-Donlevy	12-23		Neb	
Henry V (T) (134)	Olivier-Newton	For		GFD	4-23
Here Comes Trouble (Cineolor)	Tracy-Lloyd	5-24		Ro	
Hoppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB	5-12
Intrigue	Raft-Havoc	5-12			
Johnny In the Clouds (88)	Montgomery-Mills	For	3-15	GFD	12-10
Little Iodine (57)	Marlowe Cramer	4-29	10-11	R.C.	9-16
Lured	Sanders-Fall	11-11	7-25	Smg	
Details under title: Personal Column					
Macomber Affair, The (89)	Peck-Bennett	4-29	3-21	Pog	
Details under title: The Short, Happy Life					
Marauders, The	Boyd-Brooks	4-23		B-B	
Miracle Con Hoppen, A	All Star	8-5		Bog-Mer	
Mr. Aee (84)	Raft Sidney	3-4	8-2	Bog	10-14
Details under title: Mr. Aee and the Queen					
Monsieur Verdoux (120)	Chaplin-Raye	6-24		Chn	4-28
Details under title: Comedy of Murders					
New Orleans (89)	deCordova-Patrick	9-30	4-18	Lev	5-12
Other Love, The (96)	Stanwyck Niven	10-28	7-11	Sst	4-14
Outlaw, The (114)	Russell-Hughes			Hgs	4-1
Private Affairs of Bel Ami (112)	Sanders Lansbury	5-13	3-7	Low	3-3
Romrod (94)	McCrea-Lake	6-20	5-2	Ent	3-3
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk	
Red House, The (100)	Robinson-McCallister	5-13	2-7	Lsr	2-17
Scandal In Paris, A (100)	Sanders-Hasso	10-2	4-19	Psb	8-5
Sin of Harold Diddlebock, The (80)	Lloyd Walburn	10-1	4-4	Stn	3-3
Stampede	Wayne-O Sheridan	9-30		Hks	
Details under title: Red River					
Stork Bites Man	Cooper-Roberts	2-3	6-21	Com	
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg	11-25
Susie Steps Out (65)	Bruce-Coldwell	5-27	12-13	R.C.	12-9
Details under title: Miss Televisien					
Unexpected Guest (67)	Boyd-Tate	9-2	3-28	BB	1-20
Details ander title: Whispering Walls					
Vendetta	DeGeorge-Brooke	8-19		Hgs	
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30		Ro	
Details under Mise. Independents Chart					

UNIVERSAL-INTERNATIONAL

1946-47 Features Completed (34) In Production (6)

Serials Completed (0) In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel	No	Rev
IN PRODUCTION					
Black Bart, Highwoyman (T)	DeCarlo-Dunyea	6 23			
Details under title: Adventures of Black Bart					
Exile, The	Fairbanks-Montez	5-12			
Imagination	Colman-Hass	6 23			
Naked City, The	Fitzgerald-Duff	7-7			
Senator Was Indiscreet, The	Powell-Raines	7-7			
Tap Roots (T)	Heflin-Hayward	6-23			
—— 1946-47 ——					
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-1
Brute Force (98)	Lancaster-Clyth	3-3		620	6-23
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr.	612	3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign			4-23
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Oct.	601	10-11
Destry Rides Again (94)	Stewart-Dietrich	Reissue	Mar.	2791	
Egg and I, The (108)	Colbert-MacMurray	12-9		613	3-31
For The Love ot Mary	Durbin-Dall	3-17			
Great Expectotions (116)	Mills-Hobson	Foreign	July.	610	3-31
I Know Where I'm Going	Hiller-Livesy	Foreign			
I Stole a Million (78)	Rott-Trevor	Reissue	Apr.	2794	
I'll Be Yours (93)	Durbin-Drake	9-20	Jan.	607	1-20
Ivy (99)	Fontaine-Knowles	12-23	June.	616	6-23
Johnny Frenchman (104)	Rosay-Roe	Foreign		12 2	
Lady Surrenders A (108)	Lockwood Granger	Foreign			6-23
Lost Moment, The	Cummings-Hayward	3-31			
Details under title: The Lost Love					
Magic Bow, The (105)	Granger-Calvert	Foreign			7-7
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Obsession (101)	Dunne-Taylor	Reissue	May.		
Magnificent Doll (94)	Rogers Niven	6-24	Nov.	602	12-1
Michigan Kid, The (C) (69)	Hal -Johnson	4-29	Mar.	610	2 17
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov.	603	11-1
Odd Man Out (118)	Mason-Ryan	Foreign	June.	617	3-3
100 Men and A Girl (84)	Durbin-Stokowski	Reissue	May.		
Pirates of Monterey (T)	Montez-Cameron	5-13			
Ride the Pink Horse	Montgomery-Hendrix	5-26			
Secret Beyond the Door	Bennett-Redgrave	Foreign			
Singapore	MacMurray-Gardner	3-17			
Slave Girl	DeCarlo-Brent	8-5			
Smash-Up (103)	Hayward-Bowman	6-10	Mar.	609	2-17
Details under title: Love Takes a Holiday					
Something In the Wind	Durbin-Dall	3-17			
Details under title: For the Love of Mary					
Song ot Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mor.	608	2-3
Details onder title: Scherezade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	Mar.	611	1-6
Secret Beyond the Door	Bennett-Redgrave				
Swell Guy (87)	Tutts-Blyth	6-24	Jan.	606	12-23
Temptation (98)	Oberon-Brent	4-29	Dec.	603	1-6
Details ander title: Bella Donna					
Time Oat ot Mind (88)	Calvert-Hutton	10-28	May.	614	3-31
They Were Sisters (108)	Mason-Calvert	Foreign	Sept.	1065	9-16
This Happy Breed (110)	Newton-Johnson	Foreign		GFD	4-14
Vigilantes Return, The (Cineolor)	Hall-Lindsay	7-22	July.	618	
Web, The (87)	O'Brien-Raines	3-17	June.	615	6-9
Details under title: Jeopardy					
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar.	2792	
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan.	605	12-23
Wistful Widow of Wagon Gap	Abbott-Costello	5-12			
Years Between, The (88)	Redgrave-Hobson	Foreign			3-17
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue	Apr.	2793	

WARNER BROTHERS

1946-47 Features	Completed (26)	In Production (0)
1947-48 Features	Completed (12)	In Production (5)

RELEASE CHART

Title—Running Time	Cast	Details	Rel	No.	Rev
IN PRODUCTION					
Ever Tho Beginning	Palmer-Wanamaker	6-9			
Mary Hagen	Regan-Temple	6-23			
Romance In High C (T)	Carson-Paige	6-23			
Silver River	Flynn-Sheridan	5-12			
Treasure of Sierra Madre	Bogart-Huston	3-31			
COMPLETED — 1946-47 —					
Beast with Five Fingers, The (88	Alda-King	12-10	2-8	613	1-6
Big Sleep, The (114)	Bogart-Bacall	10-31	[illegible]	601	8-19
Cheyenne (100)	Morgan-Wyman	4-1	6-14	622	4-23
Cloak and Dagger (106)	Cooper-Palmer	4-1	[illegible]	603	9-16
Cry Wolf (83)	Flynn-Stanwyck	5-27	8-16	62[illegible]	7-7
Dark Passage	Bogart-Bacall	11-25			
[illegible]ction (112)	Davis-Henreid	5-13	10-28	60[illegible]	10-28
Homorosque (125)	Crawford-Garfield	12-24	1 25	612	1-6
Love and Learn (83)	Carson-Vickers	9-16	[illegible]	620	3-31
Man I Love, The (96	Lupino-Alda	1-11		611	1-6
Details under title: The Sentence					
Never Say Goodbye (97)	Flynn-Parker	8-6	11-9	606	10-28
Nobody Lives Forever (100)	Lindfors-Reagan	9-30			
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2-17
Possessed (108)	Crawford-Heflin	6-24	7-26		6-9
Details under title: The Secret					
Pursued (101)	Wright-Mitchum	8-19	3-8	61[illegible]	3-3
Shadow of A Woman (78)	King-Preston	2-19	9-14	602	9
Stallion Road (97)	Reagan-Smith	4-15	4-12	617	3-31
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2-17
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T) 10	Morgan-Paige	4-2	12-28	610	12-2[illegible]
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5 14	5-24	621	4 14
Unfaithful, The (109)	Sheridan-Scott	12-9	7-5		6-9
Verdict, The (86)	Greenstreet-Lorre		11-23	607	11-[illegible]
REISSUES					
Sea Hawk, The (109)	Flynn-Rains	Reissue	4 26	618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609	
— 1947-48 —					
Need For Each Other	Reynolds-Hatton	6 23			
Details under title: Love at First Sight					
Deep Valley	Clark-Lupino	10-14			
Escape Me Never	Flynn-Lupino	11-26			
Life With Father (T)	Dunne-Powell	4-15			
My Wild Irish Rose (T)	Morgan-King	10-14			
Night Unto Night	Garfield-Fitzgerald	9-18	10-12	604	9-30
Two Guys From Texas (T)	Morgan Carson	3-17			
Unsuspected The	Rains-Caulfield	2-3			
Voice of The Turtle	Parker-Reagan	3-3			
Woman In White, The	[illegible]	10 14			
Wallflower	Reynolds-Hatton	3-3			
Whiplash	Clark-Smith	3-31			

STUDIO SIZE-UPS

(Continued from Page 13)

UNIVERSAL-INTERNATIONAL

Rank Signs Three More Stars

IN A DEAL negotiated through U-I, Producer J. Arthur Rank has signed Joan Fontaine, Douglas Fairbanks Jr., and Claudette Colbert to make pictures for him in England. Details of the deals were not revealed but it is thought that the actresses signed a one-picture arrangement much like the one Rank recently tied with Bing Crosby.

This is the beginning of fulfillment of the prediction, at first denied by Rank executives, that the British producer is aiming to tie up as many top names as possible for his British made films in order to increase the boxoffice potential of his wares in this country. Ingrid Bergman is the next objective on the Rank list. No report is ready as yet on how this one fares.

The Rank films will be released, of course, through U-I.

It looks fairly certain at this point that the elusive and publicly difficult James Mason, British actor, may soon be working for Universal-International and Rank on a joint contract deal. Mason, now involved in a law suit in which David Rose claims breach of contract, is being represented here by the William Morris office. However, his actual agent is en route here from England to take over the negotiations with U-I and Rank. The British agent will shop Hollywood's talent stock while here in an effort to tag more American names for English films.

Manny Wolfe, who resigned as RKO story chief last May, has joined the William Dozier unit as Dozier's assistant. He will serve as assistant supervising producer for the Dozier production staff which now includes Chester Erskine, Joan Harrison, Robert Buckner, Jerry Bresler, Leonard Goldstein, Joseph Sistrom, Karl Tunberg and S. P. Eagle.

"Are You With It?," the Sam Perrin, George Balzer, Harry Revel Broadway musical, was set by Universal-International as a starring vehicle for Donald O'Connor. The property has been turned over to Robert Arthur to develop and produce. Work on the screenplay will start immediately.

This comedy of a young insurance salesman who inadvertently misplaces a decimal point and winds up in the carnival business is practically tailor-made for O'Connor.

☆

WARNER BROS.

B's In Again?

RUMOR SEEMS to be gaining strength here that Warners are once again considering the possibility of setting up a unit to make pictures on a low budget basis. This idea has been on the fire for some time though only in the talking stage. Now, it is said, the studio is really shopping for possible story material to get the unit started.

If Warners follow through on their plan and RKO works out its proposal for good B product, it looks as though the industry will begin reverting to the kind of pictures that can be made for less than an astronomical figure. There is no reason why these pictures cannot be good entertainment. Certainly it will be hard for them to be any worse than some of the super-colossal tripe the majors keep tossing at a no-longer willing public.

Production costs make it impossible for studios to fulfill their quantity commitment and still stay within operating budgets. The only answer seems to be less expensive pictures—but they will have to be good.

With no new starters this week, the production schedule rolls on with five films in work: "The Treasure of Sierra Madre" (Humphrey Bogart-Walter Huston) now in its fourth month of production. "Silver River" (Errol Flynn-Ann Sheridan) now in its third working month, "Ever the Beginning" (Lilli Palmer-Sam Wanamoker), "Mary Hagen" (Ronald Regan-Shirley Temple) and "Romance In High C" (Jack Carson-Janis Paige).

Exhibitors Use Size-Ups As Their Most Reliable Source of Information About Production

'VARIETY GIRL' HAS VARIETY, GREAT CAST — A CROWD PLEASER

Rates ● ● ● on name draw in all situations

Paramount
93 minutes

Mary Hatcher, Olga San Juan, DeForrest Kelley, Bing Crosby, Bob Hope, Gary Cooper, Ray Milland, Alan Ladd, Barbara Stanwyck, Paulette Goddard, Dorothy Lamour, Veronica Lake, Sonny Tufts, Joan Caulfield, William Holden, Lizabeth Scott, Burt Lancaster, Gail Russell, Diana Lynn, Sterling Hayden, Robert Preston, John Lund, William Bendix, Barry Fitzgerald, Cass Daley, Howard Da Silva, Billy De Wolfe, Macdonald Carey, Arleen Whelan, Patric Knowles, William Demarest, Mona Freeman, Cecil Kellaway, Johnny Coy, Virginia Field, Richard Webb, Stanley Clements, Frank Faylen, Frank Ferguson, Cecil B. DeMille, Mitchell Leisen, Frank Butler, George Marshall, Roger Dann, Pearl Bailey, The Mulcays, Spike Jones and his City Slickers.

Paramount has poured virtually its entire star roster into this variety show and that guarantees topflight grosses in most locations. For mass audiences who will willingly overlook the fragile, tongue-in-cheek story of a modern Cinderella's fantastically-rapid rise to stardom, "Variety Girl" will be a great show, for it is chock-full of amusing and entertaining specialties, not the least of which are a couple of routines by those ever-popular kibitzers, Crosby and Hope, and some behind-the-scenes revelations of cartoon making. The principals of the story thread are Mary Hatcher, Olga San Juan and DeForrest Kelley, and all three display talent that augurs well for their futures. But the "supporting" cast is the big thing in this musical comedy revue and the lure that will roll up strong boxoffice returns. High spots of the picture, in addition to the Crosby-Hope routines, are the singing of Pearl Bailey and a hilarious number by Spike Jones' City Slickers. George Marshall's direction is rather slipshod, but only hypercritical patrons will notice it; most of the audience will be enjoying the stars.

EXPLOITATION: The big selling point, obviously, is the cast. All receipts of gala premieres in 30 Variety Tent cities will go to the organization's Heart Fund for child welfare; the ensuing publicity should help showmen in those and adjacent communities. Don't overlook mention of the keyhole insight into Hollywood.

Seeking a film career, Mary Hatcher assumes the stage name of Amber LaVonne and goes to Hollywood. There she discovers brassy blonde Olga San Juan has appropriated both her name and hotel reservation. Despite this, the two become pals. Studio head Frank Ferguson hears Mary is seeking a career, sends talent scout DeForrest Kelley to find her. Unknown to Mary, she'd been abandoned in Fred's Pittsburgh theatre 18 years before and subsequently been carried for secretly by the Variety Club. Mary and Olga run into many hilarious adventures. Because Olga has assumed Mary's nom-de-movie, she gets all the breaks, louses up every one of them. Ensuing complications reach their peak when Fred gives the crow-voiced Olga an opportunity to sing at the Variety Club convention, where all the stars are to appear in songs and skits. To aid her chum, Mary does the actual warbling from a hidden mike. DeForrest, in love with Mary, helps with the deception. After several false starts, Olga, suddenly contrite, reveals Mary as the vocalist. All ends happily.

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Black Narcissus 20
Slave Girl 20
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The Trespasser 21
Lured 21
Second Chance 22
Rustlers of Devil's Canyon 22
Gas House Kids Go West 22
The Green Cockatoo 22
The Vow 23
Shopgirls of Paris 23

'MERTON OF THE MOVIES' UNLIKE ORIGINAL, BUT OK SKELTON VEHICLE

Rates ● ● + as top dualler except for action houses

M-G-M
82 minutes

Red Skelton, Virgina O'Brien, Gloria Grahame, Leon Ames, Alan Mowbray, Charles D. Brown, Hugo Haas, Harry Hayden, Tom Trout, Douglas Fowley, Dick Wessell.

Directed by Robert Alton.

This is a remake of a picture made in 1924 by Paramount from a novel by Harry Leon Wilson and the Broadway stage hit by George S. Kaufman and Marc Connelly. Metro and producer Albert Lewis have taken many liberties with the original, substituting slapstick for pathos, gags for poignancy and heart-throbs. A Mack Sennett climax, as out of character as it is unnecessary, has been tossed in to wind up the picture. All this will displease and disappoint the older generation who remember the novel and the play, but the current version will prove to be quite satisfactory to Red Skelton's following. His antics are amusing, some very funny, and what is left of the original plot is more basis than is usually found in his films. Virginia O'Brien, whose forte is singing and mugging, does neither, but handles her first straight role capably enough. The others in the cast are strict stereotypes. Robert Alton's direction is routine. Production just ordinary. Boxoffice returns will be best in naborhood and rural houses; weakest in action spots.

EXPLOITATION: Play up the fame of "Merton of the Movies" as a best-selling novel, a theatrical smash hit on Broadway, and a picture so good it had to be remade. Let Skelton's myraid fans know it's his best role to date. In personal column of local newspaper place an ad: "Do you want to become a film star? See 'Merton of the Movies' at Blank Theatre."

Fired for watching too many movies, theatre usher Red Skelton foils a boxoffice robbery by employing a trick of his favorite star Leon Ames. As a publicity stunt, Ames brings Red to Hollywood as his protege. After a day of intensive publicity stills- taking, the screenstruck Red is given a brush-off by Ames. For weeks he haunts the studios vainly seeking a break. When the long-awaited chance comes, he muffs it by overacting. Virginia O'Brien, stunt girl for Red's dream girl Gloria Grahame, takes pity on the youth and persuades producer Charles D. Brown to use him as a burlesque replacement of Ames, off on one of his periodic binges. Knowing how seriously Red takes his career, Virginia prevails on Brown to order the company to keep Red from knowing the film is a travesty. Not until he secs the sneak preview does Red realize he has been hoaxed. His grief turns to dismay on seeing Ames and two henchmen enter the theatre intent on murdering him for making a mock of the replaced star. Fast thinking by Brown effects a reconciliation. Red, his career now assured, weds Virginia.

'BLACK GOLD' CINECOLOR RACE HORSE YARN HAS HEART INTEREST

Rates ● ● +as dualler generally

Allied Artists
92 minutes

Anthony Quinn, Katherine DeMille, Elyse Knox, Kane Richmond, Ducky Louie, Raymond Hatton, Thurston Hall, Alan Bridge, Moroni Olsen, H. T. Tsiang, Charles Trowbridge, Jack Norman.

Directed by Phil Karlsen.

Here is a straightforward, entertaining story of a horse, a colt bred by an Indian and ridden by a Chinese to victory in the Kentucky Derby. As might be expected, it has plenty of hokum — and plenty of heart interest, elements which will put it over with family audiences. It also contains a subtle preachment on racial tolerance as an integral part of its well-knit plot, ably scripted by Agnes Christine Johnson. "Black Gold" should please adult and juvenile patrons in most situations and, suitably exploited, register gratifying grosses. Its Cinecolor tints, somewhat pallid in exterior long shots, are particularly striking in interiors and portraits. Best performances are those of Anthony Quinn as a genial, horse-loving Indian, and Ducky Louie as his youthful Chinese ward. Production quality is superior. Phil Karlson's direction is sympathetic and deft.

EXPLOITATION: Aim your appeal at the family trade. For animal-lovers, obtain the cooperation of local SPCA, livery stables and riding academies. Editors, clergymen and welfare workers may be counted on to aid in promoting the film's racial tolerance theme. Stress the exciting race sequences photographed in Cinecolor at Churchill Downs, Ky.; the thrilling scenes showing the bringing in of an oil well, and the authentic depiction of American Indian tribal customs.

Orphaned when smugglers shoot his father, Sino-American Ducky Louie is adopted by full-blood Indian Anthony Quinn and his college-bred squaw Katherine DeMille. To pay a $2,000 stud fee so his mare Black Hope may be bred to a prize Kentucky stallion, Quinn leases his land to oilman Kane Richmond, betrothed to Ducky's schoolteacher, Elysc Knox. The well comes in but Black Hope dies while foaling Black Gold. Quinn, injured in an accident, leaves his now palatial home to die near the graves of his ancestors. Ducky later rides Black Gold to victory in the Kentucky Derby, Katherine proudly receiving the trophy in the name of her late husband.

'THE SECRET LIFE OF WALTER MITTY' HILARIOUS KAYE-STARRER IN TECHNICOLOR

Rates ● ● ● generally

RKO-RADIO
105 minutes
Danny Kaye, Virginia Mayo, Boris Karloff, Fay Bainter, Ann Rutherford, Thurston Hall, Gordon Jones, Florence Bates, Konstantin Shayne, Reginald Denny, Henry Corden, Doris Lloyd, Fritz Feld, Frank Reicher, Milton Parsons, The Goldwyn Girls.
Directed by Norman Z. McLeod.

Here's a sure-fire attraction crammed with a vast variety of entertaining features. Grosses should equal those of previous Kaye starrers and, because of the above-average supporting cast, perhaps surpass them. Producer Samuel Goldwyn has gone to town in injecting boxoffice appeal. The film has names; beauty; the glamorous Goldwyn Girls; a fashion show sequence calculated to leave the feminine patrons saucer-eyed; lavish sets and costumes; two characteristic Danny Kaye song numbers; lush Technicolor, and, most important, a novel, fast-moving, hilarious story. Critics may carp at the liberties taken by scripters Ken Englund and Everett Freeman with James Thurber's original but patrons, to judge by the continual howls of laughter at the New York sneak preview, will find the entire film to their liking. The antic Kaye happily romps through the film as a mother-ridden youth whose day dreams carry him to imaginary heights as a doughty mariner, a famous surgeon, an icy-nerved RAF ace, a fearless Mississippi gambler, a sensational designer of millinery, etc. Norman Z. McLeod's direction, Lee Garmes' photography, John Fulton's special effects are all superior. Production quality is up to Goldwyn's high level.

EXPLOITATION: Play up this one as the best Danny Kaye feature to date. Stress the lavish Technicolor, the magnificent sets and breath-taking costumes, the beauty of Virginia Mayo and the Goldwyn Girls, the popularity of author James Thurber, the hilarious impersonations and song numbers delivered in Kaye's inimitable manner. Arrange for leading stores to stage fashion shows patterned after the one in the film.

Browbeaten by his mother Fay Bainter, bullied by his boss Thurston Hall and ridiculed by his fiancee Ann Rutherford, meek and inoffensive Danny Kaye finds escape in imagining himself to be, as his daydreams demand, a dashing RAF ace, a daring sea captain, a steely-nerved card sharp, a genius at designing millinery. On each occasion, the girl in his dream is beautiful Virginia Mayo. Judge, then, his astonishment when, she appears in person and, kissing him full on the lips, whispers desperately she's trying to escape a sinister pursuer, begs Danny's aid. Though terrified of being late for work, he accompanies her to a pier, witnesses the mysterious murder of her companion and becomes embroiled in an international smuggling plot. He's pushed from windows, attacked by gangsters, arrested, given knockout drops. Suspected of insanity, he's taken to psychiatrist Boris Karloff whom he recognizes as one of the gang. Convinced by friends and foes he has imagined everything, Danny goes to the altar with Ann. At the crucial moment, however, he discovers Virginia is really real and in danger. Fleeing the ceremony, he manages to capture all the crooks, rescue Virginia, and later wed her.

'BLACK NARCISSUS' BRITISH IMPORT IN TECHNICOLOR MAY CAUSE CONTROVERSY

Rates ● ● ● in class spots; less elsewhere; weak for action houses

Universal-International
99 minutes
Deborah Kerr, Flora Robson, Jenny Laird, Judith Furse, Kathleen Byron, Esmond Knight, Sabu, David Farrar, Jean Simmons, May Hallatt, Eddie Whaley, Jr., Ley On, Shaun Noble, Nancy Roberts.
Directed by Michael Powell and Emeric Pressburger.

This British import has several claims to distinction, yet one must be dubious about its general reception in this country. In many respects it is a splendid film, attaining a degree of technical perfection that will win acclaim from critical spectators. The acting is fine, the Technicolor superb, the Powell-Pressburger production outstanding. In the cast it boasts the highly publicized ("The Hucksters") Deborah Kerr, as well as Sabu and Flora Robson, well known to American audiences. The question marks about the picture are the theme and the deliberate style employd in unfolding the story of a group of nuns who are engaged in a mission among the natives of a Thibetan mountain town. There is some doubt as to how Catholics will feel about the picture's most dramatic incidents, which deal with the breakdown of morale among the nuns. This phase of the story is bound to provoke controversy, although it may stimulate, rather than retard, the public's interest in "Black Narcissus." Best returns can be anticipated in class houses, weakest in action and rural situations. It is strictly adult fare.

EXPLOITATION: Capitalize on Deborah Kerr's deserved fame, on the many hits turned out by Powell and Pressburger, and the film's fearlessness in realistically portraying life in a convent and the problems besetting its inmates. Play up the Technicolor — more beautiful than any yet seen — the magnificent settings, costumes and Thibetan locale. Endeavor to secure the cooperation of local clergy, particularly Catholic. Arrange counter and window displays at bookstores, libraries and jewelers.

Local Thibetan ruler, Gen. Esmond Knight, against the advice of his English agent, David Farrar, turns over his palace to a group of Anglo-Catholic nuns as a school and hospital. Sister Deborah Kerr is in charge. Cynically, Farrar brings to the convent for cloistering a beautiful, sexy native girl, Jean Simmons. Orderliness is again disturbed when Knight's young son, General Sabu, is admitted as a pupil. After months elapse, Deborah realizes the Sisters, including herself, are beginning to stray in thought from the vows of their Order; Sister Kathleen Byron in particular, is obviously enduring great mental struggle, falling in love with David. When a child, brought to the dispensary for treatment, later dies, the natives blame the Sisters for killing it and refuse to go near the convent. Sabu elopes with Jean. Kathleen, donning a short black frock she has secretly ordered from Calcutta, flees the convent and goes to David's bungalow, intending to spend the night with him. Sent back by him to the convent, Kathleen comes upon Deborah ringing the bell in the chapel tower, pounces on her in mad fury. In the ensuing struggle Kathleen slips, hurtles 6,000 feet to the valley below. As predicted by David, Deborah and her group of Sisters, utterly depressed by their failure, return to Calcutta.

'SLAVE GIRL' COLORFUL, LAVISH TECHNICOLOR FANTASY

Rates ● ● ● — generally

Universal-International
80 minutes
Yvonne De Carlo, George Brent, Broderick Crawford, Albert Dekker, Lois Collier, Andy Devine, Carl Esmond, Arthur Treacher, Philip Van Zandt, Dan Seymour, Trevor Bardette, Eddie Dunn, Mickey Simpson, Rex Lease, George J. Lewis, Jack Ingram, Harold Goodwin, Don Turner, Phil Schumacher, Jack Shutta, Paul Bratti, Joseph Haworth, Toni Raimondo, June Marlowe, Roseanne Murray.
Directed by Charles Lamont.

Michael Fessier and Ernest Pagano, writers and producers of "Slave Girl," have gone to town on this lush and lavish, tongue-in-cheek extravaganza. Like previous Yvonne De Carlo vehicles, it creaks in plot, but is overflowing with harem beauties in revealing costumes, nautch dancers, bearded bedouins, picture-postcard Technicolor, chases, rescues and escapes. In addition, it has a better-than-average cast and considerable humor — comedy stemming from the narration by Lumpy, a camel speaking Brooklynese. Suitable for the top slot in most situations, "Slave Girl" unquestionably will prove entertaining to the younger trade; the majority of adults will take it as purely escapist fare.

EXPLOITATION: Stress the lavish production, the flamboyant Technicolor, the curvaceous cuties, the thrilling chases, hairbreadth escapes and daring rescues. Play up the advent of the screen's newest, most glamorous star — Lumpy the Camel from Brooklyn. Catchline: "See 'Slave Girl' — It's Historical — It's Hysterical!"

George Brent, gay blade of the early 1800's, is sent from Washington to Tripoli with a chest of gold to buy the freedom of ten American seamen held as hostages by Albert Dekker, the cruel pasha. Arriving in Tripoli, George falls heavily for Yvonne De Carlo, beautiful and mysterious Venetian-born adventuress, who robs him of his gold. Deprived of his ransom, Dekker flings George and his bodyguard Broderick Crawford into prison with the captive seamen. Yvonne, caught in the arms of Dekker's enemy, Carl Esmond, for whom she stole the gold, is taken to a torture chamber. George and the other Americans effect their escape, rescue Yvonne and agree to help Esmond dethrone Dekker. Told Esmond plans to doublecross the Americans, George and the seamen escape from his camp, are trapped by Dekker's forces. Yvonne effects their release, lures both native armies to their destruction, weds George.

'HER HUSBAND'S AFFAIRS' INSULT TO AUDIENCE'S INTELLIGENCE

Rates ● ● on star value

Columbia
85 minutes
Lucille Ball, Franchot Tone, Edward Everett Horton, Mikhail Rasumny, Gene Lockhart, Nana Bryant, Jonathan Hale, Paul Stanton, Mabel Paige, Frank Mayo, Pierre Watkin, Carl Leviness, Dick Gordon, Douglas Wood, Jack Rice, Clancy Cooper, Charles C. Wilson, Selmer Jackson, Arthur Space.
Directed by S. Sylvan Simon.

Based on a premise that might have been considered funny in the days of silent two-reel comedies, "Her Husband's Affairs" is stretched out interminably over 85 minutes of some pretty rank boredom. Exhibitors who find themselves burdened with this Columbia picture had better hide it away as their second feature with the shortest possible engagement. Grosses will reflect the film's humor content — definitely negative. Supposedly a travesty on the advertising profession, this Lucille Ball-Franchot Tone starrer was evidently rushed through production as Columbia's reposte to M-G-M's "The Hucksters." The two pictures are as far apart as Gower Street and Culver City. It is difficult for one to believe that the talented Ben Hecht had anything to do with this script and yet it is listed in his name along with that of Charles Lederer. Mr. Hecht must have done his stint after a sleepless night. S. Sylvan Simon's direction is as uninspired as the script. Miss Ball and Tone do their best with thankless roles, and Mikhail Rasumny contributes an amusing portrayal of a hare-brained inventor; concerning the other performances, the less said, the better.

EXPLOITATION: Exhibitors may find it advantageous to bill this as a companion piece to "The Hucksters." The title of the film has a sexy connotation, but for an exhibitor to stress this aspect would be to mislead his patrons and to invite their resentment. Play up the names of Lucille Ball, Franchot Tone and scripter Ben Hecht. Tieups with barbershops, drugstores, book dealers, rental libraries, beauticians, department and furniture stores are indicated.

Advertising agency account executive Franchot Tone wishes to take his wife Lucille Ball on their delayed honeymoon, but first has to land the Douglas Wood hat account for his boss Edward Everett Horton. Lucille helps him land the account by tricking Mayor Harry Cheshire into endorsing Wood's hats. The honeymoon is again postponed when Tone's protege, Mikhail Rasumny, inventive screwball, discovers a miracle hair-remover. Horton interests shaving cream magnate Gene Lockhart in Off-Again but their monster campaign backfires when the supposed depilatory turns out to be an overnight hair-grower. Lucille saves the day by persuading Lockhart to advertise the product as On-Again, a baldness cure. Unfortunately Governor Jonathan Hale, one of Lockhart's human guinea pigs, finds the application of Rasumny's cream — a by-product of an embalming plastic — has turned his scalp to glass. He calls out the militia, demands the arrest of Tone and Rasumny. Rasumny disappears and Tone is arrested on suspicion of murder. Instead of defending himself, Tone uses his trial to publicize a further use of Rasumny's invention. Lucille saves Tone from execution by proving him to be a mental case. At end, Rasumny reappears, enabling Lucille and Tone finally to go on their honeymoon.

'THE TRESPASSER' EXCITING MELODRAMA PROGRAMMER

Rates ● ● + as second feature in action and family spots

Republic
71 minutes
Dale Evans, Warren Douglas, Janet Martin, Douglas Fowley, Adele Mara, Gregory Gay, Grant Withters, William Bakewell, Vince Barnett, Francis Pierlot, Joy Barlowe,, Fred Graham, Dale Van Sickel, Betty Alexander, Joseph Crehan.
Directed by George Blair.

This better-than-average programmer has plenty of action, suspense, romance and comedy to warrant its acceptance by audiences in action and family houses. However, its lack of marquee names will relegate it to the lower slot in most situations.

Republic has given top billing to Dale Evans, formerly leading lady in westerns, but most of the film's femme footage goes to Janet Martin as a newly-hired reporter-turned-detective intent on solving the murder of the paper's literary editor by a gang of first-edition forgers. Jerry Gruskin's screenplay and George Blair's direction help in maintaining the film's speedy tempo. Production quality is high for a picture of this natutre. The picture's one musical number, "It's Not the First Love," has hit posesibilities. Photography is satisfactory save in the climactic battle royal where low key lighting renders its difficult to identify who's hitting whom.

EXPLOITATION: Play up this as an expose of a little-known racket—the forging of valuable first editions. To each name on your mailing list send a round-headed pin stuck through a card, reading: "This Pin Uncovered a Daring Forgery Ring and Brought Murder to 'The Trepasser' at the Blank Theatre."

Janet Martin, aided by feature editor Douglas Fowley, lands a job on the Gazette as aide to Warren Douglas, in charge of the newspaper's morgue. She learns that publisher Francis Pierlot collects rare first edittions purchased through literary editor William Bakewell, brother of Dale Evans, Fowley's fiancee. Accidentally discovering one of Pierlott's firsts to be spurious, she confides her findings to Fowley. He confronts Bakewell with the book. Bakewell admits the book is a forgery, promises to make amends. Instead, he tells Gregory Gay, head of the forgery ring, of Janet and Fowley's suspicions, and subsequently poisons Dale's mind against her fiance by saying Fowley is involved in the gang. That night Gay and his henchmen force Fowley's car off a cliff road and Bakewell, a passenger, is killed. Dale breaks with Fowley, who takes to drink, loses his job and is under police surveillance as a murder suspect. To clear Fowley, restore his job and reconcile him with his ex-fiancee, Janet persuades Dale to go with her to Gay's. About to be taken for a ride in Gay's death car, Janet and Dale are saved by the timely arrival of Fowley, Douglas and detectives Grant Withers.

'LURED' MURDER MELODRAMA FAIRLY INTERESTING, BUT OVERLONG

Rates ● ● + generally

United Artists
102 minutes
George Sanders, Lucille Ball, Charles Coburn, Boris Karloff, Alan Mowbray, Sir Cedric Hardwicke, George Zucco, Joseph Calleia, Tanis Chandler.
Directed by Douglas Sirk.

While this murder melodrama with "horror" overtones, manages to hold the spectator's interest, it is too long to prove wholly satisfying entertainment. The well-balanced cast and attractive title make it saleable merchandise for all types of theatres. Suitably exploited, it should register satisfactory grosses in most situations. Under Douglas Sirk's direction, all the players turn in expert performances. Lucille Ball does well as an American girl in a London dance hall who volunteers to work for Scotland Yard as bait in the police trap set for a homocidal maniac. Sir Cedric Hardwicke turns in one of the smoothest portrayals of his career as a psychopathic killer. Charles Coburn does not ring quite true in his role of a Scotland Yard detective inspector, being a bit too vehement and aggressive — American rather than British. Leo Rosten's screenplay unfortunately is over-long and episodic and the picture could be tightened by the elimination of some excess footage. Production quality is good, photgraphy above average, recording satisfactory.

EXPLOITATION: Play up the sensational angles of the film with catchlines like: She Courted Death to Trap a Mad Killer ...Live Bait in Scotland Yard's Trap Set for a Maniacal Murderer...Death Stalks its Innocent Victims Via the Personal Column.

Lucille Ball's best friend and fellow taxi-dancer, Tanis Chandler, answers an ad in the personal column, then mysteriously disappears. At the request of Inspector Charles Coburn, Lucille volunteers as a Scotland Yard operative, her job being to answer suspicious-looking ads in the personal column, since there have been no less than eight disappearances and/or murders stemming from ads of this sort. In each case the Yard has received an impertinent, typed warning of the impending crime. She meets cranks, crackpots and characters, narrowly escapes falling victim to a vice syndicate. She meets and falls in love with George Sanders, co-owner with Sir Cedric Hardwicke of several nightclubs. On the eve of her wedding, she discovers evidence that George is the murderer. He is arrested, protesting his innocence, but later confesses. George's confession, however, is a ruse staged by Coburn and Lucille to smoke out the real culprit. It succeeds and, risking her life, Lucille traps the real killer—Hardwicke.

'SECOND CHANCE' SUSPENSEFUL COPS-AND ROBBERS PROGRAMMER

Rates ● ● as supporting dualler for action and naborhood houses

20th Century-Fox (Sol M. Wurtzel)
62 minutes
Kent Taylor, Louise Currie, Dennis Hoey, Larry Blake, Ann Doran, John Eldridge, Paul Guilfoyle, William Newell, Guy Kingsford, Charles Flynn, Eddie Fetherston, Franeis Pierlot, Betty Compson.
Directed by James S. Tinling.

This tautly constructed programmer about international jewel thieves follows the usual cheating-cheaters pattern. Lacking names, it will be used as a supporting feature and should give satisfaction to general patronage. Kent Taylor, Larry Blake and the photogenic Louise Currie give workmanlike performances and Paul Guilfoyle stands out in a minor role, but Dennis Hoey is guilty of overacting. Based on an original by Louis Breslow and John Patrick, Arnold Belgard's fast-moving screenplay is packed with suspense, action, plot twists and crisp dialogue, yet does not resort to a single killing. Production quality, recording and photography are good, James S. Tinling's direction is sharp and sure.

EXPLOITATION: Play up the film as an expose of new angles in an old racket — how international gem thieves operate. Catchline: A Million in Gems at Stake, Yet She Betrayed the Man She Loved to Save Him from Himself.

Following a chance meeting, Louise Currie helps Kent Taylor steal a $30,000 diamond. The two are unable, however, to cash in on the theft, because police detective Larry Blake arrests Kent's fence, Paul Guilfoyle, as he pockets the $10,000 reward paid him by insurance agent Michael Brandon. Enamored of Louise, Kent wishes to cut her in on a $1,000,000 diamond robbery planned by Dennis Hoey, leader of an international gang. Hoey's suspicions that Louise is working with the police are well founded; she tips off Blake. But Hoey cannily uses an alternate plan, steals the gems and tries to kill Louise. Blake and the police enter, rescue the girl and round up the gang. Kent, slightly wounded in shielding Louise from Hoey's bullet, is arrested with the others. Blake promises Louise that Kent, for whom she has promised to wait, will not receive too heavy a sentence.

'RUSTLERS OF DEVIL'S CANYON' FOLLOWS 'RED RYDER' PATTERN

Rates ● ● + for western houses

Republic
58 minutes
Allan Lane, Bobby Blake, Martha Wentworth, Peggy Stewart, Arthur Space, Emmett Lynn, Roy Barcroft, Tom London, Harry Carr, Pierce Lyden, Forrest Taylor.
Directed by R. G. Springsteen.

Latest of the Red Ryder series, "Rustlers of Devil's Canyon," with Allan Lane in the old Bill Elliott role, has plenty of riding, shooting and fist fights, hence should satisfy western fans. Lane does well as Red Ryder, Bobby Blake gives his routines portrayal of Little Beaver and Peggy Stewart is spirited in the inguene role. A relative newcomer to the cast, Emmett Lynn furnishes adequate comedy relief as a veteran Indian-fighter. Photography is good, particularly in the cattle stampede scenes and riding shots. R. G. Springsteen's direction and Earle Snell's original screenplay maintain a snappy tempo and suspense commendably.

Allan Lane returns from fighting in Cuba to find Sioux City, Wyoming, terrorized by rustlers. With his little Indian pal Bobby Blake, Allan does a bit of trailing and discovers the rustlers are using Lava Basin as a hideout. A group of Cuban War veterans headed by Peggy Stewart and her brother Harry Carr arrive, intending to homestead in the Basin. Allan tries to warn them it's dangerous country, previous homesteaders having been massacred there by the outlaws, but Peggy resents his advices, attributing them to the cattlemen's traditional enmity toward nesters. To cover up their own rustling operations, the outlaws stir up strife between the cattlemen and the nesters. Peggy blames Allan for a brutal attack on Harry perpetrated by Doctor Arthur Space's rustling henchmen. At end Allan and Peggy shoot it out with the rustlers, are saved by the timely arrival of Sheriff Tom London's posse, summoned by Bobby.

'GAS HOUSE KIDS GO WEST' LOW-GRADE COMEDY A TIME-WASTER

Rates ● + in lower slot in minor action spots

PRC
63 minutes
Emory Parnell, Chili Williams, Vince Barnettt, William Wright, Lela Bliss, Ronn Marvin, Ray Dolciame, Carl Switzer, Bennie Bartlett, Rudy Wissler, Tommy Bond
Directed by William Beaudine.

This boring, humorless programmer has nothing to recommend it and will get by only with juvenile audiences in minor action houses. Grosses will be negligible since the cast is devoid of names. Best performance is by Emory Parnell as a New York police sergeant chaperoning the Gas House Kids on a cross-country tour; Chili Williams, much publicized "Polka Dot Girl," does not photograph well; Vince Barnett gives one of his routine characterizations as a dealer in stolen cars, and Carl "Alfalfa" Switzer, given overmuch footage as leader of the Gas Hous Kids, simply lacks talent, his one song number being the worst of many dull moments in the picture. Production quality is satisfactory, photography above average. William Beaudine's direction is perfunctory.

As reward for winning the district basketball championship, the Gas House Kids are given a free vacation at the California ranch of Lela Bliss. For the trip west, the boys and their adult escort, Sgt. Emory Parnell, drive a new auto a local dealer instructs them to deliver to West Coast fence, Vince Barnett. The car safely delivered, they proceed to the ranch and meet Lela's daughter Chili Williams and her fiance William Wright, foreman. They learn the car they've delivered is a stolen one, and Vince and William are partners in a stolen car racket. After several exciting adventures the boys bring the crooks to justice.

'THE GREEN COCKATOO' DATED BRITISH WHODUNIT DRAGS

Rates ● + in lower slot

Devonshire Films
63 minutes
John Mills, Rene Ray, Robert Newton, Charles Oliver, Bruce Seton, Julian Vedey, Allan Jeayes, Frank Atkinson.
Directed by William Cameron Menzies.

Produced about ten years ago for the 20th Century-Fox British studios by William K. Howard, this pedestrian and dated whodunit has little to offer American audiences. Its lack of names, pace and suspense definitely earmark it as a supporting feature. Based on a story by Graham Greene, the picture has two names slightly known to U. S. filmgoers: John Mills, star of "Great Expectations," and Robert Newton, featured in "Odd Man Out." Under William Cameron Menzies' direction, Mills, Newton and Rene Ray turn in commendable portrayals. Production quality is adequate, although photography is somewhat low key, and recording of Mills' one song sub-standard.

Mortally stabbed by gamblers whom he has double-crossed, Robert Newton dies in a shabby London hotel room. Its occupant, newly-arrived small-town girl Rene Ray, suspected of murder, flees as the police arrive. As previously instructed by the dying man, she goes to The Green Cockatoo, a shady night spot where Newton's brother, John Mills, is the entertainer. Through a misunderstanding, she is unable to give John his dead brother's last words — the name of his killer, Charles Oliver. Rene and John, each unaware of the other's identity, are drawn together by circumstances. He shields her from the police, protects her from Oliver's gang, but becomes increasingly suspicious of her. John is beaten up by Oliver's men, accuses Rene of betraying him. However, finally aware of his identity, she brings in the police at the risk of her own freedom, and enables John and the officers to round up the gang. At end, they wed.

'SHOPGIRLS OF PARIS' FINELY-ACTED ZOLA CLASSIC

Rates ● ● + in foreign film houses and art theatres

Mage Films
90 minutes
Michel Simon, Albert Prejean, Blanchette Brunoy, Suzy Prim, Jean Tissier, Juliette Faber, Jacqueline Gautier, Andre Reybaz, Catherine Fontenay, Huguette Vivier, Rene Blanchard, Jacques Latrouite, Pierre Bertin, Santa Relli, Georges Chamarat, Suzet Mais, Maximilienne, Rexiane, G. Gallet, Rambauville, Pierre Lambray, Albert Malbert, A. Broquin.
Directed by Andre Cayatte.

Based on Emile Zola's classic novel, "Au Bonheur des Dames," this lavishly-prdouced French film with English subtitles should do well at art theatres and houses in French-American communities. It is finely acted by a large and notable cast, unknown to U. S. audiences, unfortunately. A cinderella story with Santa Claus ending, it contains a high quotient of humor, romance, drama and suspense. Production quality is high, costumes and settings authentically depict Paris of a century ago.

Blanchette Brunoy and her brother Andre Reybaz arrive in Paris, find shelter with their kindly uncle Michel Simon, whose once-prosperous shop is being ruined by Albert Prejean's newly-established mammoth store. She goes to work at Prejean's and, like her colleagues there, lives under drastic regulations. Uncle Michel wages a desperate but futile war against his younger, more enterprising competitor. Blanchette, meanwhile, progresses at her job, wins Prejean's attention and promotion. She likewise incurs the enmity of Prejean's mistress and backer, Suzy Prim. Uncle Michel goes bankrupt, as do the other small neighboring shopkeepers. At end, Prejean breaks with Suzy, weds Blanchette and, inspired by her, improves the working and living conditions of all his employees.

'THE VOW' PROPAGANDA FILM DEFEATS ITS PURPOSE

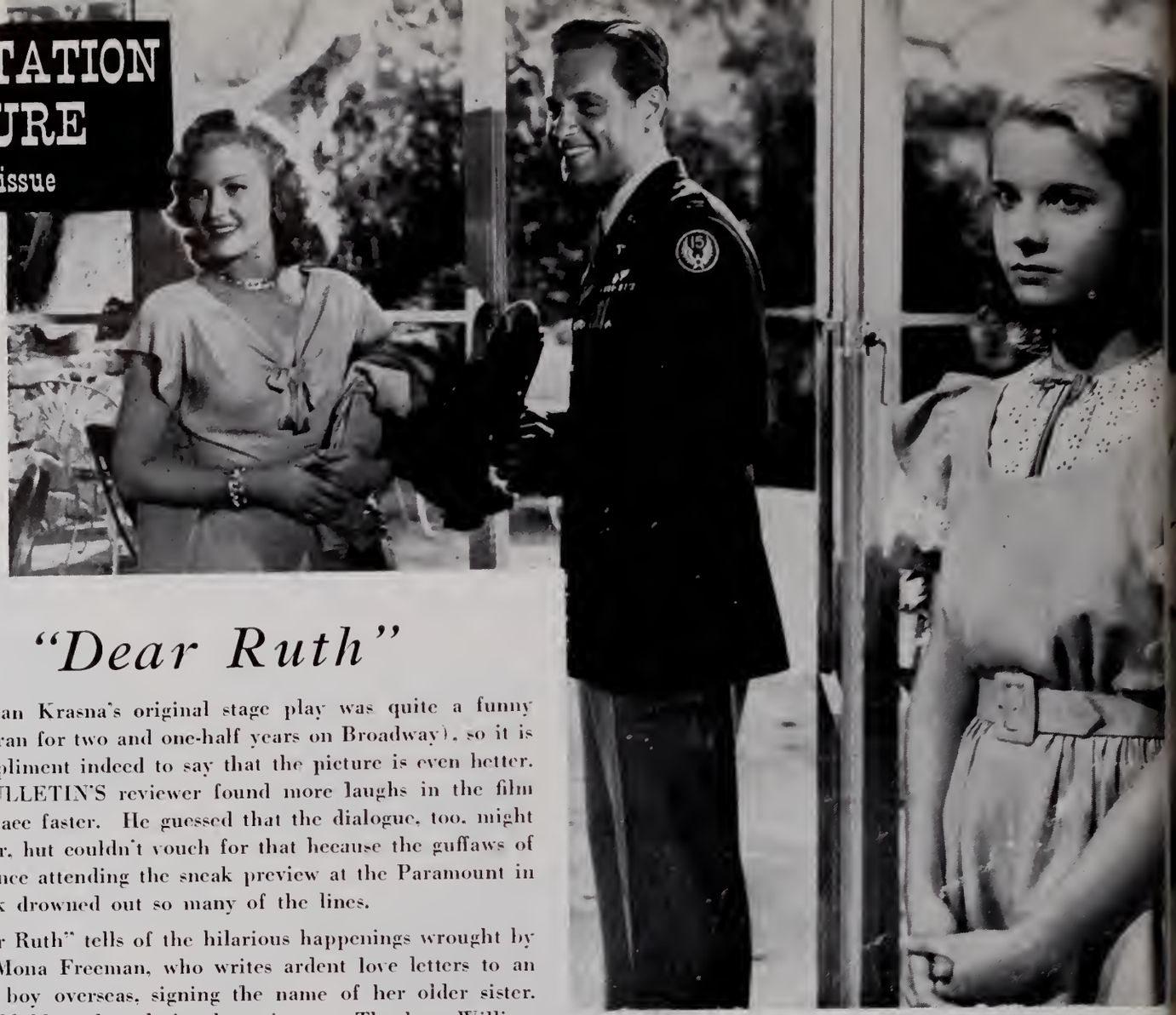
Rates ● ● in foreign film houses

Artkino
100 minutes
A. Mansvetov, N. Konovalov, A. Gribov, N. Rizhov, G. Mushegian, R. Yurlev, V. Mironov, A. Khbilya, F. Blazhevich, M. Sidorkin, A. Sovolev, T. Belnikevich, Mikhail Gelovani, S. Chiatsintova, N. Boguliubov, D. Pavolv, S. Boguliubova, T. Makharova, N. Plotnikov, V. Soloviev, S. Blinnikov, G. Sagardze, P. Ismatov, M. Shrtaugh, N. Chapligin, I. Nabatov.
Directed by Mikhail Chiareli.

This Russian - language, English - titled, overlength glorification of Joseph Stalin, Lenin's ten-year plan and the USSR's undeniable courage and sacrifice during the war is 100 per cent propaganda. Its eulogies are done at such length and with such broad strokes as to achieve more boredom than interest. No less than one dozen Soviet leaders appear in person on the screen. Their presence, the subject matter and the portrayal of Premier Stalin by talented Mikhail Gelovani make this feature a good booking for art spots and naborhood houses in Russian-American communities. Elsewhere, its tedium and arrant pro-Red bias will defeat the film's purpose and incur enmity toward Russian pictures in general, if not the USSR itself. The film has been produced on a magnificent scale, contains unbelievably lavish settings, excellent singing and dancing, superior photography and recording. In addition to its snail-like pace, the picture is further burdened by several poor performances.



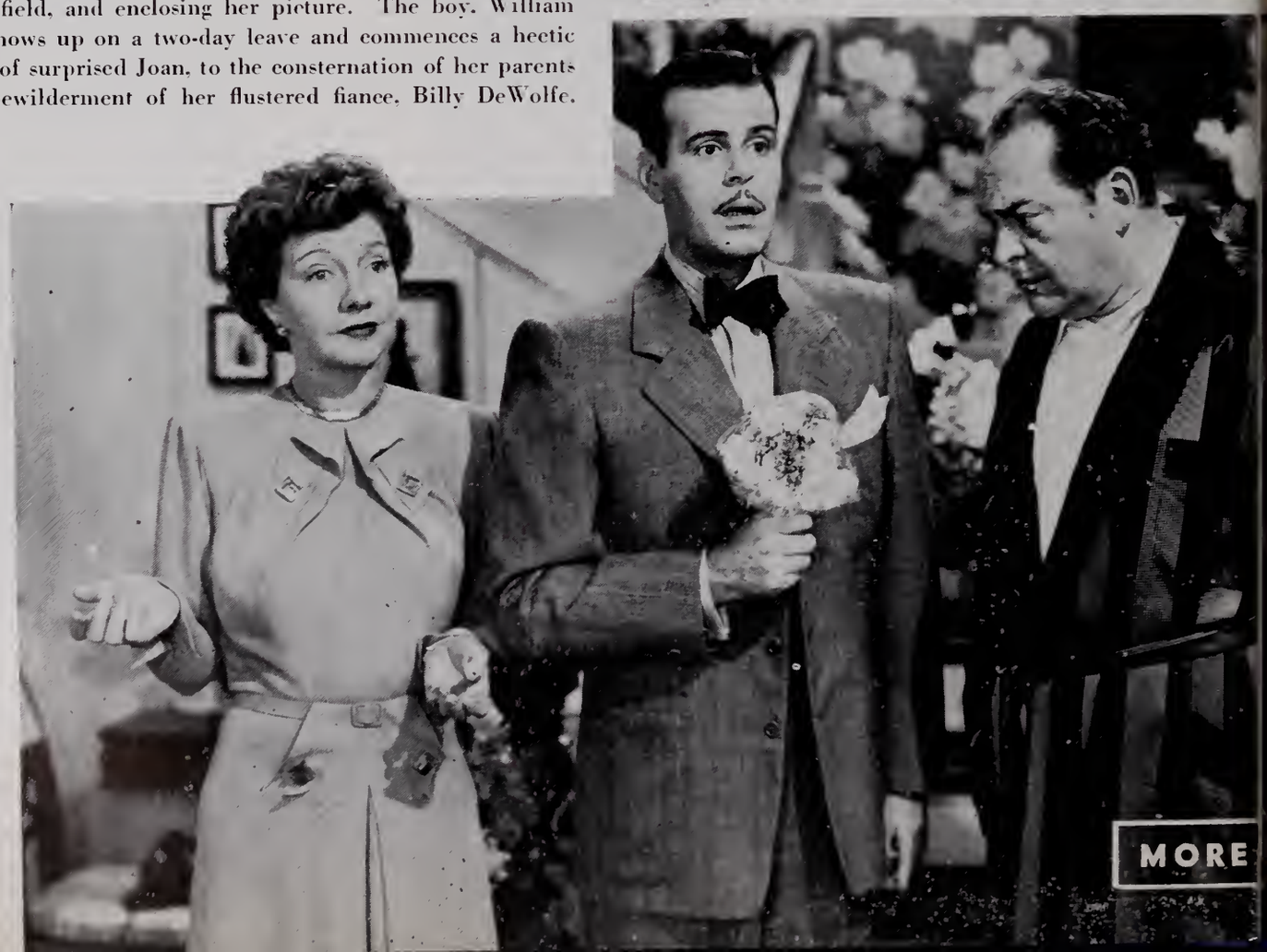
EXPLOITATION PICTURE
of the issue



"Dear Ruth"

Norman Krasna's original stage play was quite a funny thing (it ran for two and one-half years on Broadway), so it is high compliment indeed to say that the picture is even better. FILM BULLETIN'S reviewer found more laughs in the film and the pace faster. He guessed that the dialogue, too, might be funnier, but couldn't vouch for that because the guffaws of the audience attending the sneak preview at the Paramount in New York drowned out so many of the lines.

"Dear Ruth" tells of the hilarious happenings wrought by teen-age Mona Freeman, who writes ardent love letters to an unknown boy overseas, signing the name of her older sister, Joan Caulfield, and enclosing her picture. The boy, William Holden, shows up on a two-day leave and commences a hectic courtship of surprised Joan, to the consternation of her parents and the bewilderment of her flustered fiance, Billy DeWolfe.



MORE

PARAMOUNT'S "DEAR RUTH" CAMPAIGN MAKING PICTURE A B. O. SLEEPER!

AS SMART AND AS interesting a campaign as could have been devised has been worked out by Paramount's boxofficers, under the direction of Curtis Mitchell, to promote the fortunes of "Dear Ruth." Employing every facet of the art of ballyhoo to sell this grand comedy, they have obtained some extraordinary results in prerelease engagements to date. As stated by distribution chief Charles M. Reagan elsewhere in this issue, the campaign on this picture and the surprising grosses being rolled up demonstrate the great need for and the value of aggressive showmanship today. That is exactly what "Dear Ruth" is getting.

At the Paramount, New York, "Dear Ruth" tallied the second largest four-week gross recorded by any picture to play the big Broadway house this year. Only the first 4 weeks of "My Favorite Brunette" grossed more.

The promotion is one in which all the possibilities offered by the film's subject matter have been taken advantage of to the limit. The particular appeal of the picture to parents and teen-agers has been wisely assayed in laying out the campaign for the comedy.

The picture got a big send-off with its gala world premiere on May 29 in Asbury Park, N. J., marking the 20th anniversary of the Mayfair Theater there and the 50th of the town's incorporation. Since then the company has employed every means to keep the film in the public eye.

A number of devices to achieve this end have stood out in the campaign. One of these was a "Dear Ruth" letter-writing contest in which winners received cash prizes and theater passes. This stunt was tried with huge success with the co-operation of the Washington Daily News for the engagement of the picture at the Earle Theater in the nation's capital.

Another trick that worked wonders in the auto capital was the distribution of several thousand first-night tickets to what was termed "the gossip brigade" — barbers, beauticians, waitresses and the like. Fifteen neighborhood houses co-operated in the distribution of the tickets.

THE MEN BHEIND THE CAMPAIGN



CURTIS MITCHELL
Director of Advertising, Publicity and Exploitation

He was placed in charge of Paramount's promotional activities in November, 1945, following his discharge from the Army in which he served as pictorial chief for the War Department Bureau of Public Relations, with the rank of colonel. He was formerly a newspaperman and a General Electric publicist. After a period as a globe-trotting freelance writer, he turned to magazine work, serving the Dell Publishing Co. and the Annenberg interests. He was vice-president and editorial supervisor for the Triangle Publications, Annenberg magazine subsidiary, when he went into the service in 1941.

His chief boxofficers are:

STANLEY SHUFORD
Advertising Manager
BEN WASHER
Publicity Manager
SID MESIBOV
Assistant Exploitation Manager

Much emphasis has been placed on radio in every instance. The services of Virginia Welles, one of the players in "Dear Ruth," were used extensively on the air to promote the early engagements of the film. The player submitted to many radio interviews in the various cities she visited.

All in all, this has been one of the most novel, as well as one of the most adroitly planned campaigns of the year. And the proof of the pudding is in the eating — just look at those reports of mounting grosses everywhere!



EXPLOITATION STUNTS

The press book suggests a variety of outdoor stunts and ballys, all of them quite simple to work out and comparatively inexpensive. Choose any one of the three ideas illustrated below, or one of the others in the press book, and the returns will be surprising.



Get an attractive gal and a few young fellows to follow her around the busy streets. She carries a sign with the title, theatre and playdates, while the men carry cards reading: "I'm in love with DEAR RUTH,"



Nine lovelies from a model agency were used to parade San Francisco's famous Market Street in advance of the West Coast opening at the St. Francis Theatre in that city.



Don't pass up the opportunity to utilize the kids' gag of lettering on walls and sidewalks with chalk. You can also get the messages, such as love notes to "Dear Ruth," on mirrors and windows with soap.



Joan Leslie pulls the switch that lit up the gigantic sign at the NY premiere of Eagle-Lion's "Repeat Performance." With the star is License Commissioner Benjamin Fielding.

THEATRE WANTED

Eastern Penna. or New Jersey

Lease or Buy

Address FB Box 72

Film Bulletin, 1239 Vine St., Phila., Pa.

PICKUPS

to and from

Phila. Airports

Meeting All Planes
Day and Night
Service

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from

HIGHWAY EXPRESS LINES, Inc.

236 N. 23rd St. 1239 Vine St.

1225 Vine St. Phila. 7, Pa.

LOcust 4-0100

DEPENDABLE DELIVERY

NEW JERSEY MESSENGER SERVICE

Member Nat'l Film Carriers

250 N. Juniper St., Phila. 7, Pa.

LOcust 7-4823

NEWS DIGEST

(Continued from Page 10)

pected to mount in popularity here. He urged, as a safeguard to American industry prosperity, the preservation of the British market for American films, but said this can only be accomplished by giving British pictures an opportunity to earn money in this country.

• • •

RANK WINS OVER SOUTHERN EXHIBS

The J. Arthur Rank product received a sizeable boost in prospective playing time as the British tycoon won verbal commitments from a goodly number of Paramount's theatre partners at a dinner meeting given for Rank by E. V. Richards in New Orleans last week. The Paramount Richards affair followed on the heels of an earlier dinner meeting attended by circuit and inde theatre operators from all over the country.

In a request for more playing time for his playing time, Rank asked that the the British pictures be given "an honest opportunity and we are willing to have them earn what they deserve, strictly on their merit." He explained his signing of American stars as an aid to exhibitors in selling British pictures and stars to American audiences.

Rank's pleas met with a favorable response generally from most of the assembled exhibitors, who admitted that it was only fair to give the Rank product a fair opportunity to make a successful entry into the rank and file of American theatres.

• • •

CSU SUES MAJORS, IATSE

The Conference of Studio Unions, AFL affiliate which has conducted the long-standing Hollywood strike, last fortnight brought suit against the majors and the non-striking International Alliance of Theatrical Stage Employes, also AFL, on a double count.

The first action charges violation of the anti-trust laws in that the defendants conspired to crush the CSU and eliminate it from competition with IATSE, and demands $43,000,000 triple damages. The amount represents triple what was allegedly lost in wages and other expenses by several thousand CSU members who walked out of the studios last Sept. 26.

The Studios accused in the suit were M-G-M, Warners, Paramount, 20th-Fox, RKO, Columbia, Universal, Republic, Goldwyn and Hal Roach. Named as defendants along with the IATSE, were its president, Richard Walsh, and Roy Brewer, leader of the local.

The other suit charges violation of the new Taft-Hartley bill and is probably the first of its kind. This action asks $28,000,000 for loss of 39 weeks work, denial of civil rights ,personal sufferings, etc.

IA prexy Walsh, from London, termed the action by the CSU an example of "the fantastic way the Conference does things."

• • •

NEW PRODUCTION UNIT FORMED

Medallion Pictures Corp., a new production unit, was launched last week with T. C. Atkins as president; Glendon Allvine, vice president; James J. Petsch, treasurer and Dorothy H. Hughes, secretary.

Formation of the new company marks Allvine's return to production after five years as head of the Public Relations Committee of the Motion Picture Association. He will work on distribution promotion, and tie-ups in New York, while Atkins will handle the Hollywood end, where the first script has been readied and a releasing deal for the pic has been set. The second of two stories in work will be produced in New York.

• • •

RCA - WARNERS IN TELE PACT

In a joint announcement revealing the pacting between RCA and Warners for a joint program of television research, Harry M. Warner, president, and Jack L. Warner, vice president of WB, and Frank M. Folsom, executive v.p. of RCA, called the cooperative arrangement "an historic step toward the development of large-screen television in the motion picture industry."

Ranking in importance, according to the principals, with the first efforts to put sound on film a generation ago, the program calls for new types of black-and-white large-screen television equipment to be shipped to the Burbank studio for experimentation under the direction of Col. Nathan Levinson ,head of the studio's engineering and technical research staff.

In addition, RCA will provide technical and research information and the aid of engineering personnel and field engineers.

• • •

CLARK LEAVES PRC

On orders of his physicians, Ralph H. Clark announced his resignation as general sales manager of Producers Releasing Corp. In a letter to PRC, Clark stated that because of the uncertainty as to the length of time which he will be forced to be away from his desk, he felt it unfair to the company to retain his position.

No successor to the chief sales post has been named by the corporation.

• • •

UNIVERSAL, REPUBLIC PROFITS DOWN

Universal Pictures Co. announced consolidated net profits for the 13 weeks ended May 3, 1947, of $1,335,875, after all charges and taxes, as compared with $1,641,899 for the corresponding period of the preceding fiscal year. For the 26 weeks period ended May 3, 1947, net profits totaled $2,092,418, as against $2,576,405 last year.

Republic Pictures also showed a drop in their quarterly report. The corporation's earnings for the 13 weeks ended April 26, 1947, decreased to $311,583.38 from the $489,787 carned in the comparable 1946 period. Net before taxes was $519,305.63, compared with $789,979 in the 1946 quarter.

"QUOTES"

What the Newspaper Critics Say About New Films

"Perils of Pauline" Accorded High Praise

The New York critics really let their hair down (although The Times' Bosley Crowther managed to maintain his dignity) in expressing their unconfined joy with Betty Hutton and "The Perils of Pauline."

Usually serious-minded Cecelia Ager of PM calls it **"a bonanza of belly-laughs, a free-swinging comedy with no holds barred."** She expresses appreciation of the fact that the picture turns sentimental near the end, since **"this enables the audience to pick itself up off the aisles and go home."** It gets Miss Ager's seldom-accorded double-check.

In Hearst's Journal American, Rose Pelswick terms "Pauline" a **"honey of a picture"** with some sequences that are **"hugely amusing,"** while Eileen Creelman of the Sun raves about Miss Hutton's great comedy performance: **"She grabs hold of the picture and squeezes all possible entertainment out of it."**

High tribute is also paid the star by the Herald Tribune's Howard Barnes, who admits that Betty has never been one of his favorite actresses, but credits her with **"a remarkably versatile performance...The zeal with which she engages in the wildest sort of slapstick acrobatics is matched by her steady and restrained handling of the straight portions."**

Mr. Crowther of the Times utters a mild note of complaint that "Perils of Pauline" fails to live up to its promise to be a true biography of the old serial queen, Pearl White, or a legitimate reflection of the early days of movie-making. However, putting aside the question of authenticity, he finds that the picture **"is certain to tickle the funnybone."**

Archer Winsten gives "Pauline" a Good-Plus on the Post's Movie Meter, saying that in some sequences the laughter **"reaches gale proportions."** As for the star: **"There's a rude, raw vitality about that Hutton girl that breaks the boundaries of any ordinary scene."**

THE UNFAITHFUL

WARNER BROTHERS

"Sin and violence have rarely curdled in worse fashion...Has little to recommend it as entertainment...Almost no suspense ...As dull as it is distasteful." — BARNES, N. Y. HERALD TRIBUNE.

"The Unfaithful' is far from a total loss. It will reap a bountiful harvest at the box office from the handkerchief brigade." — COOK, N. Y. WORLD TELEGRAM.

"Ann Sheridan emerges as a strong dramatic actress...She gives a forceful moving portrayal in a soundly constructed tale of murder and of marriage...Thundering good drama." — CREELMAN, N. Y. SUN.

"Lengthy, serious drama...Conversational for the most part, expensively mounted and heavy in theme and handling." — PELSWICK, N. Y. JOURNAL AMERICAN.

"Super de luxe triple A production that spits out preachments .. Has an awful lot of story to zing through...Under the pressure of its mission, the very film itself behaves as though it had dosed itself with benzedrine and marihuana both."—AGER, PM.

MOSS ROSE

20TH CENTURY-FOX

"One of the most leisurely mysteries ever filmed, but with all its deliberation over detail, it does manage to sustain a tone of suppressed intensity and excitement."—COOK, N. Y. WORLD-TELEGRAM.

"Spun out at a leisurely tempo, the film has effective mood and atmosphere and a good performance by young Miss Cummins."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Suave and absorbing mystery thriller, neatly plotted and deliciously played...Splendid performance by Peggy Cummins." —CROWTHER, N. Y. TIMES.

"Vibrant personality of Ethel Barrymore sustains a slowpaced melodrama...Has period atmosphere, considerable suspense and variegated action. Unfortunately the work has been filmed so haltingly that it takes all of Miss Barrymore's acting magic to hold it in focus."—BARNES, N. Y. HERALD TRIBUNE.

"Mood and murder are equally important...Settings are handsome and quite right for the mood of murder. 'Moss Rose' is quieter, slower than most melodramas."—CREELMAN, N. Y. SUN.

"Has all the regulation appurtenances — but with a higher polish because its three stars make it an important production...Excellent is its choice of stars."—AGER, PM.

NEW ORLEANS

UNITED ARTISTS

"Louis 'Satchmo' Armstrong fans and the Woody Herman enthusiasts will find this one solid...Music in the film is its principal attraction, but the story that goes with it is spun out pleasantly enough."—PELSWICK, N. Y. JOURNAL AMERICAN.

"Far-from-inspired screen endeavor to trace the birth and evolution of jazz...A fizzle in every respect but one. That is the frequent tooting of Louis Armstrong." — CROWTHER, N. Y. TIMES.

"All that is lacking is a sustained thread of entertainment to keep one engrossed in the variety of hot licks. For a jazz enthusiast 'New Orleans' will prove comparatively rewarding."—BARNES, N. Y. HERALD TRIBUNE.

"Blatant thing to one whose ear is not sympathetically attuned to jazz, blues, swing or whatever you choose to call it... Largely an excuse for presenting nearly two hours of cacophony by Louis Armstrong and his band and a few numbers in slightly more restrained tone by Woody Herman and his orchestra." — WYER, N. Y. SUN.

"Has some good blues singing and some good jazz playing in the early reels and that about sums up what entertainment there is...One of the great stories of American folklore, the start of jazz music, is reduced to commonplace romance in this picture."—COOK, N. Y. WORLD-TELEGRAM.

DARK DELUSION

METRO-GOLDWYN-MAYER

"The latest film in Metro's Dr. Gillespie series...turns the Rialto into a silo...Story is as grainy as they come, and it grows tall on hackneyed props...Palatable as it may be to its particular fans, as motion picture drama it is strictly off the cob."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Not only true to tradition but is also concerned with afflictions currently striking the fancy of film producers...Treats largely of schizophrenia and post traumatic psychosis, with such popular clinical asides as narcosynthesis, guilt complexes and true kleptomania thrown in gratis...But for all of its trimmings the good doctor's dogged researches seemed familiar, routine, mildly satisfying and not particularly exciting." — WEILER, N. Y. TIMES.

"As one of the dyed-in-the-wool fans of this series we're glad to welcome back the bunch at Blair. We find them a warm, engaging, enterprising crowd — not lacking in humor, either." — THIRER, N. Y. POST.

REPEAT PERFORMANCE

EAGLE-LION

"Dramatic hocus-pocus ..Is even harder upon the nervous system than the summer's first merciless heat...Not only is dramatic credibility completely lacking in all this stew but the whole thing is done with such pretension that even the possible salve of ridicule is missed."—CROWTHER, N. Y. TIMES.

"An intriguing premise, the plot is sometimes fuzzy and careless on detail...Suspense is well sustained and the film has emotional persuasion." — MASTERS, N. Y. DAILY NEWS.

"Pretentious, high flown melodrama in the old style made still more ponderous by interludes of philosophic discussion." — COOK, N. Y. WORLD TELEGRAM.

"Dialogue and situations, far from adorning the philosophic kernel of thought, smother it in a monotonous alternation of strident emotion and brittle, unsuccessful wit." — WINSTEN, N. Y. POST.

"Tudicrously awful.. Reminiscent of the silent screen at its worst...Pretentious, implausible and very hard to take." — BARNES, N. Y. HERALD TRIBUNE.

"Despite its pedestrian treatment, the suspense inherent in the question sticks. Though it has neither style, irony, nor point of view, and accords no cerebral satisfaction, 'Repeat Performance' does compel attention." — AGER, PM.

"Interesting film, well told, well acted...Entertaining excursion into the melodrama of the real and the unreal." — CREELMAN, N. Y. SUN.



"IVY" is BOX-OFFICE

Tested in a five theatre day-and-date engagement in Los Angeles and at Loew's Criterion on Broadway in New York, "IVY" has definitely proven top box-office power.

• The public is singing the title song written by Hoagy Carmichael. Hear it over the air as recorded by Dick Haymes, Vaughn Monroe, Woody Herman and Jo Stafford. Every time it is played, it sells "IVY." It's a hit song for a hit picture.

UNIVERSAL-INTERNATIONAL presents

JOAN FONTAINE

PATRIC KNOWLES
HERBERT MARSHALL
RICHARD NEY

in SAM WOOD'S PRODUCTION OF "IVY"

Directed by SAM WOOD, who gave you "Saratoga Trunk," "Kings Row"

Universal International

with SIR CEDRIC HARDWICKE • LUCILE WATSON • ROSALIND IVAN • SARA ALLGOOD

Screenplay by CHARLES BENNETT • Based on the novel "The Story of Ivy" by Marie Belloc Lowndes

Produced by WILLIAM CAMERON MENZIES • A UNIVERSAL-INTERNATIONAL PICTURE

$3 per Year

25c per Copy.

Film BULLETIN

AUGUST 4, 1947



MARTIN G. SMITH

For 18 years a president

Page Nine

America's Independent Motion Picture Journal

PARAMOUNT'S GOT ME DIZZY
THE WAY THEY'RE WHIPPING ACROSS
HIT AFTER HIT! —
NOW IT'S
40-Star



VARIETY



"PURE GOLD GROSSES IN ANY AND EVERY THEATRE. A smash bound for top money. Excellent entertainment of which its makers and all Variety Club members may be justly proud."—*Boxoffice*



"A MULTI-MILLION DOLLAR BUDGET AND NOT A DIME MISSPENT. A mammoth musical destined to stir up boxoffice commotion aplenty. Crosby and Hope together in skits that are gems. A tribute to the Variety Clubs and a grand, joyful tribute it is."
—*M. P. Daily*

"STRONGEST NAME MARQUEE VALUE OF THE SEASON. A natural which can't help doing boffo business. A smash hit—and entertainment spelled in capital letters." —*Daily Variety*

"A MUSICAL ITEM THE SHOWMAN CAN ENTHUSIASTICALLY SINK HIS TEETH INTO. This is boxoffice—entertainment plus—surprises galore."—*Film Daily*

GIRL

that's getting as many raves as it's got stars—
right on top of the furore over DEAR RUTH and
PERILS OF PAULINE—and the very same
day that WELCOME STRANGER sets
all-time Paramount highs in its first two dates!

"THERE HASN'T BEEN A STAR-STUDDED ATTRACTION OF THIS KIND IN YEARS. Paramount tossed almost the whole strength of its roster into it. Mary Hatcher plays the title role with verve and charm." —*Hollywood Reporter*

"EYE-BLINDING LUSTRE OF MARQUEE NAMES. Sure-fire entry headed for top dough. Truly an exhibitors' picture and it will stand plenty of ballyhoo."
—*The Exhibitor*

"SOCKO ENTERTAINMENT THAT'S SURE-FIRE. How can it miss with Crosby, Hope, Cooper, Milland, Ladd, Stanwyck, Goddard, Lamour and the rest of the glittering Paramount personalities?" —*Variety*



starring
BING CROSBY
BOB HOPE
GARY COOPER
RAY MILLAND
ALAN LADD
BARBARA STANWYCK
PAULETTE GODDARD
DOROTHY LAMOUR
SONNY TUFTS
JOAN CAULFIELD
WILLIAM HOLDEN
LIZABETH SCOTT
BURT LANCASTER
GAIL RUSSELL
DIANA LYNN
STERLING HAYDEN
ROBERT PRESTON
VERONICA LAKE
JOHN LUND
WILLIAM BENDIX
BARRY FITZGERALD
CASS DALEY
HOWARD DA SILVA
MACDONALD CAREY
with
OLGA SAN JUAN
BILLY DE WOLFE
PATRIC KNOWLES
WILLIAM DEMAREST
MONA FREEMAN
CECIL KELLAWAY
VIRGINIA FIELD
RICHARD WEBB
FRANK FAYLEN
DE FOREST KELLEY
and
CECIL B. DeMILLE
MITCHELL LEISEN
FRANK BUTLER
GEORGE MARSHALL
Specialty number by
PEARL BAILEY and
SPIKE JONES
and his City Slickers
and introducing
MARY HATCHER
Produced by
DANIEL DARE
Directed by
GEORGE MARSHALL
Original Screen Play by
Edmund Hartmann, Frank Tashlin,
Robert Welch and Monte Brice

Everybody says



RKO PRESENTS

ROBERT YOUNG ★ SUSAN HAYWARD

JANE GREER

in

They Won't Believe Me!

with

RITA JOHNSON · TOM POWERS

Directed by IRVING PICHEL • Produced by JOAN HARRISON

Screen Play by JONATHAN LATIMER · Based on the Story by GORDON McDONELL

RKO RADIO PICTURES



NATIONALLY ADVERTISED TO MORE THAN SIXTY MILLION CIRCULATION!

. . . including Life, Look, Saturday Evening Post, Collier's, American, True Confessions, True Story, Fan List and the 44 important Sunday newspaper supplements of American Weekly and This Week.

it's a TOP-MONEY show!



Boxoffice Says It!

"Slick and brittle, with an emotional wallop that will have the customers tense with interest and suspense . . . Rates high . . . Gold-assurance of plenty of business."

M. P. Herald Says It!

"Tense and exciting . . . climaxed by a spectacular conclusion . . . Many dramatic moments, well presented by able performers."

M. P. Daily Says It!

"Suspense thriller in the Hitchcock tradition . . . Highly polished, well-stacked with names . . . aimed at sizable grosses."

Film Daily Says It!

"Has names and performances to lift it well over mark . . . Unfolds in solid, engrossing style that mounts to sharp, exciting conclusion."

The Exhibitor Says It!

"Absorbing drama . . . holds interest all the way . . . rates with the better entries of its kind."

The Independent Says It!

"Good performances, high production values and a strong, surprise finale."

Film Bulletin Says It!

"Exploitable and suspenseful . . . engrossing character study."

Showmen's Trade Review Says It!

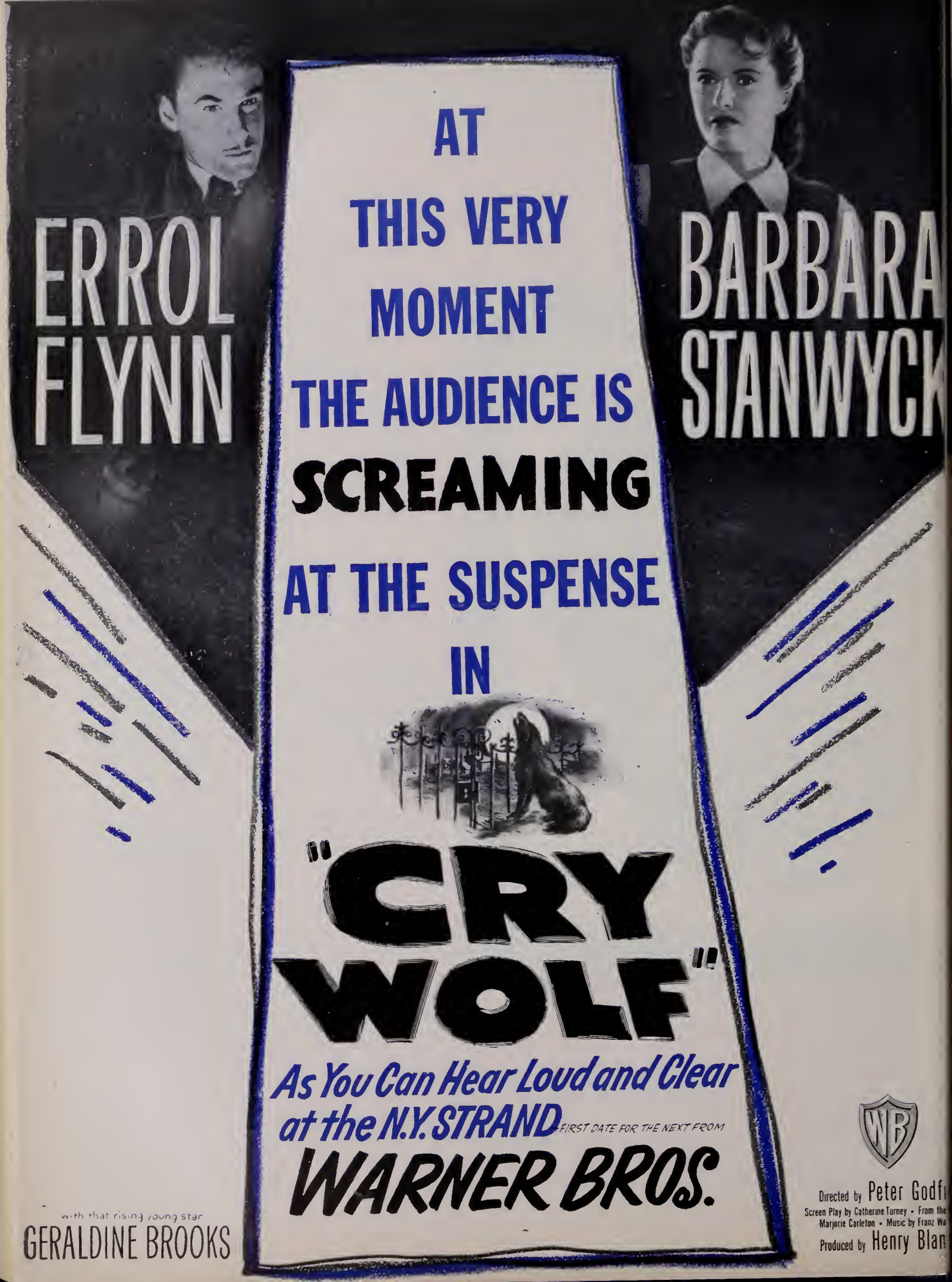
"One of the most suspenseful and thrilling dramas ever to come out of Hollywood . . . Should be a humdinger at ticket windows, coast to coast, large houses or small."

Hollywood Reporter Says It!

"Pulls no punches . . . very ably directed and stalwartly performed."

Daily Variety Says It!

"Rates as moneymaker . . . Smash finish will leave audiences talking."


ERROL FLYNN
BARBARA STANWYCK
AT THIS VERY MOMENT THE AUDIENCE IS SCREAMING AT THE SUSPENSE IN
"CRY WOLF"
As You Can Hear Loud and Clear at the N.Y. STRAND
FIRST DATE FOR THE NEXT FROM
WARNER BROS.
with that rising young star
GERALDINE BROOKS
Directed by Peter Godfr
Screen Play by Catherine Turney • From the
Marjorie Carleton • Music by Franz Wa
Produced by Henry Blan

EDITORIAL

Vol. 15, No. 16 August 4, 1947

America's Independent Motion Picture Journal

☆

THINK IT OVER

Force

The historian tells us that the world is moved not only by the mighty shoves of the heroes, but also by the aggregate of the tiny pushes of each honest worker.

—Helen Keller

☆

Film BULLETIN

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THE MAIL BOX

20TH MEANS BUSINESS

July 12, 1947

Dear Mo:

I have read with a great deal of interest your salute to Twentieth Century-Fox, which appeared in the July 7th issue of Film Bulletin. You certainly gave our policy a good send-off.

Keep watching us, and I am sure you will agree that our policy is not just an idle thought or a passing fancy and that we really mean business. Furthermore, you will see action on it in the field.

Kindest regards.

Sincerely yours,
ANDY W. SMITH, JR.

The general exhibitor reaction to 20th Century's new sales policy to aid small, low-grossing and "problem" theatres has been very favorable. But, like all sales policies, this one will either stand or fall by the way it is handled "in the field". Mr. Smith's words are reassuring on that score, and we will watch it closely.

The Editor.

WHAT'S WRONG WITH METRO

July 27, 1947

Dear Sir:

I noted with interest your editorial in the issue of June 23, "What United Artists Needs". Every exhibitor will agree with the contents of that article.

As an exhibitor, may I suggest a follow-up along editorial lines, namely, "What's Wrong with Metro-Goldwyn-Mayer". This company was the backbone of every theatre's program, the leading company having the foremost stars, excellent story values, and the acknowledged leader of the motion picture industry. During the past year, and I won't go back any further, MGM has been the producer of disappointing pictures. Almost without exception, the results have not been up to par on any of its features. If you will check the newspaper reviews quoted in your publication, I daresay there will not be unanimously good reviews for any MGM feature.

Despite the blurbs of the advertising department, we can list the pictures and ascertain which, if any, have lived up to expectations. Alphabetically, here they are:

"Beginning of the End"—good story, poor treatment.
"Cockeyed Miracle"—fair story, poor treatment.
"Cynthia"—fair story, poor treatment.
"Gallant Bess"—good story, fair treatment.
"High Barbaree"—poor story, poor treatment.
"Love Laughs at Andy Hardy"—the end of Andy Hardy.
"Mighty McGurk"—Beery wallowing in the trough.
"My Brother Talks to Horses"—MGM in B hive.
"Little Jim"—ditto.
"Secret Heart"—fairy story, poor treatment.
"Sea of Grass"—good story, poor treatment.

(Continued on Page 10)

THE NEXT IMPORTANT INDUSTRY DATE IS

Mother's Day

FOLKS IN THE KNOW OUT IN HOLLYWOOD ARE ALL TALKING ABOUT A GREAT NEW TECHNICOLOR PICTURE FROM 20TH CENTURY-FOX!

(The same 20th Century-Fox whose Technicolor I WONDER WHO'S KISSING HER NOW set a new all-time 20th record for any theatre, any week in Chicago—a new all-time 20th opening record, in Detroit—a sensational pace in Indianapolis, Cincinnati, Pittsburgh and Boston!)

IT'S THE FIRST TRUE STORY OF SHOW BUSINESS—NOT AS IT'S BEEN TOLD A HUNDRED TIMES IN BACKSTAGE PLOT, BUT AS WE IN SHOW BUSINESS REALLY KNOW IT!

(Just as everybody in show business is talking about the Miracle figures being set by MIRACLE ON 34TH STREET everywhere—and the miracle holdover and move-over runs!)

THIS PICTURE IS "MOTHER WORE TIGHTS" * AND IT IS THE NEXT GREAT 20TH CENTURY-FOX ATTRACTION TO OPEN IN NEW YORK!

(New Yorkers will also soon be seeing KISS OF DEATH, FOXES OF HARROW, NIGHTMARE ALLEY, DAISY KENYON — and FOREVER AMBER in Technicolor, GENTLEMAN'S AGREEMENT and CAPTAIN FROM CASTILE in Technicolor!)

MOTHER'S GREAT DAY WILL BE WEDNESDAY, AUGUST 20TH, WHEN "MOTHER WORE TIGHTS" OPENS AT THE ROXY! EVERY SHOWMAN WILL REMEMBER MOTHER'S OPENING DAY!

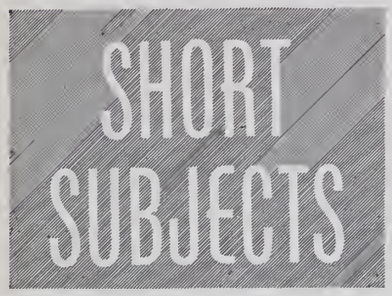
20th CENTURY-FOX



* Mother is **BETTY GRABLE**—Dad is new-star **DAN DAILEY**—and the kids are **MONA FREEMAN** and **CONNIE MARSHALL**. It was directed by **WALTER LANG** and produced by **LAMAR TROTTI**. Lyrics and music by Mack Gordon and Josef Myrow.



Expect WB News To Be Topflight



The general feeling in the trade, among exhibitors and film men alike, is that Warner Bros. will turn out a first-rate newsreel unless the outfit has gone soft (and there are some signs of that). It has the dynamic approach to current events that should result in one of the best of the new subjects . . . Probably with the thought of retaining as many of the old RKO contracts as possible, the Warner Pathe News will continue the consecutive order of release. RKO's last reel will be No. 102 and Warners will deliver its first release as No. 103 on August 17.

☆ ☆

UP AND ABOUT...Eagle-Lion sales head A. W. Schwalberg has named Del Goodman as West Coast division manager, succeeding L. E. Goldhammer, who has been upped to the NY home office...Ralph Cramblet gets the Midwestern District managership for United Artists left vacant by Rud Lohrenz' resignation to enter exhibition...Hiram S. Brown, Jr., has joined Vanguard Films as business assistant to David O. Selznick...Richard Mayers, ad-publicity director of William Goldman Theatres, leaves the industry to become administrative exec of the Philly division of Moldex Rubber & Plastic Corp. Theodore Vanett, his assistant, takes over the spot...Louis A. Lee has been named manager of the newly established Monogram Int'l exchange in Panama... Stanley Meyer, district mgr. for the L. A. Fox West Coast first-runs, after an association with the Skouras Brothers that has lasted 17 years, leaves for undisclosed destinations...Charles Kaselman comes over from Metro to PRC's Philly branch as salesman. Pete Wood, the Ohio firebrand, was hospitalized suddenly last week. Nothing serious. He'll be up and about shortly. At the Grant Hospital, Columbus.

☆ ☆

IT PAYS TO ADVERTISE: Paramount's "Welcome Stranger" is getting the old razmataz from Curtis Mitchell's box-officers with such schmaltz that sales chief Charles Reagan reports that the Crosby-Fitzgerald epic will be the company's number one all-time box-office draw. In test-runs, preceded by whopping ballyhoo, "Stranger" has topped "Going My Way" invariably. The Detroit opening on July 24 gave the auto-city the biggest celebration ever held in connection with a pic-preem, including a monster central city block-party with star Joan Caulfield in the flesh, and a 10-day man-on-the-street broadcast over ABC's WXYZ.. The same treatment is being readied for CBDemille's "Unconquered" with a two-month campaign set for the "go" signal, to be climaxed by the premiere at Loew's Penn in Pittsburgh on Oct. 3...Exec publicist William Danziger, chief of the "Unconquered" showmanshindig, will direct a flying squad of 15 special publicists, and the mag-newspaper-airwave campaign is estimated to reach a combined total of 300,000,000. Considering that's more than double our population, it hardly seems possible that anyone isn't going to know about the DeMille epic. The mag campaign alone will be budgeted at a quarter million, twice the magazine budget for "Blue Skies," former record holder.

☆ ☆

ODDS 'N ENDS: Close on the heels that SRO is re-releasing "Intermezzo" in October as its second release, sandwiched between "Duel in the Sun" and "The Paradine Case," comes the revelation by sales head Milton Kusell that the Ingrid Bergman starrer, which introduced the gal to American audiences, will have the same promotion accorded a regular first-run...U-I has prepared a 35-minute trailer on its 17 current and forthcoming Hollywood-made films to hypo exhibitor interest in the company's "Nate J. Blumberg - J. Arthur Rank Good Business Sales Drive"...Three more Warner notables will receive War Dept. citations for their part in WW II: Michael Curtiz for "This Is the Army," responsible for $12,000,000 for Army relief; Gordon Hollingshead, producer of several historical and training shorts, and William L. Guthrie, studio location chief, for his liaison work for WB in contacts with the Army.

JOLSON FLOPS

Warners' attempt to capitalize on the current Al Jolson fad by re-releasing his oldie, "Go Into Your Dance," turned out to be a flopperoo. The picture nosedived in its first-runs and Warners' decided to withdraw it from release.

ROSTRUM REPORTS...Allied's Caravan Committee, the fact-and-figure-finding unit that has proved so valuable to independent exhibitors, celebrated its fifth birthday with a confab in Philadelphia July 31 - August 1. With chairman Sidney Samuelson wielding the gavel, gathered committee members included Col. H. A. Cole, Texas; W. L. Ainsworth, Wisc.; Truman Rembusch, Ind.; Jack Kirsch, A. F. Myers, Irving Dollinger, and Dora Samuelson, administrative assistant ..Warners 13-week sales campaign wound up last week, with the leaders in the stretch drive Harry Seed's Midwest district; Doak Roberts' Southwest, and Charles Rich's Central district, in that order. Final returns will be ready by the end of August...IATSE's mid-summer gen'l exec board meeting is skedded for Aug. 18 at Boston's Copley-Plaza. Int'l prexy Richard F. Walsh will preside.

☆ ☆

PREEMS: Paramount's "Desert Fury," making its initial bow July 23 at the Utah Theatre in Salt Lake City, stole the show as part of the State Centennial celebration. The biggies took a back seat when Lizabeth Scott and Burt Lancaster, stars of the pic, came into town. Lizabeth scored a notable first when she met the president of the Mormon Church...That was a snappy newspaper campaign concocted on M-G-M's "Fiesta" for the three-theatre premiere in Los Angeles. Some of the most exciting ads we've seen in months...E-L's Carthay Circle extravaganza for "Red Stallion" on August 12 will take on the form of a real old-fashioned Wild West jamboree, with the Cinecolor spectacle set to open simultaneously in four top L. A. Fox West Coast houses the next day...Republic's world preem of "Wyoming" at the Paramount and Lincoln in Cheyenne, packed 75,000 into the streets and gave the two theatres their high-water mark for opening-day business...Harlem had its first gala world premiere when "Sepia Cinderella," Herald Pictures' all-Negro feature, drew the mink and limousine trade to the Apollo.

☆ ☆

PLUGGING 'EM: M-G-M's biggie, "The Hucksters," gets display space in almost 100 store windows along the Big Stem area in a series of tie-ups engineered by exploitation chief William R. Ferguson. He has also arranged a tie-up with Grosset & Dunlap, publishers of the popular edition of "The Hucksters" to award $350 in cash prizes to exhibitors for the most unusual stunts, theatre and store fronts, special tie-up and novelty in ballyhoo .. Warners' big Bertha, "Life With Father," practically takes over

(Continued on Page 10)

THE FRONT PAGE

MARTIN G. SMITH

President, Independent Theatre Owners of Ohio

Quite a few people were disturbed several years ago because a president of the U. S. was elected for a third, and a fourth, term, but the Independent Theatre Owners of Ohio apparently have no misgivings about reelecting the same president for eighteen (count 'em) terms. Martin G. Smith never has the opportunity to decline the honor, because his elections usually are by acclamation, as was the most recent one at the ITO's annual convention in Cedar Point, Ohio, July 15.

He doesn't look his 55 years of age (b. Mar. 30, 1892), a feat attributable to a rather placid temperament and a keen sense of humor. He's really a home-town boy, his birthplace being Toledo, the same town where he now operates seven movie houses, five in partnership with James A. Beidler, two with Skirball Bros.

Martin Smith jumped into exhibitor organization work in the early days of the MPTOA, was president of the Ohio unit for several years. When the MPTOA fell into disrepute among independents, the ITO of Ohio was formed and Smith became the first president of the new inde organization — and he still holds the office. 1944 saw him elected president of National Allied; he had been treasurer for several years prior. He's a member of Allied's executive committee.

Our Cover Man was educated at Howe Military School, University of Michigan, A.B. (1914), Cornell University (1915). In World War I, he served 18 months in the Navy. In World War II, he served on the War Activities Committee, Motion Picture Industry, and led many of the behind-the-front drives that brought victory.

EDITORIAL

(Continued from Page 7)

"The Showoff"—Skelton deserves better.
"Undercurrent"—poor treatment.
"Undercover Maisie"—best of the B's.
Musicals:
"Holiday in Mexico"—swell cast, trite story.
"It Happened in Brooklyn"—a costly flop.
"Living in a Big Way"—poor story.
"No Leave, No Love"—good story, disappointing results.
On the credit side:
"Lady in the Lake"—good story, good treatment.
"Till the Clouds Roll By"—ditto.
"The Yearling"—good story, fair treatment, a disappointment.
"The Hucksters"—shades of the old MGM.

It seems to me that MGM has lost the knack of making good pictures from beginning to end. Whether it's in the story department, writing, direction, or front-office supervision, I don't know, but there is certainly a vast amount of room for improvement. What with 20th Century-Fox on or near the top, RKO showing real progress, Universal-International making fine headway, Warners and Paramount at an even keel—there remains United Artists below par and, finally, Metro-Goldwyn-Mayer as the big flop of the current year. Perhaps an editorial will wake up this potentially unsurpassed company to its position.

The entire industry suffers when MGM flops, and flopping it is, and a pity it is, too. With unlimited resources, excellent star values, a fine selling organization, there is no reason why this company should not be right at the very top of the list.

I hope you realize that the comments herein are meant to be constructive criticism.

Very truly yours,
AN OHIO EXHIBITOR.

Perhaps if our correspondent reads the reviews on several new MGM pictures in this issue he will find hope that the company is coming out of the woods.

THE EDITOR.

MR. WOOD DISSENTS

July 29, 1947

My Dear Mo:

After reading your Paramount—"Dear Ruth" editorial of July 21st, I am convinced that you must smoke the same brand of cigarettes as Charlie Reagan.

I can very well appreciate that by spending an extra $200,000 for advertising you will bring more people to the boxoffice, but when you go completely overboard with Charlie by backing him up in his statement that it will mean six or eight million dollars in extra business, and that it will be among the year's best 10 to 15 grossers, there is something wrong in Glocca Morra.

It would be enlightening to your readers if in an early issue you would supplement this editorial by another one showing the 15 pictures which you believe will even gross six million dollars during the current season. Then if to this we add your lowest estimate, a six million dollar increase, we have "Dear Ruth" collecting to the extent of twelve million dollars, minimum.

And don't forget, send me a package of those cigarettes—quick!

Cordially yours,
P. J. WOOD.
Secretary, ITO of Ohio.

Apparently you mis-read part of the editorial, Pete. Mr. Reagan said that Paramount expected a gross of only "a couple of millions" on "Dear Ruth" before they put on the extra publicity campaign. The statistics were all Mr. Reagan's; we merely quoted them to illustrate the main point that "the easiest and, yet, the cheapest way to lick the slump is by using this industry's talent for aggressive showmanship".

THE EDITOR.

SHORT SUBJECTS

(Continued from Page 9)

McCreery's, Fifth Avenue department store, the day before the NY opening. Displays will be set up in every store window, every aisle, every elevator. Mort Blumenstock's ballyboys are doing it up brown as part of the pre-release publicity inundating the Metropolitan area...Allied Artists is blanketing areas where its "Black Gold" is due to open with programs and spots on the airwaves.

☆ ☆

TICKER TAPPINGS: It is understood that the advertising advisory council, composed of ad-publicity heads of the distributors, is planning a nationwide publicity campaign bidding for public good will...Eagle-Lion's Latin-American branch offices finally got the green light now that a product backlog is insured and Sam L. Seidelman, foreign sales topper, is off to Mexico City on the first leg of his tour to set up the distribution organization down below. The MC office opens Aug. 25, to be followed by exchanges in Cuba, Brazil, Chile, Peru, Uruguay, Colombia, Venezuela, Puerto Rico and Panama...Burt ("Killers") Lancaster is now an independent producer. U-I will release his first inde production and the title certainly keeps the gory ball rolling. It's based on Gerald Butler's novel, "Kiss the Blood Off My Hands"...Paramount has set the Dietrich-Milland starrer, "Golden Earrings," for an August 25th tradeshow...Mary Pickford has named Sam Dembow, Jr., as worldwide rep for her forthcoming Triangle Productions release through UA, "Sleep My Love."

☆ ☆

THE TRAVELERS: Harold Mirisch, v.p. of Allied Artists, returned to Hollywood over the week-end, following prexy Steve Broidy's sailing for England last Friday (1st). Broidy is accompanied on his two-month tour of European countries by Norton V. Ritchey, AA International chief...John B. Nathan, Para Int'l division mgr. for Continental Europe, North Africa and Middle East, left for France last Thursday (31) aboard the S. S. Mauretania ..James A. Mulvey, president of Samuel Goldwyn Prods, is back at his NY office after a week's huddle with the Big Boss in Hollywood...Ben Washer, Paramount publicity head, planed to the West Coast last week for studio confabs. A. W. Schwalberg, Eagle-Lion sales chief, returned to the NY home office last Wednesday (30th)...Henry A. (Hank) Linet, U-I Eastern Ad manager, is back at his desk after a flyer to Cincinnati...John Balaban, president of Balaban & Katz, and chairman of the Chicago Jewish Welfare Fund Drive, emplaned for Palestine last week.

SMITH PLAN NATIONWIDE?

Since the 20th-Fox sales plan to help low-grossing and "problem" theatres has worked out satisfactorily in the New Haven testing ground, it is expected that Andy Smith momentarily will announce its adoption on a nationwide basis. The program provides for rentals as low as 15 per cent of the gross in such theatres.

PREDICTION

The on-again-off-again United Artists situation is still in a state of flux, although Joseph Schenck presumably has been chosen as mediator between the Pickford-Chaplin forces (if Chaplin agrees) with authority to name a new president for the company. FILM BULLETIN makes this prediction: Tom J. Connors, recently resigned from 20th Century-Fox, will be named president of United Artists within the next two weeks. We said it and we're glad!

TAPS

William B. Clemence, 66, veteran newspaper man and publicity writer for Columbia, died at his home Tuesday, July 29.

Emanuel Steinberg, veteran industryite, most recently a PRC sales representative, was stricken July 29 in Pittsburgh.

William H. Wheat, Jr., W. Pa. theatre operator, owner of the Sewickley Theatre, died in Pittsburgh July 30 after a heart attack a year ago from which he never recovered.

Ernest Mollison, 52, veteran Texas Showman, in Corpus Christi Hospital, Brownwood, Texas.

Stanley Chambers, 58, manager of the Essaness Ardmore Theatre, Chicago. Funeral services were held last Thursday (31) at Wichita, Kans.

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



20th-Fox home office executives being greeted by So. Div. sales mgr. Harry G. Ballance as they arrived in New Orleans to attend the regional sales meeting in New Orleans are Spyros P. Skouras, Andrew W. Smith, Jr., and William C. Gehring.



Named president of the new Warner Pathe News, to make its bow in theatres on August 17, is Norman H. Moray, WB shorts subjects sales chief.



Looking rather warm at the ITO of Ohio convention at Cedar Point are, l. to r., P. J. "Pete" Wood, secretary; Martin G. Smith, president; Leon J. Bamberger, sales promotion head of RKO; and Ernest Schwartz, Cleveland Indie Exhibitors Assn.

ALLIED LAUNCHES ASCAP FIGHT; KIRSCH PLAN SUBMITTED FOR UNIT O. K.

In a two-front drive against ASCAP, National Allied's executive committee, meeting in Washington last Tuesday and Wednesday (29-30), authorized general counsel A. F. Myers to draft an amendment to the general copyright law which would discontinue ASCAP's collection of royalties for music recorded on films to be submitted to Congress at the next session. The second move would be a study of existing litigation to pick a test case to finally settle the legal status of the Society. Allied's action was impelled by current reports that ASCAP is planning to boost its theatre rates.

The Executive Committee took under consideration the plan for the handling of exhibitor grievances by Allied on a nationwide basis, projected by president Jack Kirsch at the recent convention of the New Jersey unit in Atlantic City, and decided to submit the program to the regional organizations for approval or rejection. The plan calls for handling of exhibitor complaints by the leaders of the local units directly with the film exchange managers. Any grievances that cannot be resolved in this manner will be sent to National Allied for submission to the home offices of the film companies. As is usually the case in presenting proposals of this sort, the individual Allied units are granted autonomy in deciding whether or not to participate.

"Grass Roots" Tax Repeal Drive

The executive committee also ratified plans for a "grass roots" campaign for complete repeal of the 20 per cent Federal admissions tax. The drive will be carried by exhibitor committees who will turn the pressure on homecoming Congressmen during the summer and fall months.

Myers was requested by the executive committee to prepare and submit to the Supreme Court the amicus curiae brief in the industry anti-trust case. He was also authorized to poll other exhibitor groups associated with CIEA to determine whether the amicus curiae brief should be presented in their behalf, also.

Allied Theatre Owners of the Gulf States, headquartering in New Orleans and Allied Rocky Mountain Independent Theatres, with headquarters in Denver, were approved by the committee as new members of National Allied.

Plans for the December national convention in Milwaukee were approved and William Ainsworth, ITO of Wisc. and Upper Michigan proxy, was named chairman.

Attending the meeting were Col. H. A. Cole, Jack Kirsch, M. A. Rosenberg, Sidney E. Samuelson, Martin G. Smith, Nathan Yamins, Myers and Ainsworth.

* * *

WB 1947-48 SCHEDULE "FLEXIBLE"

Under a "flexible schedule, which can be adapted to any changes in conditions," Warner Bros. will open its 1947-48 season with special engagements of "Life With Father," while the initial regular release of the new season will be "Deep Valley," dated for Sept. 1, it was revealed by Ben Kalmenson, vice-president and general sales manager, at the opening session of the company's first general sales convention since prewar days. The place was New York's Waldorf-Astoria last Thursday (31), opening day of the three-day confab for Eastern division and Canadian sales personnel.

Principal speakers at the kick-off session were Harry M. Warner, president, and Major Albert Warner, vice-president. Jack L. Warner, v.p. and executive producer, was not present at the New York sales meeting, but was scheduled to be the featured speaker at the Chicago convention this week for Western distribution personnel. The WB president discussed the industry's present economic status and future outlook, foreign and domestic, as well as the sales force's function, through its direct contact with exhibitors, in broadening the public service and educational uses of the screen. Major Warner's topic was distribution efficiencies and progress.

In discussing the "Father" plans, Kalmenson revealed that each of the special runs, which begin August 15 and are set into October in almost 200 cities, will be accompanied by an extensive promotional campaign, details of which were outlined at Friday's session by Mort Blumenstock, v.p. in charge of advertising and publicity. Listed by Kalmenson among the regular releases which will follow "Deep Valley" are "Night Unto Night," "Dark Passage," "The Unsuspected," "Escape Me Never," "My Wild Irish Rose," "Wallflower," "Ever the Beginning," "Voice of the Turtle" and others.

It was revealed that the pre-release showing of the first issue of Warner Pathe News following purchase from RKO of the Pathe newsreel organization, will take place in New York City Theatre on Aug. 13. First general release of the new newsreel is scheduled for August 17 and will begin with issue No. 103. No. 102 will be the last reel under the RKO ownership.

* * *

MPTOA-ATA MERGER CONVENTION SEPT. 19-20

Formation of a new exhibitor organization that will combine the memberships of Motion Picture Theatre Owners of America and American Theatres Association, each claiming around 6000 membership, will be voted upon by delegates from each of the organizations at a convention in Washington, September 19-20, it was announced jointly by Herman Levy, general counsel for MPTOA, and Robert W. Coyne, executive director of ATA.

The convention, consisting of the membership, officers and directors of ATA and MPTOA, will take action on the resolution by the Boards of Directors of the two organizations in New York July 18th, which voted to merge the two groups into a single organization to be known as the Theatre Owners of America.

ATA and MPTOA officers and directors were named at the N. Y. meeting to act as an interim board of directors for TOA to draft a proposed constitution and by-laws for the new organization and to work out the mechanics of representation for the

(Continued on Page 29)

'DEEP VALLEY' GRIM MANHUNT DRAMA FINELY ACTED

Rates ● ● + generally, slightly better in action houses

Warner Bros.
104 minutes
Ida Lupino, Dane Clark, Wayne Morris, Fay Bainter, Henry Hull, Willard Robertson.
Directed by Jean Negulesco.

This gripping story of a relentless manhunt for an escaped convict is grim filmfare, best suited to the male trade, yet its counterplot of a girl's love and sacrifice shou'd prove appealing to feminine patronage. Supported by a comedy or musical, "Deep Valley" should register above-par grosses in most situations, best in action houses. Ida Lupino and Dane Clark give flawless performances in exacting roles; Wayne Morris has little to do but does it well, while Henry Hull and Willard Robertson distinguish themselves in supporting parts. Based on Dan Tothero's novel, Salka Viertel and Stephen Morehouse Avery's script is packed with suspense, situation and heart, factors accented to their fullest by Jean Negulesco's incisive direction.

EXPLOITATION: Play this up as a stark, realistic, two-fisted drama, coupled with a heart-stirring romance of love and sacrifice. Street ballyhoo: Have a man, carrying a rifle and wearing a uniform resembling a state police officer's, leading a bloodhound or police dog, its blanket reading: "We're Hunting for Ida Lupino, Dane Clark and Wayne Morris, Last Seen in 'Deep Valley' at the Theatre."

Living on separate floors of their ramshackle mountain home, Henry Hull and Fay Bainter haven't seen or spoken to each other for years. The only one talking to both is Ida Lupino, their daughter, her speech impaired by a stutter caused by the strain of living in a house of hate and suspicion. Hull, angered by Ida's unjustified fear of civil engineer Wayne Morris, whose suit for her he favors, flies into a rage and strikes her. Simultaneously a great section of a nearby coastal mountain slides into the sea. Fleeing into the night, she goes to her accustomed retreat, an abandoned cottage near a mountain brook. There she finds Dane Clark, a fugitive from a convict road gang to whom the landslide has brought temporary freedom. Following several clandestine meetings, the two fall in love, plan to go away and marry. Ida returns home to get Dane clothes and food for their trip, learns a posse is nearing her hideout. Before she can warn Dane, the posse arrives. He shoots his way out, is hidden and fed by Ida in the loft of Hull's barn. Dane escapes detection until one evening Fay finds Ida in his arms. They plead with her to understand their love; she can see only shame and disgrace in a life with an escaped convict. The two leave as Wayne drives up. Dane leaps into the engineer's jeep, but Wayne holds Ida. Dane knocks out Wayne; then, realizing he has again resorted to violence, sweeps Ida aside, roars off alone. Sheriff Willard Robertson's suddenly looms up. Dane, forced off the road, crashes. The posse fires at the fleeing Dane, wounds him. He escapes to the mountain brook, is later joined there by Ida, dies in her arms.

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'SONG OF THE THIN MAN' RANKS WITH BEST OF SERIES, CAN'T MISS

Rates ● ● ● generally

Metro-Goldwyn-Mayer
86 minutes
William Powell, Myrna Loy, Keenan Wynn, Dean Stockwell, Philip Reed, Patricia Morison, Leon Ames, Gloria Grahame, Jayne Meadows, Ralph Morgan, Bess Flowers, Don Taylor, Warner Anderson, Bruce Cowling, Connie Gilchrist, Henry Nemo, William Bishop, Marie Windsor, Tom Dugan.
Directed by Edward Buzzell.

Credit M-G-M with the most hilarious comedy-melodrama of the year, one destined to garner gratifying grosses in all situations. Credit Edward Buzzell with slick direction of a fast-paced, hilarious, sophisticated, lavishly-mounted whodunit, one of the very best of the "Thin Man" series. Credit the well-balanced cast, headed by Powell, Loy and Keenan Wynn, with sparkling performances. Credit, last but not least, five M-G-M writers with the crispest wise-cracking dialogue heard this season. If "Song of the Thin Man" doesn't make sweet music at your pay window, the register needs tuning!

EXPLOITATION: Sell this as the best of all the "Thin Man" pictures. Make a play for the swing addicts — the film is full of hot licks, jam sessions, jive-talk and torch numbers. Promise patrons the slickest, funniest murder mystery of '47 — they won't be disappointed. Stage a kid's pet show, giving ticket prizes with Asta's compliments to the owner of the best-trained pooch.

Private-eye William Powell comes out of retirement when handsome bandleader Philip Reed is found murdered aboard Bruce Cowling's gambling ship. Suspects are plentiful; among them are bigtime bookie William Bishop, owed $12,000 by the murdered man; Gloria Grahame, Drake's vocalist and discarded mistress; Don Taylor, clarinetist and Gloria's boy friend; Drake's agent, Leon Ames; gambling ship owner Cowling, and Ralph Morgan, socialite, whose daughter, Jayne Meadows, is in love with Cowling. Powell and Asta, his dog, sneak aboard the gambling ship in search of clues, find a receipt for $12,000 written by Reed and signed by Bishop, but it is lost in a three-way melee between Powell, the police and one of Bishop's henchmen. Next, Powell and his wife, Myrna Loy, aided by Keenan Wynn, musician pal of Taylor, begin a search for the now-missing clarinetist, their hunt taking them through several late hour jam spots. Later, Powell visits Morgan, known to have been armed on the night of the murder, follows Morgan's daughter Jayne to Gloria's flat, finds the singer stabbed to death. Subsequently, they find Taylor in a Poughkeepsie rest home, a mental case. He becomes violent, produces the murder gun, confesses killing Reed, then fires wildly at Myrna. Powell decides Taylor in his condition couldn't have killed Reed. To trap the killer, he brings Taylor back for a re-opening of the gambling ship, attended by all the suspects save Cowling, now in police custody. In a wild finish Powell reveals Ames as the murderer.

'SOMETHING IN THE WIND' MUSIC APLENTY IN DURBIN-O'CONNOR STARRER

Rates ● ● + generally on stars' draw

Universal-International
89 minutes
Deanna Durbin, Donald O'Connor, John Dall, Charles Winninger, Helena Carter, Margaret Wycherly, Jan Peerce, Jean Adair, Four Williams Bros., Jacqueline de Wit, William Ching, Patricia Alphin, Chester Clute, Frank Wilcox.
Directed by Irving Pichel.

Lovers of music—popular and classical—will find plenty of entertainment in this lightweight narrative of a radio disc jockey's fighting romance with her wealthy boss. Despite its synthetic story, stereotype characterizations and unlikely situations, the picture has enough Deanna Durbin-Donald O'Connor-John Dall to assure its success in most situations where those performers are popular. In addition, its supporting cast boasts Jan Peerce, Metropolitan Opera star; and as a further magnet for feminine patrons, a typically Hollywood fashion show. Six of the numbers are jukebox calibre, and one—"Miserere" from Verdi's "Il Trovatore"—is strictly for the lorgnette trade. Production quality is superior, direction by Irving Pichel just fair, Milton Krasner's photography, particularly of Miss Durbin, of a high order.

EXPLOITATION: Play up Miss Durbin's silver-throated singing of five popular numbers, two of them with Donald O'Connor, and her operatic duet with Metropolitan star Jan Peerce. Don't overlook zany O'Connor's several song-and-dance routines, one of them—"I Love a Mystery"—the comedy highlight of the film. Use Durbin and Peerce's names in circularizing music appreciation groups, teachers and students of singing. Arrange tieups with radio disc jockeys and music stores.

Radio disc jockey Deanna Durbin orders rich John Dall out of the broadcasting studio when he mistakenly implies she'd been the mistress of his just-deceased grandfather, and demands she relinquish any claim to the estate. Urged by Grandmother Margaret Wycherly and Cousin Donald O'Connor, Dall kidnaps Deanna, brings her to their mansion for a showdown. Deanna angrily says she'll settle for nothing less than $1,000,000. O'Connor persuades Deanna to help break up the engagement between Dall and socialite Helena Carter, then talks Dall into making love to Deanna so she won't smear the family name. Dall falls in love with her. Observing their love making, Grandma Wycherly, takes Deanna aside, persuades her to give him up so he may make a "desirable" marriage with Helena. To queer herself with Dall, Deanna accepts his family's $1,000,000 check, flaunts it at him. Later, Grandma relents, arranges an elaborate television audition for Deanna. The audition successful, Deanna gets a sponsor for her show, weds Dall, enabling O'Connor to marry Helena.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Busy Shop

WITH SIX PICTURES on sound stages, and eleven in editing and cutting, Columbia is having its big rush of the season. In addition to the current activity, the schedule calls for nine new starts during this month.

Most important of the new starters is "The Sign of The Ram" which Irving Cummins is producing with Susan Peters and Alexander Knox in starring roles. A Crime Doctor piece, "Crime Doctor's Gamble" (Warner Baxter-Micheline Cheirrel), "The Black Arrow" (Louis Hayward-Janet Blair), "Phantom Valley" (Charles Starrett-Smiley Burnette) and a serial, "Tex Grainger" (Robert Stevens-Peggy Stewart) complete the new starters.

RE-ISSUES SET

In addition to the activity in the new-film department, the studio last week announced its plans for re-releasing ten old films. The present plan calls for big ballyhoo programs on the reissues in order to stimulate public interest in the oldies. Among those listed for the re-showing are: "Texas" (Claire Trevor-Glenn Ford), "Arizona" (Jean Arthur), "Golden Boy" (Barbara Stanwyck-William Holden), "Good Girls Go To Paris" (Melvyn Douglas-Joan Blondell), "More Than A Secretary" (Jean Arthur-George Brent), "The Doctor Takes A Wife" (Loretta Young-Ray Milland) and "Let Us Live" (Maureen O'Sullivan-Henry Fonda).

VAN UPP SIGNS AGAIN

Virginia Van Upp, has apparently made her final peace with the studio after the row during which she walked off the set of "The Guilt of Janet Ames." All is forgiven and the producer has signed a new deal for seven years replacing a contract which still had two years to go. Obviously, Mr. Cohn wanted the lady.

The studio has been forced to back down on its original threat to prevent Director Andre de Toth from working for any other producer until he'd settled his seven-year termer here. As it now stands, De Toth will be permitted to work elsewhere until the final ruling on the suit comes through. It was indicated earlier that Columbia might be able to prevent the release of several films De Toth has already completed without Columbia "permission."

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EAGLE-LION

Schedule Doubled

AS ANNOUNCED AT inception of this company, the schedule for the second year of work here calls for twelve films as against six for the first year period. This list of an even dozen will be in addition to the various indie deals which are now being lined up. There has been much rumor (most of it without foundation) about the status of this studio and what Robert Young would do with it when he hit town last month. But apparently all the guessing-boys were wrong and Eagle-Lion is in business to stay.

"Wild Conquest" (Joan Leslie-James Craig) will hit the screen as "Northwest Stampede" according to the most recent title shift. This one and "T-Man" (Dennis O'Keefe-June Lockhart) are the only two in work this week.

M-G-M

New Shift In Production Plan

EARLIER THIS YEAR, when the box-office took its initial postwar nosedive, Metro executives cried bitterly that "retrenchment" was on. Other studios followed suit. Now, it seems, the studio has had a change of heart and production will be increased according to the way "the market can absorb new releases." The immediate effect of this change in thinking is that the company will be releasing three a month as of January 1, 1948, instead of the present two-a-month set-up.

It is obvious that first-run theatres cannot hold a feature for the old wartime schedule so studios will have to make more product available. This is the thinking at Metro. Other major studios still insist that production costs prohibit any thought of an increase in schedule and, in most cases, the high tariff of making films will reduce the schedule. MGM execs, however, seem to feel that the studio can now begin working toward the old prewar days when an annual schedule of 50 or 52 pictures was custom.

EVERYBODY HAPPY ABOUT "HUCKSTERS"

Despite lukewarm reviews (with few exceptions), the current Clark Gable film, "The Hucksters" is, according to studio spokesmen setting itself a fine first-run gross. The film has topped most Metro records in key Loew houses and all of that circuit is in for a holdover as well as many non-Loew houses which are calling for a second term. This flurry proves little beyond the fact that the Gable name is still potent at the box-office. The popularity of the novel from which the film was made has some effect but the big chunk of drawing power is in the tag of the star. Metro executives are now busier than ever hunting good material for Gable. His next, starting August 15, will be "Homecoming."

Metro, having decided to up its monthly release schedule from two to three films, will help off-set some of this increase by letting go on a number of oldies.

Among those tagged for release from the film files are: "The Women" (Norma Shearer-Joan Crawford) made in 1939, "The Philadelphia Story" (Katharine Hepburn-James Stewart-Cary Grant), "Captains Courageous" (Spencer Tracy-Freddie Bartholomew) and "Gone With The Wind" (now having its fourth world premiere successfully).

With sixteen new films now ready for release and this boost from former successful product, the three-a-month schedule may not be the chore it seems to be at first glance.

PHYLLIS THAXTER LEAVES METRO

When Phyllis Thaxter was signed at this studio about three years ago, the ballyhoo was loud and long about her future. She was given roles and while she did well, they never quite catapulted her to the profitable (for the studio) stardom predicted. Now, the actress has obtained her release and hot-footed it over to Columbia where she will do two a year on a much more expensive contract than the Metro deal. This studio, signing as many people as it does, must make allowances for a certain percentage of important prospects who don't come off. Miss Thaxter is one such—her chances elsewhere are infinitely better.

Barbara Stanwyck has been signed to star in "B.F's Daughter," when it goes into production next month with Edwin Knopf producing and Robert Z. Leonard directing. This deal came as a surprise on the Metro lot where several of the top actresses were eyeing the plum role.

STUDIO SIZE-UPS

MONOGRAM

1947-48 Schedule Set

THIRTY-TWO FEATURES, 16 westerns and seven "A" pictures from Allied Artists; that is the schedule for 1947-48 set at the recent sales convention of this company. In announcing his company's schedule, President Steve Broidy pointed especially to the increase in product handed to the newly formed Allied Artists. Originally, it was planned that this unit would do only four films. But "It Happened On Fifth Avenue," the Roy Del Ruth production, has done so well, the increase on this list seems justified. Already set to follow the Del Ruth film is "Black Gold," a Jeffrey Bernerd production, "The Gangster" from the King Brothers, "The Hunted" from Scott Dunlap and "Song of My Heart" from Symphony Films. August and September will see the starting of three more from this division: Roy Del Ruth's "The Red Light," the King Brothers' "Tenderfoot" and Hal Chester's "Smart Woman."

Jack Wrather has two to go for Allied and Edward Nassour also will do a pair. These four may go on the Allied schedule if box-office response indicates the need for more product but at the moment they are being held on the pending list.

Monogram's straight schedule will proceed as usual with production planned to start by mid-September. It is hoped by studio executives that all labor difficulties will be settled by then so that the studio can resume normal operation.

President Broidy is heading for Europe to take a first-hand look at the foreign market situation but he left full plans for September work resumption before he left for the East.

DEL RUTH SET FOR "BABE" YARN

All of the details delaying the settling of a deal to film the life of Babe Ruth, the Baseball Great, have been ironed out and the film has been put on Roy Del Ruth's schedule for early production. Allied Artists will release. The Swat King is getting $150,000 for rights to film the story plus a percentage of the profits which should net him another quarter of a million. The film is budgeted at $1,500,000.

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PARAMOUNT

Studio Holds Pace Sans Fanfare

WHILE OTHER STUDIOS have spent long and much-publicized hours at the local wailing wall, Paramount has gone on doing business at the same old stand. Sparked by the thinking of such men as vice prexy Charles M. Reagan (see Film Bulletin, July 21), the company has stood straight up to the box-office slump, called it by its right name and gone about eliminating it.

The company's summer releases (perhaps keyed so in long-range planning) are ideal for keeping the pace. "Dear Ruth," which started slow but bounced back strong after an additional shot in the arm from the advertising department, is holding well. "Perils of Pauline," an oasis of laughs in a particularly heavy summer season, is making day-and-date records look sick. Following up on this good start are "Welcome Stranger" with the Crosby name to pull it to the top, "Variety Girl" strengthened by a good all-star cast and Hal Wallis' "Desert Fury," the only heavy piece in the lot.

With this kind of product, plus hypoed exploitation programs, the company has maintained a strong keel all during the summer weeks in spite of the frequent cry of "slump."

"Dynamite" is the title of the picture Pine-Thomas has added to its eight-film schedule for the 1947-48 season. The usual output by this team has been eight but with five already tucked into film cans, the producers decided to add one more to their list for the year. Three others still to go include: "Caged Fury," "Speed To Spare," "Waterfront At Midnight."

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PRC

Another Indie Deal

CONTINUING THE PATTERN set sometime back by President Thomas, the studio continues to sign deals for production and releasing with independent producers. Latest such is with Marathon Pictures, a newly formed unit. The company has agreed to deliver four films to PRC with the first one scheduled to go this month.

Working at a pace of about one film every eight days, PRC this week wound up "Linda Be Good" and "Gun Law." Replacing these two are "The El Lobo Mystery" (Lash La Rue-Fuzzy St. John) and "Headin' For Heaven" (Stuart Erwin-Glenda Farrell).

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REPUBLIC

Yates Orders Economy

ALL IS FAR FROM serene on the Republic lot these days. The Harry Goetz faction continues to stab at Herbert Yates with accusations of mismanagement and questions as to his right to control Republic through Allied Motion Pictures Industries, Inc., a Yates organization. While Yates will predominate, the Goetz "needling" is bound to have some adverse effects on this company.

At the moment the North Hollywood studio is in the throes of an economy wave, ordered by Yates. Alfred Santell, in on an expensive producer-director contract, has been cancelled out abruptly. Frank Borzage and all other producers have been warned that they must either stay within their budgets or consider themselves through. Santell had two pictures in preparation and when Yates set a budget of $750,000 on the first, the producer protested it couldn't be done. So it was "no budget-no picture" with the latter winning out.

Borzage works on a $950,000 per picture budget besides a personal drawing account which the producer-director claims. Borzage has not been too happy with the way Republic has sold his films ("I've Always Loved You" and others). Now with this latest situation curtailing his production plans, Borzage has postponed the starting of his next film, "Crosswinds" until he can settle his beef with Mr. Yates, once and for all.

"Macbeth" came in on time, as agreed between Orson Welles and President Yates. But the budget couldn't quite make it on the $750,000 allotted. Lucky for Producer-Director-Actor Welles that he got his film in before the economy wave set in. Otherwise, his added $150,000 might not have been granted.

It is only natural that the present strife in management should slow down production plans here. At the moment, there are three films in production: "The Gay Ranchero" (Roy Rogers-Jane Frazee), a serial called "G-Men Never Forget" and "The Red Pony" (Myrna Loy-Robert Mitchum) which is winding up.

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RKO

Rathvon Buying Out Atlas

IT SEEMS FAIRLY certain at this writing that the deal now in negotiation by N. Peter Rathvon to acquire the controlling stock in RKO will go through. The stock, now owned by The Atlas Corporation (Floyd Odlum) is valued at around $20,000,000. Rathvon is in New York now trying to round up a syndicate of Wall Street interests to nab the deal. This is not the first time that the Atlas holdings have been bargained for. Once before, recently, a deal was all set until it was learned that Rathvon would go out as president if the deal were consummated. Accordingly, Odlum, a close friend of the RKO president, cancelled the sale.

If the deal goes through, Dore Schary, present production chief, will be given a chance to buy in on the set-up. Rathvon and Schary work closely together and now that Schary has definitely set his program and Rathvon is in full approval, the transfer of control to the Rathvon camp will mean only more strength for the Schary situation.

MOST EXPENSIVE "TARZAN" IN WORK

"Tarzan and The Mermaids," currently being produced by Sol Lesser, has a budget of $1,300,000, or about $400,000 more than the usual Tarzan film costs. This one is being done on a unique location stint and is complete with aquacade, girls and romance.

Of the four new films started this week, only one is an actual RKO production, "Wild Horse Mesa" (Tim Holt-Nan Leslie). Others are Samuel Goldwyn's "That's Life" (Danny Kaye-Virginia Mayo), Lasky-MacEwen "Miracle of The Bells" and the Tarzan picture from Sol Lesser.

STUDIO SIZE-UPS

SCREEN GUILD

Eight For August

SOMERSET PICTURES' "The Dark Road," now in production, leads off a list of eight films which will go into work this month. Walter Colmes is producing the Somerset Film with John Shelton and Ann Doran in the leading roles.

Next to come will be Frank Wisbar's production of the James Fenimore Cooper story, "The Prairie." This one will be made at the Nassour Studios. Maurice Conn has "Deadlock" set to go. Audio Pictures has "Crisis of Dirk Diamond" about set to start. Two "streamliners" (how streamlined can we get?) based on James Oliver Curwood stories will go. Jack Schwarz will start one. Max M. King also has one in work.

This will mark the most concentrated activity within this company thus far. All the films are short-scheduled, short-budget pieces.

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SELZNICK

UA Distribution Rival?

NOW THAT David O. Selznick is back in town, his company's name is on its way to being what the tag implies. Selznick's first order of business, after five months in New York with his "Portrait of Jenny" company, was to announce that he would begin negotiations with various independent producers for release of their product through SRO.

This has all earmarks of the creation of a new distribution organization to rival United Artists. While Selznick announced that he would limit applications to such films as are "capable of achieving multi-million dollar grosses," it is understood that he has been flooded with requests from producers, many of whom do not quite fall into that category.

The SRO organization was completely set up while Selznick was in New York and is now set to roll with foreign and Latin American markets all covered. Selznick stated that he would be ready to make "important announcements" about SRO activities as well as Selznick production plans within a short time.

"Intermezzo" (Ingrid Bergman-Leslie Howard) gets a re-release showing through SRO with an October opening.

With "Portrait of Jenny" finally finished in New York, "The Paradine Case" through the editing and "Duel In The Sun" getting another big ad campaign to hypo the second run, Mr. Selznick's decks seem cleared for action which we will undoubtedly get in full measure.

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20th CENTURY-FOX

Production Picks Up

THIS IS ONE studio that was caught without product for the summer months. But with the productions now going and those in editing and final preparation, the fall and winter season for this company should more than make up for the summer shortage.

Ready to go before the end of the year are the Technicolored "Mother Wore Tights" (Betty Grable-Dan Dailey), "Kiss of Death" (Victor Mature-Brian Donlevy), "Forever Amber" (Linda Darnell-Cornel Wilde), "Captain From Castile" (Tyrone Power-Jean Peters), and "Gentleman's Agreement" (Gregory Peck-Dorothy McGuire) which is still shooting. High hopes are built on the latter three as entries in the award race and strong builders at the box-office, in any case.

With a backlog building and six strong pictures in production, the studio will not find it necessary to up its production in spite of the slump of the last quarter. Those in work include: "Daisy Kenyon" (Joan Crawford-Dana Andrews), "Green Grass of Wyoming" (Peggy Cummins-Charles Coburn), "Nightmare Alley" (Tyrone Power-Joan Blondell), "The Snake Pit" (Olivia de Havilland-Mark Stevens), and "Gentleman's Agreement."

Speaking of "Gentleman's Agreement," John Garfield netted one of the highest per day salaries ever paid in the industry. Hired on a basis of $150,000 for the picture, Garfield did eight days of work which breaks his take down to $18,750 per day. Although the Garfield part is a small one, it is an important part of the story and the Zanuck company thought it well worthwhile to nab off a top player for the role. The name value on the marquee was not overlooked, either. But salaries like that help make budgets what they are.

UNITED ARTISTS

Schenck To Pick UA Prexy

JOSEPH M. SCHENCK'S appointment by Mary Pickford and Charles Chaplin to select a president for the rumor-riddled company is the first concrete move in months to lay the ghost of selling that has haunted the owners via the rumor-mill. Now, with an inventory of about 50 properties in various stages of preparation among the roster of producers and fourteen pictures in backlog ready for release, the situation on the product side, quantitatively at least, is perking up, too.

Ripley Monter Productions has again set a deal for the production of the famous Thomas Wolfe novel, "Look Homeward, Angel," which has been kicking around these parts for years. Originally, David Selznick was to have made the film but the deal fell through. Now it is Seymour Nebenzal who has contracted to take over where Selznick left off.

This one, if and when it finally goes, will be assigned a budget of $2,000,000 which will include six top-name salaries. Arthur Ripley will direct. The production is set for a late Fall start at the Goldwyn studios. There is already a complete script and about 26,000 feet of background film.

Despite Miss Pickford's problems with UA, her own production unit is swimming along easily. Now winding up its initial production, "Sleep My Love" (Claudette Colbert-Robert Cummings), the schedule is set for a new version of "The Bat," an old-time thriller and "Stardust Road," a story based on the career of Hoagy Carmichael.

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UNIVERSAL-INTERNATIONAL

Boyer Film Starts

NEW ON THE sound stages this week are: "Mortal Coils" (Charles Boyer-Ann Blyth) with Zoltan Korda directing, and "River Lady," a Technicolor outdoor film (Yvonne De Carlo-Dan Duryea) with George Sherman directing.

Continuing in work are: "A Double Life" (Ronald Colman-Signe Hasso) formerly titled "Imagination," "Naked City" (Barry Fitzgerald-Dorothy Hart), the Mark Hellinger production, "The Senator Was Indiscreet" (William Powell-Ella Raines), and "Tap Roots" (Van Heflin-Susan Hayward).

All the four hold-overs are independent productions being made for U-I release which is indicative of the trend at this studio. It is undoubtedly true that the bulk of this company's program, certainly its greatest box-office draw will be coming from such arrangements from here on in.

"HARVEY" WON'T PAY OFF QUICKLY

Despite the fanfare accorded the recent $1,000,000 purchase of the Broadway play, "Harvey," this studio is still at least a year from starting production on the piece. At this writing, the role belongs to anyone, with Jimmy Stewart not an unlikely candidate, if he can be had. William Powell is also rumored in the running but as a studio spokesman commented on the situation, "By the time they get around to making the picture, all the likely candidates as of now will be too old and they'll have to take someone from the new generation!" That may be a little exaggerated but it is not without a kernel of truth.

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WARNER BROS.

Four To Go This Month

WITH FOUR hold-overs on the sound stages, studio publicity department is attempting to spark a dull situation by announcing four productions to go within the next two weeks. First of these will be "Christopher Blake," from the stage play; then, "The Patriots," another important Broadway success; "To The Victors" and "Sunburst" are the other half of the quartet of new starters. No casting has been formally announced as yet and production dates are still nebulous.

Lauren Bacall has just finished a three-month suspension and is back on salary again. The actress took the rap rather than do a role in Michael Curtiz's "Romance In High C." The role went to a newcomer called Doris Day (who originally was tested at Metro) and if the picture clicks, she may catch on. That's the way it happens in this business.

PRODUCTION & RELEASE RECORD

AUGUST 4, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (49)	In Production (4)
Westerns	Completed (18)	In Production (1)
Serials	Completed (4)	In Production (1)

NEW PRODUCTIONS

CRIME DOCTOR'S GAMBLE
Mystery—Started July 14
Cast: Warner Baxter, Micheline Cheirel, Stephen Geray, Roger Dunn.
Director: William Castle Producer: Rudolph Flothow
Story: On vacation in Paris, the Crime Doctor gets involved in the murder of an art dealer. He finally solves the crime.

THE BLACK ARROW
Period Drama—Started July 21
Cast: Louis Hayward, Janet Blair, George Macready, Edgar Buchanan, Rhys Williams.
Director: Gordon Douglas Producer: Edward Small
Story: Girl saved from wrong marriage by young Nobleman masquerading as a robber baron.

THE SIGN OF THE RAM
Drama—Started July 14
Cast: Susan Peters, Alexander Knox, Don Randall, Peggy Ann Garner, Allene Roberts, Dame May Whitty, Doris Lloyd.
Director: John Sturges Producer: Irving Cummins
Story: A crippled wife, seeking to hold her family, almost succeeds in destroying them.

TEX GRAINGER
Serial (13)—Started July 14
Cast: Robert Stevens, Peggy Stewart.
Director: Derwin Abrahams Producer: Sam Katzman
Story: Another western epic.

PHANTOM VALLEY
Western—Started July 15
Cast: Charles Starrett, Smiley Burnette, Virginia Hunter.
Director: Ray Nazarro Producer: Colbert Clark
Story: The Durango Kid breaks up attempt of girl to kill off her rivals for land.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Mating of Millie, The	Ford-Keyes	7-7			
COMPLETED — 1946-47 —					
Alias Mr. Twilight (69)	Duane-Marshall	9-16	12-20	828	
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-23
Blind Spot (74)	Morris-Dowling	9-30	2-6	825	2-3
Details under title: Inside Story					
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Blondie In the Dough	Singleton-Lake	4-14			
Boston Blackie and the Law (69)	Morris-Marshall	8-19	12-12	822	11-25
Buckaroo from Powder River	Starrett-Burnette	5-26			
Bulldog Drummond at Bay	Randell-Louise	12-23	5-15		
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13	826	2-17
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Corpse Came C.O.D., The	Brent-Blondell	1-6	5-31		
Dead Reckoning (100)	Bogart-L. Scott	6-24	2-47	830	1-6
Devil Ship, The	Lane-Campbell	7-21			
Down To Earth (T)	Hayworth-Parks	4-15			
Fighting Frontiersman (61)	Starrett-Burnette	12-19		863	
For the Love of Rusty	Donaldson-Powers	12-23	5-1		
Framed (82)	Ford-Carter	9-30	4-47		3-17
Details under title: They Walk Alone					
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47		3-17
Details under title: My Empty Heart					
Gunfighters, The (C) (87)	Scott-Britton	9-30	7-15		6-23
Details under title: Twin Sombreros					
Her Husband's Affairs (85)	Tone-Ball	3-3			7-21
Details under title: Lady Knew How					
I Love Trouble	Tone-Blair	5-26			
Details under title: Double Take					
It Had To Be You	Rogers-Wilde	5-26			
Jolson Story, The (T) (128)	Parks-Keyes	11-12	1-47	831	9-30
Johnny O'Clock (96)	Powell-Krys	7-8	3-47	833	1-6
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Keeper of The Bees	Henry-Duane	3-17	7-10		
Key Witness	Beal-Marshall	4-14			
Details under title: Destiny					
King of Wild Horses (79)	Foster-Patrick	12-9	3-27		3-31
Lady from Shanghai, The	Hayworth-Welles	10-14			
Landresh (53)	Starrett-Burnette	11-26	10-17	861	9-30
Last Days of Boot Hill, The	Starrett-Burnette	6-23			
Last of The Redman (Color) (77)	Hall-Ankers	9-16	8-47		
Last Round-Up, The	Autry-Heather	5-26			
Law of The Canyon	Starrett-Burnette	10-28	4-24		
Little Miss Broadway (69)	Porter-Shelton	2-3	6-19		
Details under title: Broadway Baby					
Lone Hand Texan (54)	Starrett-Burnette	10-14	3-6	836	3-3
Lone Star Moonlight (67)	Curtis-Barton	8-19	12-12	854	1-6
Lone Wolf in London, The	Mohr-Saunders	5-26			
Lone Wolf in Mexico, The (69)	Mohr-Ryan	9-16	1-16	823	1-6
Details under title: Lone Wolf's Invitation to Murder					
Man From Colorado, The (T)	Ford-Drew	3-17			
Millerson Case, The (72)	Baxter-Saunders	1-20	5-29		
Details under title: Crime Doctor's Vacation					
Millie's Daughter (72)	George-Nelson	10-28	3-20	814	2-17
Mr. District Attorney (81)	D'Keefe-Chapman	8-5	2-47	832	2-3
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13	822	2-17
Pacific Adventure (95)	Randell-Steinbeck	7-47			
Prairie Raiders (54)	Starrett-Saunders	11-11	5-29		
Prince of Thieves, The	Hall-Morrison	5-12			
Relentless	Yonng-Chapman	12-9			
Details under title: Three Were Thoroughbreds					
Return of Monte Cristo, The (91)	Heyward-Britton	7-8	12-26	829	12-23
Riders of The Lone Star	Starrett-Hunter	12-23	8-14		
Singin' In the Corn (66)	Canova-Jenkins	12-26		804	12-9
Six Gun Law	Starrett-Saunders	7-7			
Smoky River Serenade	Campbell-Terry	4-28	8-21		
Son of The Guardsmen (Serial)	Kennedy-Shaw	7-22	10-24		
South of the Chisholm Trail (59)	Starrett-Barnette	9-30	1-30	865	2-3
Sea Hound, The	Crabbe-Blake	5-26			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11 25
Be Dark the Night (70)	Geray-Cheirel	12-10	10-10	805	9-16
Sport of Kings (68)	Henry-Campbell	2-17	6-26		
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City (56)	Starrett-Burnette	11-25			
Strawberry Roan, The	Autry-Henry	7-7			
Swing the Western Way (66)	Leonard-Dugan	3-17	6-26		
Swordsman, The (T)	Parks-Drew	12-9			
Terror Trail (56)	Starrett-Barnette	10-29	11-21	862	12-9
The Son of Rusty	Donaldson-Powers	4-14	8-7		
Thirteenth Hour, The (66)	Dix-Morley	10-14	3-6	819	2-17
Details under title: Hunter Is a Fugitive,					
To the Ends of the Earth	Powell-Mayllа	12-9			
Two Blondes and A Redhead	Porter-Lydon	4-14			
Details under title: Sweet Genevieve					
Vigilante, The (Serial)	Byrd-Ames	3-3	5-22		
West of Dodge City (57)	Starrett-Burnette		3-27		3-31
When a Girl's Beautiful	Jergens-Platt	6-23			

EAGLE-LION

1946-47 Features Completed (11) In Production (2)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Wild Conquest	Leslie-Craig	7-21			
T-Man	O'Keefe	7-21			
COMPLETED					
Adventuress, The (98)	Kerr-Howard	Foreign		103	3-17
Details under title: I See a Dark Stranger					
Adventures of Casanova	deCordova-Nash	5-12			
Bedelia (85)	Lockwood-Hunter	Foreign	2-1	101	2-3
Caravan	Granger-Kent	foreign	7-26	106	
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-25	102	1-20
Lost Honeymoon (71)	Tone-Richards	10-28	3-29	104	3-17
Details under title: Alias the Bride					
Love From A Stranger	Sidney-Hodiak	3-17			
Out of The Blue	Brent-Mayo	3-3			
Red Stallion (C)	Paige-Nash	10-14	8-16	107	
Repeat Performance (93)	Leslie-Hayward	1-6	5-30	105	6-9
Texas Story, A	Craig-Bari	5-26			

METRO-GOLDWYN-MAYER

1946-47 Features Completed (42) In Production (4)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
High Wall, The	Taylor-Totter	7-7			
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
On An Island With You	Williams-Lawford	6-23			
Virtuous	Johnson-Allyson	7-7			
— 1946-47 —					
Alias The Gentleman	Beery-Patrick	5-13			
Arnelo Affair, The (87)	Hodiak-Gifford	8-6			2-17
Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar		3-3
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Cass Timberlane	Tracy-Turner	5-12			
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Det	703	7-22
Details under title: But Not Goodbye					
Cynthia (98)	Taylor-Murphy	11-25	July		5-26
Details under title: The Rich Full Life					
Dark Delusion (90)	Barrymore-Bremer	10-28	June		4-11
Details under title: Cynthia's Secret					
Desire Me	Gerson-Hart	4-1			
Details under title: A Woman of My Own					
Fiesta (T) (110)	Williams-Carroll	12-24	July		6-23
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29	Jan	702	9-30
Details under title: Star from Heaven					
Good News (T)		3-31			

Green Dolphin Street	Turner-Heflin	9-30					
Details under title: The Personal Touch							
High Barbaree (91)	Johnson-Allyson	5-27	May		3-17		
Holiday tn Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-5		
Hucksters, The (115)	Gable-Kerr	1-20	Aug		6-23		
If Winter Comes	Pidgeon-Kerr	6-9					
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6					3-3
Killer McCoy	Rooney-E. Taylor	6-23					
Little Mr. Jim (92)	Jenkins-Gifford	10-29	Apr		6-10		
Lady tn The Lake (103)	Montgomery-Totter	5-27	Jan	712	12-9		
Living tn a Big Way (104)	Kelly-McDonald	8-6	June		6-9		
Details under title: To Kiss and To Keep							
Love Laughs at Andy Hardy (93)	Rooney-Granville	5-13	Feb				
Merton of the Movies (82)	Skelton-O'Brien	9-2			7-21		
Mighty McGurk, The (85)	Beery-MacMahon	5-13	Jan	711	11-2		
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb		11-25		
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct	704	9-2		
Pirate, The (T)	Garland-Kelly	3-3					
Romance of Rosy Ridge (105)	Johnson-Leigh	9-30	Aug		7-7		
Secret Heart, The (97)	Colbert-Pidgeon	6-10	Dec	709	12-9		
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr		2-17		
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec	708	8-19		
Song of Love, A	Hepburn-Henreid	11-25					
Song of The Thin Man	Powell-Loy	2-3					
Summer Holiday	Rooney-DeHaven	7-8					
Tenth Avenue Angel	O'Brien-Morphy	4-1					
This Time for Keeps (T) (120)	Williams-Melchior	8-6					
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan	710	11-25		
Two Smart People (93)	Ball-Hodiak	10-1	Nov	706	6-10		
Undercurrent (111)	Taylor-Hepburn	3-4	Nov	707	10-14		
Details under title: You Were There							
Unfinished Dance, The	O'Brien-Charisse	7-22					
Details under title: Ballerina							
Undercover Maisie (90)	Sothern-Nelson	11-11	May		3-17		
Yearling, The (T) (134)	Peck-Jarman	8-20	May		12-9		
REPRINTS							
Boom Town (119)	Gable-Tracy	Feb					
Captains Courageous (116)	Tracy-Bartholomew				9-2		
Great Waltz (T) (106)	Rainer-Gravet	July					
Philadelphia Story, The (110)	Hepburn-Stewart-Grant						
Rage tn Heaven (82)	Bergman-Montgomery	Oct	705		9-2		

MONOGRAM

1946-47 Features — Completed (28) — In Production (0)
Westerns — Completed (14) — In Production (1)

NEW PRODUCTIONS

DUSTY TRAIL
Western—Started July 21
Cast: Johnny Mack Brown, Raymond Hatton, Virginia Belmont.
Director: Lambert Hillyer — Producer: Barney Sarecky
Story: Brown breaks up outlaws trying to steal freight line.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Bowery Buckaroo	Bowery Boys	6-9			
Bringing Up Father (68)	Yole-McManus	6-24	11-23	604	12 9
Code of the Saddle (53)	Brown-Hatton	6-28		677	
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	5-13	9-14	601	11-25
Dillinger (72)	Tierney-Jeffries	Reissue	7-5		
Fall Guy (64)	Pierce-Loring	11-25	3-15	613	
Flashing Guns	Brown-Hatton	6-23	8-16		
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Granville-Castle	11-25	3-22	614	
Ginger (67)	Albertson-Reed	9-2	1-4	609	
Guy Named Palooka, A	Kirkwood-Knox	5-26	8-16		
Hard Boiled Mahoney (63)	Gorecy-Loring	2-3	5-10	616	3-31
Details under title: Panic					
High Conquest (79)	Lee-Roland	12-23	6-21	620	5-12
High Tide	Tracy-Castle	3-31	9-13		
Kilroy Was Here	Cooper-Coogan	3-31	7-19	622	
King of The Bandits	Roland-Greene	6-9			
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The (56)	Brown-Hatton	5-24		672	
Louisiana	Davis-Lindsay	3-3			
Mr. Hex (63)	Gorcey-Robbins	9-2	12-7	608	
Mutiny in the Big House (83)	Bickford-MacLane	Reissue	7-5		
Newshounds	Gorcey-Hall	3-31	8-9	622	
Details under title: Scareheads					
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Rainbow Over The Rockies (54)	Wakely-Stirling	8-19	2-8	683	
Riding the California Trail (61)	Roland-Loring	10-14	1-11	610	
Details under title: Cisco and The Angel					
Robin Hood of Monterey	Roland-Brent	5-12	8-2		
Sarge Goes To College (64)	Stewart-Preisser	5-17		618	5-12
Silver Stallion (59)	Sharpe-Mason	Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White	4-5		684	4-28
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Song of the Wasteland (57)	Wakely-Taylor	7-7	8-23		
Details under title: Song of the Saddle					
Song of The Winchester	Wakely-Jones	7-7	8-23		
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Bellta-Sullivan	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Thunderbolt (T)	Documentary	7-26			
Trailing Danger (58)	Brown-Hatton	3-15		676	
Trap, The (68)	Toler-Chandler	8-19	11-30	607	
Vacation Days (68)	Preisser-Stewart	10-28	1-25	611	
Violence (72)	Coleman-O'Shea	12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton	2-15		675	
Wife Wanted (73)	Francis-Shayne	6-24	11-2	605	
Wolf Call (61)	Carroll-Movita	Reissue	6-7	619	5-12
ALLIED ARTISTS					
Black Gold (C) (92)	Quinn-DeMille	12-23	8-1	2	7-21
Gangster, The	Sullivan-Bellta	2-17	9-1	3	
Hunted, The	Belita-Foster	4-14			
It Happened on Fifth Avenue (115)	Storm-DeFore	4-19		1	2-17
Song of My Heart	Sundstrom-Long	2-3			
Details under title: Tragic Symphony					

PARAMOUNT

1946-47 Features — Completed (39) — In Production (3)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
—— 1946-47 ——					
IN PRODUCTION					
My Own True Love	Douglas-Calvert	7-7			
Night Has A Thousand Eyes	Robinson-Russell	7-7			
So Evil My Love	Milland-Todd	5-26			
COMPLETED					
Adventure Island (C)	Calhoun-Fleming	9-30	10-10		
Albequerque (C)	Scott-Britton	3-3			
Albuquerque	Scott-Britton	3-3			
Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17
Big Clock, The	Milland-O'Sullivan	3-17			
Big Town After Dark	Reed-Brooks	5-26			
Big Town (60)	Reed-Brooke	12-24	5-23	4622	3-3
Big Town Scandal	Reed-Brooks	6-23			
Blue Skies (T) (107)	Crosby-Astaire	8 6	12-27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28
California (T) (97)	Stanwyck-Milland	12-10	2-21	4606	12-23
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers	6-20		4623	3-3
Dear Ruth (93)	Caulfield-Holden	9-2	7-18	4616	6-9
Desert Fury (T) (95)	Scott-Hodiak	9-2	8-15	4617	
Details under title: Desert Town					
Dream Girl	Hutton-Carey	5-12			
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17
Details under title: Third Avenue					
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Fear in The Night (72)	Kelly-York	4-29	4-18	4621	3-3
Golden Earrings	Milland-Dietrich	8-19			
I Cover Big Town (63)	Reed-Brooke	6-10	7-25	4624	3-3
I Walk Alone	Lancaster-Scott	12-23			
Details under title: Deadlock					
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					
Jungle Flight (67)	Lowery-Savage	6-24		4625	3-3
Ladies' Man (91)	Bracken-Welles	11-26	2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	460	3-3
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Perils of Pauline (T) (96)	Hutton-Lund	3-18	7-4	4615	6-23
Road To Rio	Crosby-Hope	1-6			
Saigon	Ladd-Lake	12-9			
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601	3-3
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608	2-17
Trouble with Women, The (80)	Milland-Wright	6-11	6-27	4615	5-12
Two Years Before the Mast (98)	Ladd-Donlevy	5-1	11-22	4601	9-2
Unconquered (T)	Cooper-Goddard	8-19			
Variety Girl (93)	Hatcher-Kelley	11-11	8-29	4618	7-21
Welcome Stranger (107)	Crosby-Caulfield	3-18		4613	4-28
Where There's Life	Hope-Hasso	4-15			
Whispering Smith (T)	Ladd-Marshall	4-28			
Wild Harvest	Ladd-Lamour	9-16			
Details under title: The Big Haircut					
RE-ISSUES					
Jungle Princess, The (84)	Lamour-Milland	9-1	R5	3620	
Plainsman, The (113)	Cooper-Arthur	9-1	R5	3624	

PRODUCERS RELEASING

1946-47 Features — Completed (23) — In Production (1)
Westerns — Completed (10) — In Production (1)

NEW PRODUCTIONS

THE EL LOBO MYSTERY
Western—Started July 21
Cast: Lash LaRue, Fuzzy St. John, Nancy Gates.
Director: Ray Taylor — Producer: Jerry Thomas
Story: Imposter tries to steal ranch from rightful heir.

HEADIN' FOR HEAVEN
Comedy—Started July 24
Cast: Stuart Erwin, Glenda Farrell, Russ Vincent.
Director: Lewis D. Collins — Producer: Jack Swartz, Geo. Moskov
Story: Slum clearance plan is held up by one man who will not sell.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
—— 1946-47 ——					
Big Fix (63)	Brown-Ryan	4-19		702	5-12
Black Hills	Dean-Ates	5-12			
Blonde Savage	Sherwood-Ericson	7-7			
Border Feud (55)	LaRue-Marlen	12-23	5-10	752	5-25
Born To Speed (61)	Sands-Wall	8-19	1-12	705	2-3
Details under Eagle-Lion heading					
Brute Man, The (58)	Hatton-Adams	11-26	10-1	714	11-25
Details under Universal Release Chart					
Bury Me Dead	O'Donnell-Daniels	4-14			
Check Your Guns	Dean-Gates	7-7			
Corsican Brothers, The	Fairbanks-Warwick	Reissue	5-24	733	
Devil On Wheels, The (67)	Cardwell-Ford	9-30	2-15	701	2-3
Driftin' River (55)	Dean-Ates	7-22	10-1	741	11-11
Gashouse Kids Go West (63)	Switzer-Williams	4-14	7-12	711	7-21
Ghost Town Renegades	LaRue-St. John	4-28	7-26	754	
Gun Law	LaRue-St. John	7-21			
Heartaches (71)	Ryan-Norris	3-3	6-28	704	7-7
Details under title: Silent Voice					
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23	SP71	10-11
International Lady	Brent-Massey	Reissue	5-24	734	
It's Murder	Switzer-Whalen	5-12			
Killer at Large (64)	Shaw-Lowery	3-3	5-31	717	6-23
Details under title: Gangway for Murder					
Kit Carson (97)	Andrews-Hall	Reissue	3-22	731	
Law of the Lash (53)	LaRue-St. John	7-28		751	3-17

Linda Be Good	Hubbard-Knox	7-21				
Philo Vance's Gamble (62)	Curtis-Austin	11-25	4-13	708	5-26	
Details under title: Philo Vance's Secret Mission						
Philo Vance, Gentleman Sleuth	Wright-Austin	1-6				
Details under title: Philo Vance No. 3						
Philo Vance Returns (64)	Curtis-Ryan	10-14	6-14	707	4-28	
Details under title: Philo Vance's Gamble						
Pioneer Justice (56)	LaRue-St. John	4-14	6-28	753	7-7	
Range Beyond the Blue (53)	Dean-Ates		6-15	74	3-31	
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16				
Stars Over Texas	Dean-Ates	9-16	11-18	743		
Step Child (70)	Austin-Joyce	2-3	6-7	703	6-23	
Three On A Ticket (62)	Beaumont-Walker	10-28	4-5	715	4-28	
Details under title: The Corpse Came Calling						
Tomorrow You Die	Ireland-Ryan	5-12				
Too Many Winners (60)	Beaumont-Marshall	2-17	5-24	716	6-9	
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28	742	12-23	
Untamed Fury (58)	Pendleton-Whipper	3-22		SP72	3-17	
West To Glory (61)	Dean-Ates	4-13		746	5-12	
Wild Country (C) (59)	Dean-Ates	1-17		744	2-3	
Wild West (C) (73)	Dean-Ates	5-27	12-1	706	1-20	
Details under title: Melody Round-Up						

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John	4-26		761	
Frontier Fighters (39)	Crabbe-St. John	4-26		766	
Panhandle Trail (—)	Crabbe-St. John	4-26		765	
Raiders of Red Gap (38)	Crabbe-St. John	4-26		763	
Shootin' Irons (40)	Newhill-O'Brien	4-26		764	
Thundergap Outlaws (39)	Newhill-O'Brien	4-26		762	

REPUBLIC

1946-47 Features	Completed (25)	In Production (1)	
Westerns	Completed (18)	In Production (1)	
Serials	Completed (18)	In Production (1)	

NEW PRODUCTIONS

THE GAY RANCHERO

Musical Western—Started July 22
Cast: Roy Rogers, Trigger, Tito Guizar, Jane Frazee, Andy Devine, Bob Nolan and Sons of the Pioneers.
Director: William Witney Producer: Edward J. White
Story: Roy Rogers saves land for his Spanish friends.

G-MEN NEVER FORGET (12)

Serial—Started July 16
Cast: Clayton Moore, Drew Allen, Ramsey Amcs, Roy Barcroft.
Directors: Yakima Canutt, Fred Brannon
Producer: Mike Frankovich
Story: Modern tale of G-men and their exploits.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Red Pony, The (T)	Loy-Mitchum	6-9			

COMPLETED — 1946-47 —

Affairs of Geraldine (68)	Withers-Lydon	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor)	Hale-Booth				
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	641	3-31
Bells of San Angelo (Trucolor) (79)	Rogers-Evans	12-23	5-15	642	6-9
Bill and Coo	Burton's Birds				
Blackmail (67)	Marshall-Mara	1-6	7-24	617	
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)	Edwards-Lindley		6-10	694	
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	607	2-17
Driftwood	Brennan-Warrick	5-26			
Exposed	Mara-Scott	5-12			
Details under title: It's Murder She Says					
Fabulous Suzanne, The (71)	Britton-Vallee	3-18	12-15	604	
Fabulous Texan, The	Elliott-Carroll	6-23			
Flame, The	Carroll-Ralston	3-31			
Details under title: The Outcast					
Ghost Goes Wild, The (66)	Ellison-Gwynne		3-8	605	4-14
G-Men Never Forget (Serial)					
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610	5-12
Homesteaders of Paradise Valley (59)	Lane-Blake		4-1	664	
Jungle Girl (Serial)	Gifford-Neal	Reissue	4-19	692	
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601	9-30
Details under title: Concerto					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21	693	
Macbeth	Welles-Nolan	7-7			
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15	606	
Marshal of Crippled Creek (58)	Lane-Blake	11-25	8-15	667	
Northwest Outpost (91)	Eddy-Massey	11-25	6-25	615	5-26
Details under: Untitled					
On The Old Spanish Trail (Tr.)	Rogers-Frazee	5-12			
Oregon Trail Scouts (58)	Lane-Blake	9-2	5-15	665	
Pilgrim Lady, The (67)	Lane-Blake	9-2	5-15	655	5-26
Details under title: The Inner Circle					
Pretender, The (69)	Dekker-Craig	3-31	8-16	620	
Details under title: Complex					
Robin Hood of Texas (71)	Autry-Roberts	4-28	7-15	685	
Rustlers of Devil's Canyon (58)	Lane-Blake	10-14	7-1	661	7-21
Saddle Pals (72)	Autry-Roberts	3-17	6-15	684	6-23
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	651	
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9
Son of Zorro (Serial)	Turner-Stewart		1-18	691	
Spoilers of The North (66)	Kelly-Booth	8-9	4-24	612	5-12
Springtime in The Sierras (Tr.) (75)	Rogers-Frazee	3-3	7-15	646	
Stagecoach to Denver (56)	Lane-Blake		12-23	662	
That's My Man (104)	Ameche-McLeod	11-11	6-1	613	4-14
Details under title: Gallant Man					
That's My Gal (Trucolor) (66)	Barry Roberts	8-6	5-15	60	6-23
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682	2-3
Trespasser, The (71)	Evans-Douglas	2-17	7-3	619	7-21
Details under title: The Finger Woman					
Twilight of The Rio Grande (71)	Autry-Mara	1-20	4-1	683	4-28
Under Colorado Skies	Hale-Booth	7-7			
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15	663	2-17
Wild Frontier, The	Lane-Holt	5-12			
Winter Wonderland (71)	Roberts-Drake	5-13	5-17	614	6-23
Details under title: Snow Cinderella					
Wyoming (84)	Elliott-Ralston	11-25	8-1	618	
Web of Danger (58)	Mara-O'Flynn	10-28	6-10	616	6-23
Yankee Fakir (71)	Fowley-Woodbury		4-1	611	4-28

RKO RADIO

1946-47 Features	Completed (34)	In Production (0)
1947-48 Features	Completed (19)	In Production (7)

WILD HORSE MESA

Western—Started July 22
Cast: Tim Holt, Nan Leslie, Richard Martin.
Director: Wallace Grissell Producer: Herman Schlom
Story: A historical western based on a Zane Grey novel.

THAT'S LIFE (T)

Comedy—Started July 10
Cast: Danny Kaye, Virginia Mayo, Steve Cochran, Felix Bressart, J. Edward Bromberg, Hugh Herbert, O. Z. Whitehead, Ludwig Stossel, Benny Goodman, Tommy Dorsey, Louie Armstrong, Lionel Hampton, Mary Field, Howard Chamberlin
Director: Howard Hawks Producer: Samuel Goldwyn
Story: A quiet professor researches burlesque and jazz with amazing results.

THE MIRACLE OF THE BELLS

Drama—Started July 14
Cast: Fred MacMurray, Valli, Frank Sinatra.
Director: Irving Pichel Producers: Jesse L. Lasky and Walter MacEwen
Story: A press agent's schemes to make an actress take on the semblance of miracles.

TARZAN AND THE MERMAIDS

Romantic Adventure—Started July 7
Cast: Johnny Weissmuller, Brenda Joyce, Linda Christian, John Laurenz, Edward Ashley, Gustave Rojo, Fernando Wagner, George Zucco, Andrea Palma.
Director: Robert Florey Producer: Sol Lesser

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
I Remember Mama	Dunne-Homolka	6-9			
Roughshod	Sterling-Grahame	7-7			
Your Red Wagon	O'Donnell-Granger	7-7			

COMPLETED — 1946-47 —

BLOCK NO. ONE

Great Day (69)	Robson-Portman	Foreign		703	7-22
Lady Luck (97)	Young-Hale	10-29		702	7-22
Sister Kenny (116)	Russell-Knox	11-12		701	7-22
Step By Step (62)	Tierney-Jeffreys	1-21		705	7-22
Sunset Pass (60)	Warren-Leslie	12-10		704	7-22

BLOCK NO. TWO

Child of Divorce (62)	Moffett-Toomey	3-4		708	10-28
Criminal Court (62)	Conway-O'Driscoll	3-18		709	9-2
Genius At Work (61)	Carney-Brown	9-3		710	8-19
Noeturne (88)	Raft-Earl	5-13		706	10-28

BLOCK NO. THREE

Dick Tracy vs. Cueball (62)	Conway-Jeffreys	4-1		714	11-25
Falcon's Adventure, The (61)	Conway-Meredith	4-29		715	12-23
Locket, The (86)	Day-Aherne	4-1		711	12-23
Details under title: A Time to Kill					
San Quentin (66)	Tierney-Carr	8-19		712	12-23
Vacation In Reno (60)	Haley-Jeffreys	2-4		713	11-11

BLOCK NO. FOUR

Beat the Band (67)	Langford-Krupa	6-24		718	3-3
Code of The West (57)	Warren-Alden	7-22		720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie	7-8		719	3-3
Farmer's Daughter, The (97)	Young-Cotten	5-27		716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys	8-19		717	3-3

BLOCK NO. FIVE

Banjo (68)	Moffett-White	9-16		725	4-28
Born To Kill (92)	Trevor-Tierney	5-27		722	4-28
Details under title: Deadlier Than the Male					
Likely Story, A (88)	Williams-Hale	2-4		724	4-28
Details under title: Master Minds					
Honeymoon (74)	Temple-Madison	4-1		721	4-28
Tarzan and the Huntress (72)	Weissmuller-Joyce	10-14		723	3-31

BLOCK NO. SIX

Dick Tracy's Dilemma (60)	Byrd-Christopher	11-11		729	5-26
Details under title: Dick Tracy vs. the Claw					
Desperate (73)	Brodie-Long	12-9		728	5-26
Details under title: Flight					
They Won't Believe Me (95)	Young-Hayward	8-19		726	5-26
Thunder Mountain (60)	Holt-Hyer	10-28		730	5-26
Woman on The Beach, The (71)	Bennett-Ryan	2-4		727	5-26
Details under title: Desirable Woman					

SPECIALS

Best Years of Our Lives, The (172)	Loy-March	4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Long Night, The (101)	Fonda-Bel Geddes	9-16			6-9
Magic Town	Stewart-Wyman	11-25			
Notorious (101)	Bergman-Grant	10-29		761	8-5
Secret Life of Walter Mitty (T) (105)	Kaye-Mayo	4-29			7-21
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762	1-20

— 1947-48 —

BLOCK NO. ONE

Bachelor and The Bobby-Soxer, The (94)	Grant-Loy		8 6			6-9
Crossfire (86)	Young-Milchum		3-17			7-7
Riffraff (80)	O'Brien-Slezak		6-24			6-9
Seven Keys to Baldpate (66)	Terry-White		11-25			6-9
Under the Tonto Rim (61)	Holt-Leslie		1-20			6-9

NOT DESIGNATED

Bishop's Wife, The	Grant-Young		3-17			
Dick Tracy vs. The Cruesome Gang	Byrd-Karloff		4-14			
Fighting Father Dunne	O'Brien-Dell		3-31			
Fugitive, The	Fonda-Del Rio		1-6			
If You Knew Susie	Cantor-Davis		1-20			
Indian Summer	Knox-Sothern		1-20			
Man About Town	Chevalier-Derrier	Foreign				
Memory of Love	Andrews Oberon		4-14			
Mourning Becomes Electra	Russell-Redgrave		4-14			
Out of the Past	Mitchum-Greer		10-28			
Details under title: Build My Gallows High						
Pearl, The	Marques-Del Rio	Foreign				
Return of the Badman	Scott-White		6-9			
So Well Remembered	Scott-Mills					
Tycoon (T)	Wayne-Day		2-3			

SCREEN GUILD

Features **Completed (14)** **In Production (1)**

THE DARK ROAD
Drama—Started July 14
Cast: John Shelton, Ann Doran, Guinn Williams, Rory Mallinson, Dick Bailey, Joe Allen, Jr.
Producer-Director: Walter Colmes
Story: Not available. See next issue.

RELEASE CHART

COMPLETED — 1946-47 —

Bells of San Fernando (69)	Woods-Warren	11-25	4-5	4614	
Buffalo Bill Rides Again (66)	Arlen-Holt	11-25	4-19	4613	
Burning Cross, The	Daniels-Patton	6-9			
Bush Pilot (60)	Hudson-LaRue	Foreign	6-7	4616	
Case of the Baby Sitter, The (40)	Neal-Jenkins	3-31	7-26	4618	
Dark Bullet	Wilcoxson-Brian	4-28			
Hat Box Mystery, The (40)	Neal-Jenkins	3-31	7-15	4617	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4619	
Details under title: Western Barn Dance					
Killer Dill (71)	Cwynne-Albertson	3-31			
My Dog Shep	Neil-Chapman	9-2			
Neath Canadian Skies	Hayden-Cooper				
Queen of The Amazon (60)	Morison-Lowery	9-30		4-28	
Renegade Girl	Curtis-Savage	9-30			
Rolling Home	Parker-Hayden	7-8			
Details under title: One More Chance					
Scared to Death (65)	Lugosi-Compton	5-3		4608	
Shoot To Kill (60)	Wade-Walters	3-3	5-17	4615	

HOPALONG CASSIDY REISSUES

Rustler's Valley (60)	Boyd-Hayden	3-15	HC07	
Texas Trail (59)	Boyd-Hayden	4-12	HC08	
Partners of the Plains (71)	Boyd-Hayden	4-26	HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden	5-10	HC10	
Heart of Arizona (68)	Boyd-Hayden	6-14	HC11	
Bar 20 Justice (65)	Boyd-Hayden	7-19	HC12	

SELZNICK—S.R.O.

Features **Completed (2)** **In Production (1)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Portrait of Jenny	Cotten-Jones	3-3			
COMPLETED					
Duel In the Sun (T) (138)	Jones-Cotten	3-19	4-17		4-14
Paradine Case, The	Todd-Peck	12-23			

20th CENTURY-FOX

1946-47 Features **Completed (37)** **In Production (5)**

NEW PRODUCTIONS

THE SNAKE PIT
Drama—Started July 15
Cast: Olivia de Havilland, Leo Genn, Mark Stevens, Celeste Holm, Minna Gombell.
Director: Anatol Litvak Producers: Robt. Bassler, Anatol Litvak
Story: The story of a woman incarcerated in an insane asylum.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Daisy Kenyon	Crawford-Andrews	7-7			
Gentleman's Agreement	Peck-McGuire	6-9			
Green Grass of Wyoming (T)	Cummins-Coburn	6-23			
Nightmare Alley	Power-Blondell	6-9			

— 1946-47 —

Black Beauty (74)	Freeman-Denning	12-10	Sept	636		8-19
Bob, Son of Battle (T) (103)	Garner-McCallister	7-22	July	720		6-9
Boomerang (88)	Andrews-Wyatt	9-30	Feb	706		2-3
Bowery, The (84)	Ratt-Beery	Reissue	Oct	642		
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb	707		2-17
Captain From Castile (T)	Powers-Peters	12-9				
Carnival In Costa Rica (T) (95)	Haymes-Holm	4-29	Apr	710		3-31
Claudia and David (78)	McGuire-Young	3-18	Sept	637		8-5
Forever Amber	Darnell-Wilde	11-11				
Foxes of Harrow, The	Harrison-O'Hara	4-28				
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715		5-26
Give My Regards to Broadway (T)	Guild-Daley	5-12				
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713		4-28
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June	718		5-12
Details under title: Big Heart						
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug	723		6-23
If I'm Lucky (79)	Blaine-James	4-29	Sept	638		9-2
Details under title: That's for Me						
Invisible Wall, The	Castle-Christine	6-9				
Kiss of Death	Mature-Donlevy	3-31	Sept	725		
Late George Apley, The (98)	Colman-Cummins	7-8	Apr	712		
Home Sweet Homicide (70)	Baril-Scott	3-18	Oct	640		8-5
Margie (T) (94)	Craine-Young	2-18	Nov	646		10-28
Meet Me at Dawn (99)	Eythe-Court		July	721		
Moss Rose (82)	Cummins-Mature		June	717		6-9
Mother Wore Tights	Grable-Dailey	11-11	Sept	724		
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov	645		10-14
Razor's Edge, The (146)	Power-Tierney	4-15	Jan	701		11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr	714		4-14
Scudda Hoo, Scudda Hey (T)	Haver-McCallister	3-17				
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan	703		1-6
Sun Valley Serenade (86)	Henie-Payne	Reissue	Sept	641		
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan	702		1-6
Three Little Girls In Blue (T) (90)	Haver-Montgomery	11-26	Oct	639		9-16
Wake Up and Dream (T) (92)	Payne-Haver	5-14	Dec	640		
Wanted for Murder (91)	Portman-Grey	Foreign	Nov	644		11-11

REISSUES

Alexander's Ragtime Band (106)	Power-Faye	Mar	709	
Les Miserables (105)	March-Laughton	Jan	704	
Stanley and Livingstone (101)	Tracy-Greene	Jan	705	
Western Union (95)	Young-Scott	June	719	

SOL WURTZEL PRODUCTIONS

Backlash (66)	Travis-Rogers	9-30	Mar	711		
Crimson Key (76)	Taylor-Dowling	3-31	July	722		7-7
Dangerous Millions (69)	Taylor-Drake	7-8	Dec	648		12-9
Jewels of Brandenburg (66)	Travis-Cheirel		May	716		4-14
Roses Are Red	Castle-Knudsen	6-23				
Second Chance (62)	Taylor-Currie		Sept	726		7-21
Strange Journey (65)	Kelly-Massen	5-27	Feb	708		9-16
Details under title: Flight To Paradise						

UNITED ARTISTS

1945-46-47 Features **Completed (57)** **In Production (2)**

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

UNTITLED HOPALONG CASSIDY No. 2
Western—Started July 16
Cast: William Boyd, Andy Clyde, Rand Brooks.
Director: George Archainbaud Producer: Lou Rachmil
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Sleep My Love	Colbert-Cummings	6-9	Cgy		
Time of Your Life, The	Cagney-Bendix	5-26			

— 1946-47 —

COMPLETED

Abie's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Cby		12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev		1-21
Details under title: Abilene						
Adventures of Don Coyote (C) (65)	Martin-Rafferty	8-19	519	R-C		5-12
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20	Rgs		9-30
Details under title: Me and Mr. Satan						
Arch of Triumph	Bergman-Boyer	7-22		Ent		
Atlantis	Montez-Aumont	3 3		Neb		
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn		9-30
Body and Soul	Garfield-Palmer	1-20		Ent		
Caesar and Cleopatra (T) (126)	Olivier-Leigh	For	8-16	GFD		9-2
Carnegie Hall (134)	Hunt-Prince			LeB-M		3-17
Chase, The (86)	Cummings-Morgan	6-24	11-22	Neb		11-11
Christmas Eve	Ratt-Blondell	12-9		Bgs		
Copacabana (92)	Miranda-Marx	12-9	5-30	Csl		5-26
Coward's Castle	Boyd-Clyde	6-23		B.B.		
Curley	Rafferty-Olsen	5-27		Ro		
Dangerous Venture (59)	Boyd-Alexander	8-5	5-23	Rach		3-3
Dishonored Lady (85)	Lamarr-O'Keefe	5-27	5-16	Smg		4-28
Devil's Playground, The (62)	Boyd-Clyde	5-27	11-15	B.B		9-30
Fabulous Joe, The	Abel-Grahame	8-6		Ro		3-3
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5	2-21	Rgs		
Fanny by Gaslight	Mason-Calvert	For		GFD		
Fool's Gold (63)	Boyd-Clyde	5-27	1-31	B.B		11-11
Fun On A Week-end (93)	Bracken-Lane	7-8	5-14	Stn		4-14
Details under title: Strange Bedfellows						
Heaven Only Knows	Cummings-Donlevy	12-23		Neb		
Henry V (T) (134)	Olivier-Newton	For		GFD		4-29
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	5-24		Ro		
Hopalong Cassidy Untitled No. 1	Boyd-Brooks	7-21				
Hopalong Cassidy Untitled No. 2	Boyd-Brooks	8-4				
Hoppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB		5-12
Intrigue	Raft-Havoc	5-12				
Johnny In the Clouds (88)	Montgomery-Mills	For	3-15	CFD		12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11	R.C.		9-16
Lured (102)	Sanders-Ball	11-11	7-25	Smg		7-21
Details under title: Personal Column						
Macomber Affair, The (89)	Peck-Bennett	4-29	3-21	Bog		
Details under title: The Short, Happy Life						
Marauders, The	Boyd-Brooks	4-28		B.B		
Miracle Can Happen, A	All-Star	8-5		Bog-Mer		
Mr. Ace (84)	Raft-Sidney	3-4	8-2	Bog		10-14
Details under title: Mr. Ace and the Queen						

Monsieur Verdoux (120)	Chaplin-Raye	6-24		Chn	4-28
Details under title: Comedy of Murders					
New Orleans (89)	deCordova-Patrick	9-30	4-18	Lev	5-12
Other Love, The (96)	Stanwyck Niven	10-28	7-11	Enl	4-14
Outlaw, The (114)	Russell-Huston			Hug	4-1
Private Affairs of Bel Ami (112)	Sanders-Lansbury	5-13	3-7	Low	3-3
Ramrod (94)	McCrea-Lake	6-20	5-2	Ent	3-3
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk	
Red House, The (100)	Rob'son-McCallister	5-13	2-7	Lsr	2-17
Scandal in Paris, A (100)	Sanders-Hasso	10-2	4-19	Psb	8-5
Sin of Harold Diddlebock, The (80)	Lloyd-Walburn	10-1	4-4	Stg	3-3
Stampede	Wayne-O'Sheridan	9-30		Hks	
Details under title: Red River					
Stork Bites Man	Cooper-Roberts	2-3	6-21	Com	
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg	11-25
Susie Steps Out (65)	Bruce-Caldwell	5-27	12-13	R.C.	12-9
Details under title: Miss Television					
Unexpected Guest (67)	Boyd-Tate	9-2	3-28	BB	1-20
Details under title: Whispering Walls					
Vendetta	DeGeorge-Brooke	8-19		Hgs	
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30		Ro	
Details under Misc. Independents Chart					

UNIVERSAL-INTERNATIONAL

1946-47 Features	Completed (36)	In Production (6)
Serials	Completed (0)	In Production (0)

NEW PRODUCTIONS

THE MORTAL COIL

Drama—Started July 15

Cast: Charles Boyer, Ann Blyth, Sir Cedric Hardwicke, Jessica Tandy, Rachel Kempson, Nigel Bruce, Valerie Cardew, Hugh French.

Director: Zoltan Korda

Story: The heavy drama of a young woman married to an older man.

RIVER LADY (T)

Western Epic—Started July 23

Cast: Yvonne De Carlo, Dan Duryea, Rod Cameron, Helena Carter.

Director: George Sherman Producer: Leonard Goldstein

Story: Set in the early days of the frontier with logging men fighting for romance and a living.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Double Life, A	Colman-Hasso	6-23			
Details under title: Imagination					
Naked City, The	Fitzgerald-Duff	7-7			
Senator Was Indiscreet, The	Powell-Raines	7-7			
Tap Roots (T)	Heflin-Hayward	6-23			
—— 1946-47 ——					
Black Bart, Highwayman (T)	DeCarlo-Duryea	6-23			
Details under title: Adventures of Black Bart					
Black Narcissus (99)	Kerr-Robson	Foreign			7-21
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
Brute Force (98)	Lancaster-Blyth	3-3	Aug	620	6-23
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr	612	3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign			4-28
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Oct	601	10-14
Destry Rides Again (94)	Stewart-Dietrich	Reissue	Mar	2791	
Egg and I, The (108)	Colbert-MacMurray	12-9		613	3-31
Exile, The	Fairbanks-Montez	5-12			
For The Love of Mary	Durbin-Dall	3-17			
Great Expectations (116)	Mills-Hobson	Foreign	July	619	3-31
I Know Where I'm Going	Hiller-Livesy	Foreign			
I Stole a Million (78)	Ratt-Trevor	Reissue	Apr	2794	
I'll Be Yours (93)	Durbin-Drake	9-20	Jan	607	1-20
Ivy (99)	Fontaine-Knowles	12-23	June	616	6-23
Johnny Frenchman (104)	Rosay-Roe	Foreign			12-23
Lady Surrenders, A (108)	Lockwood-Granger	Foreign			6-23
Lost Moment, The	Cummings-Hayward	3-31			
Details under title: The Lost Love					
Magic Bow, The (105)	Granger-Calvert	Foreign			7-7
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Obsession (101)	Dunne-Taylor	Reissue	May		
Magnificent Doll (94)	Rogers-Niven	6-24	Nov	602	12-9
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar	610	2-17
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov	603	11-11
Odd Man Out (118)	Mason-Ryan	Foreign	June	617	3-3
100 Men and A Girl (84)	Durbin-Stokowski	Reissue	May		
Pirates of Monterey (T)	Montez-Cameron	5-13			
Ride the Pink Horse	Montgomery-Hendrix	5-26			
Secret Beyond the Door	Bennett-Redgrave	Foreign			
Singapore	MacMurray-Gardner	3-17			
Slave Girl (80)	DeCarlo-Brent	8-5			7-21
Smash-Up (103)	Hayward-Bowman	6-10	Mar	609	2-17
Details under title: Love Takes a Holiday					
Something in the Wind (88)	Durbin-Dall	3-17	Aug	622	8-3
Details under title: For the Love of Mary					
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar	608	2-3
Details under title: Scherezade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	Mar	611	1-6
Secret Beyond the Door	Bennett-Redgrave				
Swell Guy (87)	Tufts-Blyth	6-24	Jan	606	12-23
Temptation (98)	Oberon-Brent	4-29	Dec	605	1-6
Details under title: Bella Donna					
Time Out of Mind (88)	Calvert-Hutton	10-28	May	614	3-31
They Were Sisters (108)	Mason-Calvert	Foreign	Sept	1065	9-16
This Happy Breed (110)	Newton-Johnson	Foreign		GFD	4-14
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22	July	618	
Web, The (87)	O'Brien-Raines	3-17	June	615	6-9
Details under title: Jeopardy					
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar	2792	
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan	605	12-23
Wistful Widow of Wagon Gap	Abbott-Costello	5-12			
Years Between, The (88)	Redgrave-Hobson	Foreign			3-17
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue	Apr	2793	

WARNER BROTHERS

1946-47 Features	Completed (26)	In Production (0)
1947-48 Features	Completed (13)	In Production (4)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Ever The Beginning	Palmer-Wanamaker	6-9			
Mary Hagen	Reagan-Temple	6-23			
Romance in High C (T)	Carson-Paige	6-23			
Silver River	Flynn-Sheridan	5-12			
COMPLETED —— 1946-47 ——					
Beast with Five Fingers, The (88)	Alda-King	12-10	2-8	613	1-6
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne (100)	Morgan-Wyman	4-1	6-14	622	4-28
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16
Cry Wolf (83)	Flynn-Stanwyck	5-27	8-16	625	7-7
Dark Passage	Bogart-Bacall	11-25			
Deception (112)	Davis-Henreid	5-13	10-28	605	10-28
Humoresque (125)	Crawford-Garfield	12-24	1-25	612	1-6
Love and Learn (83)	Carson-Vickers	9-16	5-3	620	3-31
Man I Love, The (96)	Lupino-Alda	1-11		611	1-6
Details under title: The Sentence					
Never Say Goodbye (97)	Flynn-Parker	8-6	11-9	606	10-28
Nobody Lives Forever (100)	Lindfors-Reagan	9-30			
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2-17
Possessed (108)	Crawford-Heflin	6-24	7-26		6-9
Details under title: The Secret					
Persued (101)	Wright-Mitchom	8-19	3-8	615	3-3
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	9-2
Stallion Road (97)	Reagan-Smith	4-15	4-12	617	3-31
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2-17
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T) 105	Morgan-Paige	4-2	12-28	610	12-23
Treasure of Sierra Madre	Bogart-Huston	3-31			
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5-14	5-24	621	4-14
Unfaithful, The (109)	Sheridan-Scott	12-9	7-5		6-9
Verdict, The (86)	Greenstreet-Lorre	11-23		607	11-11
REISSUES					
Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26	618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609	
—— 1947-48 ——					
Need For Each Other	Reynolds-Hutton	6-23			
Details under title: Love at First Sight					
Deep Valley	Clark-Lupino	10-14			
Escape Me Never	Flynn-Lupino	11-26			
Life With Father (T)	Dunne-Powell	4-15			
My Wild Irish Rose (T)	Morgan-King	10-14			
Night Unto Night	Garfield-Fitzgerald	9-18	10-12	604	9-30
Two Guys From Texas (T)	Morgan-Carson	3-17			
Unsuspected, The	Rains-Caulfield	2-3			
Voice of The Turtle	Parker-Reagan	3-3			
Woman In White, The	Parker-Young	10-14			
Wallflower	Reynolds-Hutton	3-3			
Whiplash	Clark-Smith	3-31			

Exhibitors Use Size-Ups As Their Most Reliable Source of Information About Production

'THE UNFINISHED DANCE' MAGNIFICENT TECHNICOLOR BALLET SPECTACLE

Rates ● ● ● or better, in all but action houses

Metro-Goldwyn-Mayer
101 minutes
Margaret O'Brien, Cyd Charisse, Karin Booth, Danny Thomas, Esther Dale, Thurston Hall, Harry Hayden, Mary Eleanor Donahue, Connie Cornell, Ruth Brady, Charles Bradstreet, Ann Codee, Gregory Gay.
Directed by Henry Koster.

Credit the Pasternak-Koster producing team with another smash hit. Lavishly financed from M-G-M's abundant coffers, the two have turned out a masterpiece of eye-and-ear entertainment. Far from highbrow, "The Unfinished Dance" has enough movement, drama, suspense, situation and beauty to assure top audience satisfaction and strong receipts in all but action houses. Its Technicolor effects, mostly in pastel shades instead of the usual flamboyant tones, surpass any hitherto produced in Hollywood. Based on Paul Morand's short story classic, "La Mort du Cygne," Myles Connolly's sensitive and adroit script furnishes Margaret O'Brien with a starring vehicle ideally suited to her recognized ability as a young actress and revealing hitherto-undisclosed talents as a ballet dancer. Featured players Cyd Charisse and Karin Booth, cast as rival ballerinas, prove themselves proficient and photogenic actresses and dancers. Danny Thomas, erstwhile night club comedian, is effective and convineing in a straight character role. Production quality is superlative; ballet numbers and settings are breathtakingly beautiful; Herbert Stothart's musical seore complements the general artistry of the feature, and Robert Surtees' camerawork is perfect.

EXPLOITATION: Play up Margaret O'Brien's artistry in a new role, the most dramatie and gripping ever portrayed by a child. Stress the beauty of the story, the settings, the music, the dance ensembles — all enhanced by Technicolor more beautiful than any yet seen. Arrange tie-ups with dancing schools, music stores, libraries and radio stations, as well as dress shops, booteries, milliners.

Diminutive ballet student Margaret O'Brien worships ballerina Cyd Charisse so fervently she becomes panic-stricken lest a visiting rival, guest artist Karin Booth, usurp her idol's stellar position in the troupe. To make the visitor appear ridiculous during her local debut, Margaret, in the midst of Karin's solo, pulls a lever on the theatre switchboard panel in order to blackout all the lights. By mischance she pulls, instead, a lever lowering the stage trapdoor. Karin, pirouetting across the darkened stage, topples through the opening and, permanently crippled, is forced to forsake her beloved career. Terrified at what she has done, the remorseful Margaret vainly tries to summon courage to confess her guilt to either Karin or Cyd. Karin turns ballet instruetress, her beauty and gentleness finally winning Margaret's devotion. Later, disillusioned on hearing her erstwhile idol Cyd plans to renounee ballet for matrimony, Margaret tearfully confesses to Karin. Ever-understanding, Karin forgives Margaret, eases her of the load that has preyed on her mind for so long. At end, she promises the no-longer-inhibited ehild that she, Margaret, shall take her place as a great, world-famous ballerina.

'DESERT FURY' TECHNICOLOR DRAMA CONFUSING AND DISAPPOINTING

Rates ● ● + generally on name draw

Paramount
95 minutes
John Hodiak, Lizabeth Scott, Burt Lancaster, Mary Astor, Wendell Corey, Kristine Miller, William Harrigan, James Flavin, Jane Novak.
Directed by Lewis Allen.

Save for its magnificent desert locale, embellished by lush Technicolor, and a strong cast, this has little to recommend it. Its names and running time qualify it as top dualler in first runs and subsequents, its outdoor setting, fights and auto chases render it suitable for action and western spots. Efficiently exploited, the picture should return grossess commensurate with the popularity of its stars. To most adult audiences it will prove dull going. Primarily, consisting of a scries of character studies, the picture is neither fish, fowl nor good red-blooded western. One doesn't know what the picture is about until the very end—and by then, one doesn't care. Director Lewis Allen and scripter Robert Rossen have gone to great pains to build up the characterizations of John Hodiak as a ruthless racketeer, of Lizabeth Scott as a rebellious teen-ager infeeted with the gambling virus, and of Mary Astor as her dominant, strong-willed mother; yet the spectator remains uninterested in their respective problems. There are countless unnecessary scenes having nothing to do with the plot, and some of the dialogue is puerile. In justice to scenarist Rossen, some of this dialogue is used with dramatic effect when repeated imaginatively in the minds of two of the principals during the film's thrilling climax, a three-car automobile chase. Based on Ramona Stewart's novel serialized in Collier's magazine, the plot deals with the time-tested formula of a clean-cut young cop's rivalry with a slick, sinister bigtime racketeer for the affections of a beautiful, headstrong girl.

EXPLOITATION Play up the gorgeous Technicolor, the magnificent locale, the stars, the advent of a new and sensational screen heavy—Wendell Corey. Stress the film's vigorous action, gripping situations and mounting suspense—the fight of a domineering mother with a past to prevent her headstrong daughter following in her footsteps—the grim struggle between a straightforward young policeman and a ruthless underworld leader.

Expelled from her fifth finishing school Lizabeth Scott returns to Chuckawalla. Her domineering mother Mary Astor, town boss and gambling house proprietor, warns the self-willed girl to have nothing to do with John Hodiak, arrogant racketeer, recently re-settled in the neighborhood with his taciturn bodyguard Wendell Corey. Young, quiet-spoken deputy sheriff Burt Lancaster, in love with Lizabeth, warns her also—says she looks too much like Hodiak's dead wife for her own safety. Despite these admonitions, Lizabeth sees and falls in love with Hodiak, ineurring the enmity of Lancaster. Held virtually a prisoner by her mohter, Lizabeth manages to escape, elopes. En route to Las Vegas, she learns Hodiak is a ruthless killer, albeit a psychopathic coward. Disillusioned and terrified, she fleess from him, commandeering his ear. He steals another machine, sets out in pursuit, fully intending to kill her as he had his first wife. Lancaster, cruising in a prowl car, sees her plight, joins the chase and saves her life by forcing Hodiak's ear off a bridge, hurtling him to his death, a fate identical with that of his murdered wife.

'RED STALLION' CINECOLOR BOY-AND-HORSE YARN SURE TO PLEASE

Rates ● ● + as dualler generally

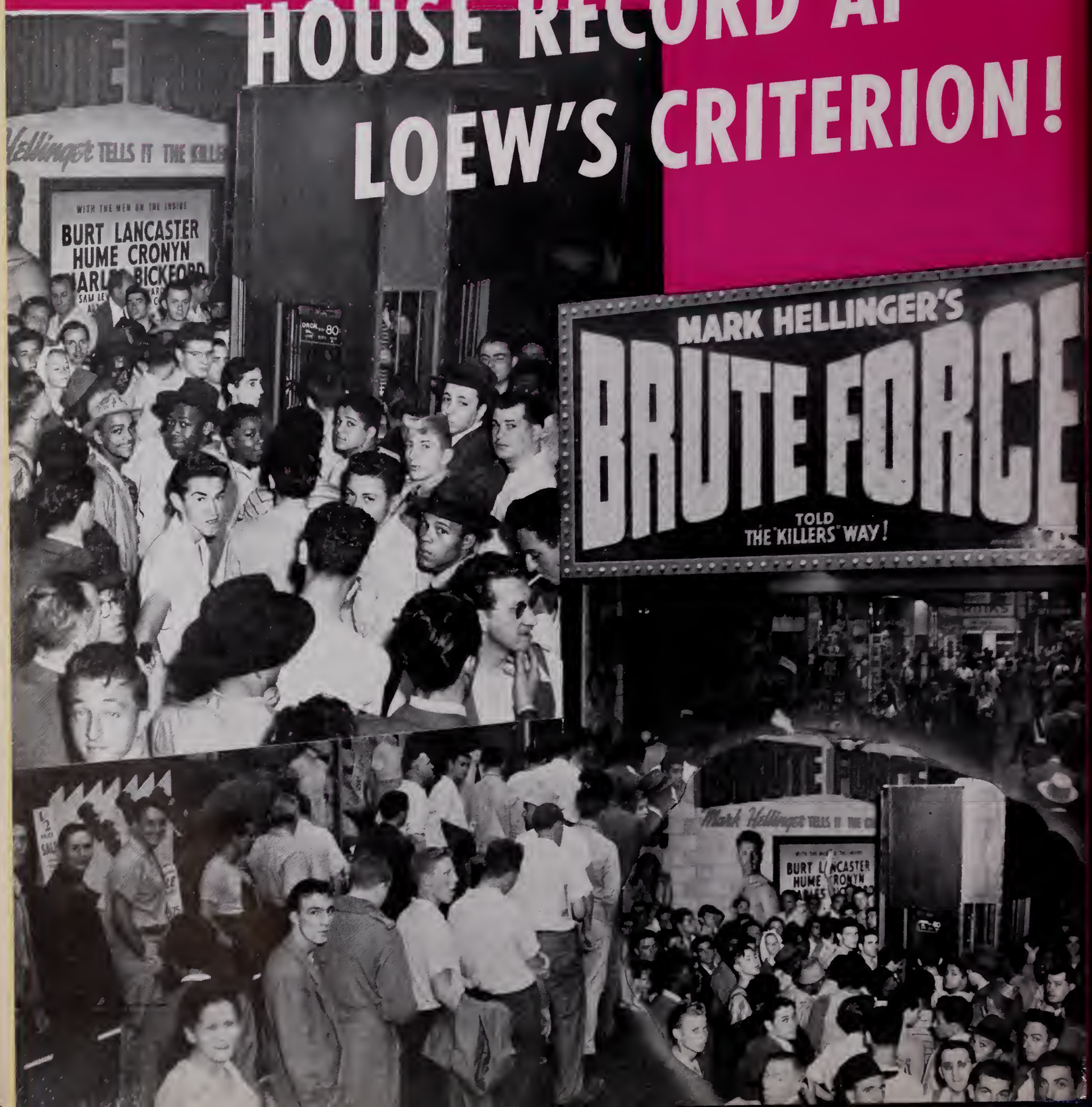
Eagle-Lion
81 minutes
Robert Paige, Noreen Nash, Ted Donaldson, Jane Darwell, Ray Collins, Guy Kibbee, Willie Best, Robert Bice, Pierre Watkin, Bill Cartledge, Big Red the horse, Daisy the dog.
Directed by Lesley Selander.

Filmed in Cinecolor and containing one of the most exciting fight sequences ever made — horse vs. grizzly — "Red Stallion" should register above-average grosses in most situations. Despite its lack of marquee names, this moving narrative of a boy's love for his horse should find favor with young and old of either sex. Lesley Selander's direction, Robert E. Kent and Crane Wilbur's script, performances by the well-balanced cast and Virgil Miller's photography combine in producing this fast-moving film packed with action, romance, heart interest and suspense. Of particular merit is the climactic race between three horses, two of them Kentucky thoroughbreds and the other a ranch-trained range pony. Best performance is that of youthful Ted Donaldson. Production quality is good.

EXPLOITATION: Play up for all they're worth the hair-raising battle between a high-strung range pony and a ferocious grizzly, and the terrifie last-reel horse race. Stress the outstanding performance by youthful Ted Donaldson, one of the screen's greatest 'teen-age actors. Don't overlook the magnificent western locales, effectively enhanced by Cinecolor. Get behind this with all you've got — it will pay off.

Upon learning his grandmother, Jane Darwell, is about to lose their beloved ranch at a creditors' sale, ten-year-old Ted Donaldson unhappily decides to sell his stallion, Red, to racing stable owner Pierre Watkin in order to enable the old lady to keep the family acres. Watkin's manager, Robert Paige, is sympathetic to Don's problem and, despite the objections of Noreen Nash, Watkin's trainer, arranges a test race between Red and Blackamoor, pride of his boss' stable. Unused to a starting gate and circular track, Red is badly beaten. However, Watkin promises to pay Don $25,000 for Red whenever the latter can beat Blackamoor. Aided by Paige, Don seeretly trains Red. Later Paige, convinced Red is ready, arranges for the stallion's test race with Blackamoor. The night before the race, Red tangles with a bear, is badly lacerated. The following day, just as Red is about to be auctioned off, Don leaps on his back, streaks to Watkin's track and there rides him to victory, defeating Blackamoor and Watkin's other Derby entry. Watkin buys Red but generously stipulates Don shall be his co-owner.

THEY STORMED THE DOORS TO HANG UP A NEW HOUSE RECORD AT LOEW'S CRITERION!



CHARLES MOSS,

Managing Director, Loew's Criterion, New York, says this:



"We never believed it possible that the Criterion Theatre could hit an opening day figure such as we did on BRUTE FORCE, which broke all records by 30%. Audiences of all types literally stormed the doors. There is no doubt about BRUTE FORCE being a big* hit."

Get in early on this big business. Date it now.

Mark Hellinger's

Brute Force

with the men on the "inside"

BURT LANCASTER · HUME CRONYN · CHARLES BICKFORD

SAM LEVENE · HOWARD DUFF · ART SMITH · JEFF COREY

and as the women on the "outside"

YVONNE DeCARLO · ANN BLYTH · ELLA RAINES · ANITA COLBY

a MARK HELLINGER Production · Directed by JULES DASSIN · Screenplay by RICHARD BROOKS · From a story by Robert Patterson

Associate Producer, JULES BUCK · A UNIVERSAL INTERNATIONAL RELEASE

*Also breaking records in the phenomenal five-theatre run, Los Angeles. *(United Artists, Fox Ritz, Guild, Iris, Studio City.)*

'DOWN TO EARTH' LAVISH TECHNICOLOR MUSICAL FANTASY

Rates ● ● ● generally

Columbia
101 minutes
Rita Hayworth, Larry Parks, Marc Platt, Roland Culver, James Gleason, Edward Everett Horton, Adele Jergens, George Macready, William Frawley, Jean Donahue, Kathleen O'Malley, William Haade, James Burke, Fred Sears.
Directed by Alexander Hall.

Rita Hayworth's looks, versatility and talent, Larry Park's much-publicized popularity as star of "The Jolson Story," and top-notch production quality make this song-and-dance Technicolor musical a good bet for all types of patronage in all situations. Grosses will, as always, depend on the drawing power of the cast, plus the promotion accorded the feature. Its plot is pure fantasy — Terpsichore, Muse of the Dance, comes down to earth, falls in love with a mortal. Most audiences will relish it for what it is: sprightly entertainment and escapist filmfare. Edwin Blum and Don Hartman's original screenplay contains many of the characters from "Here Comes Mr. Jordan," based on Harry Segall's play, "Heaven Can Wait." Under Alexander Hall's direction, the well-balanced cast performs admirably. Miss Hayworth, proficient and pulchritudinous, sings, dances and acts expertly; Larry Parks, less colorful than in his Jolson role, does well as a singer-hoofer turned producer; Marc Platt, James Gleason and Edward Everett Horton acquit themselves creditably in subordinate roles, and Roland Culver, as "Mr. Jordan," bears an uncanny resemblance to Claude Raines, original portrayer of the character, in both appearance and voice. Songs and dances, settings and costumes, all enhanced by Technicolor, are excellent.

EXPLOITATION: Play up Rita Hayworth's dancing; Larry Parks' meteoric rise to fame—"The Jolson Story" made him a star overnight; the eye-filling Technicolor, and, last but far from least, the many lilting songs, thrilling dance numbers, lavish settings and beautiful costumes. Ballyhoo: A pretty girl, diaphonously clad and wearing an angel's wings, carrying a placard: "I've Come 'Down to Earth' to see Rita Hayworth and Larry Parks at the Theatre."

Furious when she sees Broadway producer Larry Parks travestying Terpsichore herself and her sister Muses, Rita Hayworth gets permission from Heavenly Host Roland Culver to go down to earth. Accompanied by Celestial Messenger Edward Everett Horton, she descends from Heaven and, appointing James Gleason her agent, obtains the star role in Park's show, still in the rehearsal stage. Parks at first resents her outspoken criticism of his show until, succumbing to her charms, he changes the piece completely. At its Philadelphia tryout the production, now a highbrow turkey, lays an egg. Parks and Rita quarrel, split. At Culver's insistence, she humbles her pride, returns to the show, now in its original jazzy form, and puts it over at the opening night on Broadway. By so doing she saves Parks' life, threatened by backer-gangster George Macready if the show flops. Her mission accomplished, she reluctantly leaves Parks, whom she now loves, and returns to Heaven, there to wait for him.

'SONG OF LOVE' MAGNIFICENT TREAT FOR MUSIC LOVERS

Rates ● ● ● in class houses: less generally

Metro-Goldwyn-Mayer
119 minutes
Katharine Hepburn, Paul Henreid, Robert Walker, Henry Daniell, Leo G. Carroll, Else Janssen, Gigi Perreau, "Tinker" Furlong, Ann Carter, Janine Perreau, Jimmie Hunt, Anthony Sydes, Eileen Janssen, Roman Bohnen, Ludwig Stossel, Tala Birell, Kurt Katch, Henry Stephenson, Konstantin Shayne.
Directed by Clarence Brown.

Here is a picture calculated to bring prestige to all theatres and profits to most. Superbly acted, photographed and recorded, this well-mounted cinema classic tells, with understandable liberties, the poignant life story of Robert Schumann, the composer. It will prove a treat for music lovers, while all but action audiences should find it a moving and satisfying drama. Katharine Hepburn is brilliant as Clara Schumann, the great pianiste who sacrificed her career to be a wife. Fine performances also are given by Paul Henreid as Schumann, by Robert Walker as Johannes Brahms and by Henry Daniell as Franz Liszt. Leo G. Carroll, Else Janssen and Roman Bohnen are outstanding in lesser roles. The playing of about a dozen selections by Schumann, Brahms and Liszt is excellent. Clarence Brown's direction is sympathetic and compelling, while the production quality is of Metro's usual high order.

EXPLOITATION: Play this up as adult entertainment, a rare feast for music lovers. Stress the tender romance, one of the most heart-warming love stories ever told. Arrange tie-ups with radio stations, music dealers, libraries and bookshops, all of whom should prove cooperative in featuring the works and biographies of Schumann, Brahms and Liszt.

Against her father's wishes, talented pianiste Katharine Hepburn weds struggling composer Paul Henreid, their marriage expedited by the friendly intervention of successful fellow-musician Henry Daniell. Ten years later, youthful and promising student Robert Walker comes to take lessons from Paul, stays as his and Katharine's guest, helps them with their brood of eight children. Years pass. Paul, no nearer financial success, is bothered by recurrent headaches and dissonant sounds beating against his eardrums. Robert, his unspoken love for Katharine becoming unbearable, leaves to continue his studies elsewhere. To dispel Paul's growing melancholia, Henry arranges a presentation of his friend's master work, "Faust." During the recital Paul's mind snaps; he goes to a sanitarium, tries to kill himself, later dies. Four years later, Robert returns, begs Katharine to give up her self-enforced seclusion and marry him. Despite her love for Robert, she declines marriage, spends her remaining years on the concert stage keeping alive the beauty of her late husband's music.

'HEAVEN ONLY KNOWS' FANTASY AMUSING, BUT DRAGS IN SPOTS

Rates ● ● + as dualler generally

United Artists
97 minutes
Robert Cummings, Brian Donlevy, Jorja Curtright, Marjorie Reynolds, Bill Goodwin, John Litel, Stuart Erwin, Gerald Mohr, Edgar Kennedy, Lurene Tuttle, Peter Miles, Will Orlean.
Directed by Albert S. Rogell.

Hollywood's master imitators having (we hope) tired of filming neuroses, evidently are planning to supplant the psycho-cycle with a series of heaven-and-earth pictures. Undeterred by the far-from-heavenly grosses of "Stairway to Heaven" and "It's a Wonderful Life," Seymour Nebenzal has now produced "Heaven Only Knows," best described as "Here Comes Mr. Jordan Totin' Six-Guns." This Nero Films production has enough novelty, humor, action and heart interest to make it acceptable screenfare for both juvenile and adult audiences, male and female, and it should prove to be a satisfactory dualler in most situations. The moderately strong cast is headed by Robert Cummings and Brian Donlevy and feature billing is accorded talented but far-from-photogenic newcomer Jorja Curtright. Best performances are by Cummings and young Peter Miles. Albert Rogell's direction does full justice to Aubrey Wisberg's imaginative original, although the proceedings drag in spots.

EXPLOITATION: Stress the film's powerful theme: the power of faith, and the picture's amusing situations stemming from the predicament of a heavenly messenger who finds himself hired to kill the man he has been sent to reform. Play up the performances of Cummings and Donlevy, as well as the airwaves popularity of radio favorite Bill Goodwin. Street ballyhoo: a man in civilian attire, with a pair of large white wings affixed to his shoulders, and wearing a gunbelt with two holsters, on his back a placard: "I'm Going to the Blank Theatre. Why? 'Heaven Only Knows'!"

Consternation reigns in Heaven's auditing department when archangel Robert Cummings finds an error in the Book of Life — he has forgotten to equip ruthless killer and saloon keeper Brian Donlevy with a soul. Cummings is sent to earth to remedy his oversight and help Donlevy attain his original destiny — a founder of the state of Montana, a public benefactor married to schoolteacher Jorja Curtright and a credit to his Maker. He arrives in Glacier, its population starving and distressed by the closing down of the mine, jointly-owned by Donlevy and Bill Goodwin, bitter enemies and rival resort operators. Cummings finds the going tough: he's mistaken for Goodwin's hired killer, shot at by Donlevy's gunman, hated by Jorja, now organizing vigilantes to kill Donlevy, the man Cummings is supposed to persuade her to marry. To make things tougher, Donlevy's girl friend, Marjorie Reynolds, goes all-out for Cummings. The feud between Donlevy and Goodwin becomes hotter, their respective resorts are burned to the ground, the two rivals finally settling their differences in a personal gun duel. Donlevy kills Goodwin, flees with Jorja, now enamored of him. At end he redeems himself, saves Cummings from being lynched, completely reforms, proves he has at last found a soul. He returns to Heaven, reports: "Mission accomplished."

ANOTHER GREAT DOUBLE-ACTION PACKAGE JOLTING THE NATION'S BOX OFFICES!



Right on the heels of "Kit Carson" and "Last of the Mohicans"—that exhibitor-exhilarating power package-comes...

Alexandre Dumas' Amazing Adventure

"THE CORSICAN BROTHERS"

starring DOUGLAS FAIRBANKS, JR.

and

"SOUTH OF PAGO PAGO"

with JON HALL and VICTOR McLAGLEN

Edward Small
"Screen Masterpieces"
re-released by
Producers Releasing
Corporation

EXPLOITATION PICTURE

THEY WON'T BELIEVE ME! --SOCK TITLE AND STORY

MR. SHOWMAN may not have the biggest stars to adorn his marquee or a super-colossal production to shout about, but "They Won't Believe Me!" is one of those solid pieces of film merchandise that can roll up surprising grosses, if the challenge it presents is met squarely.

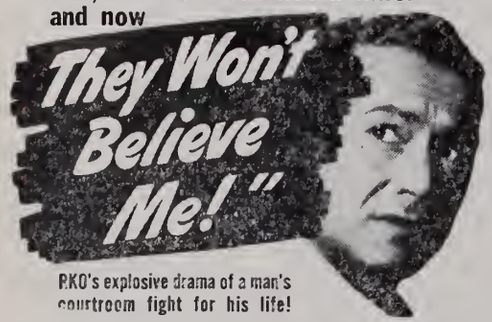
First and foremost, it offers a sock title and an unusual story. The exhibitor who carefully studies the useful press book created by RKO's advertising-publicity-exploitation crew and goes to work should find it simple to stimulate great public interest in the story of Larry Ballantine, who was not a killer, but who couldn't make anyone believe him.

The newspaper ads (see bottom of page) are exceptionally strong and should be used to the limit.

"They Won't Believe Me!" has been accorded a big-picture campaign in magazines with circulation totaling over 62 million readers.

TEASER ADS

"Yes, I've been a liar with women — a cheat, a fraud — but not a killer — and now



RKO's explosive drama of a man's courtroom fight for his life!

This is one of the three teaser ads, which can be effectively spotted in the newspapers about two weeks in advance of the big display ads.

THE MEN BEHIND THE CAMPAIGN



☆

S. BARRET McCORMICK
Director of Advertising and Publicity

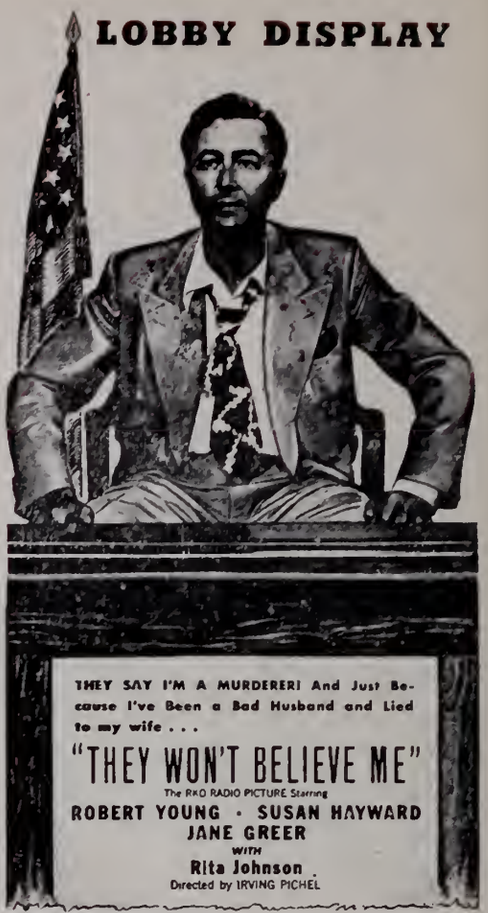
When he assumed the post of head of RKO Radio's advertising department in 1935, McCormick brought with him the happy combination of a thorough knowledge of newspaper work, a full experience in the theatre and an ample acquaintance with Hollywood production.

Born in DeWitt, Missouri, he started one of the first motion picture columns in the country while newspapering in Denver. Thomas H. Ince signed him as a scenario writer, and he went from that into theatre business, becoming manager of the Circle Theatre in Indianapolis. There, and later at the Allen Theatre in Cleveland, McCormick became a national figure in the industry through his introduction of unique program policies and special features.

He entered distribution as director of advertising for Pathe Exchange. In 1935, he succeeded Robert Sisk to his present post. Other members of the RKO staff are:

BEN GRIMM, *Advertising Manager*
RUTGERS NEILSON, *Publicity Manager*
FRED SCHAEFER, *Press Book Editor*

LOBBY DISPLAY



This dramatic lobby display is suggested in the press book. It should be used several weeks in advance of opening. The figure of Robert Young on the witness stand is from still TWB 38, which should be enlarged and cut out, the front of the witness box faked in, copy lettered on. A real flag can be used to dress it up. A black drape might be hung behind the display to give it added effect.

Another useful stunt might be a large lettered sign in the lobby announcing the "surprise ending" and asking those who will see the picture to keep it secret in order to avoid spoiling the pleasure of others.





EXPLOITATION PICTURE
of the issue

"They Won't Believe Me!"

Here is a fascinating story of odd twists in the life of an attractive young man who had an incurable weakness for women, and met his doom because he fell for one too many. As played by Robert Young, directed by Irving Piehel and produced by Joan Harrison (she used to write Alfred Hitchcock's scripts), this emerges as an engrossing and suspenseful melodrama that will stir far more audience interest than many more expensive films.

"They Won't Believe Me!" tells of Larry Ballantine, whose rich wife (Rita Johnson) was always buying him back from the pretty girls wih whom he became romantically involved. Leaving his wife and running off with a little gold-digger (Susan Hayward), their car crashes and the girl is burned beyond recognition When he returns to the ranch his wife had bought for him, Larry finds that she has read his farewell note and committed suicide. In possession of her money, he is on easy street, but another old flame turns him over to the police and he is tried for a murder he did not commit. Fearful of the jury's verdict, he tries to escape from the courtroom and is shot dead. The jury brings in its verdict—not guilty!

MORE ➤



'GREEN FOR DANGER' SLICK BRITISH MYSTERY

Rates ● ● as dualler generally

Eagle-Lion
91 minutes
Sally Gray, Trevor Howard, Rosamund John, Alastair Sim, Leo Genn, Megs Jenkins, Judy Campbell, Moore Marriott.
Directed by Sidney Gilliat.

J. Arthur Rank's latest importation, a slick murder mystery, has sufficient pace, suspense, romance and comedy to make it engrossing screenfare for U. S. filmgoers. Favorable word-of-mouth advertising should help produce satisfying grosses in most situations. Performances are uniformly excellent and the cast is not unknown to American audiences, Trevor Howard having been seen here in "Brief Encounter" and "The Adventuress," and Leo Genn in "Henry V" and "Caesar and Cleopatra." Outstanding though their performances are, acting honors go to Alastair Sim, leading character comedian of the London stage and a welcome newcomer to the screen. Based on Christiana Brand's best-seller of the same name, "Green for Danger" deals with an almost-perfect crime, the murder of a patient in a hospital operating theatre by one of six staff members, each a legitimate suspect. Topnotch direction is vouchsafed the picture by writer and co-producer Sidney Gilliat, responsible in part for the successful "39 Steps," "Night Train," "Yank at Oxford," "Notorious Gentleman" and "The Adventuress."

EXPLOITATION: Play up the "perfect crime" angle and the film's tingling suspense. Cite previous screen successes of Gilliat, former performances by Howard, Genn and Miss Gray. Stress the portrayal of a Scotland Yard detective by Alastair Sim, brilliant character comedian destined to win high favor with U. S. theatregoers.

Wounded during a buzz-bomb attack, postman Moore Marriott is brought into an emergency hospital, dies under anaesthetic. Nurse Judy Campbell, one of six persons present, finds evidence he was murdered. Before she can inform the police, she is mysteriously stabbed to death. Inspector Alastair Sim of Scotland Yard arrives, finds there's no love lost between anaesthetist Trevor Howard, fiance of nurse Sally Gray, and woman-chasing surgeon Leo Genn. The trio and two other nurses, present when Marriott died, all have excellent motives for committing both murders. To re-enact the crime, Sim stages a mock operation on Sally, injured in an attempt on her life. He persuades the five suspects to perform their normal duties during the operation and, in the tense atmosphere of the surgery, unmasks the killer.

'WYOMING' ABOVE AVERAGE OUTDOOR ADVENTURE

Rates ● ● ● for action houses; slightly less generally

Republic
84 minutes
William Elliott, Vera Ralston, John Carroll, George "Gabby" Hayes, Albert Dekker, Virginia Grey, Maria Ouspenskaya, Grant Withers, Harry Woods, Minna Gombell, Dick Curtis, Roy Barcroft, Trevor Bardette, Paul Harvey, Louise Kane, Tom London, George Chesebro, Linda Green, Jack O'Shea.
Directed by Joseph Kane.

Republic has put first-class production quality and a well-balanced cast into "Wyoming," which emerges as a topflight outdoor film. There is nothing new in the story and some of the dialogue is on the stilted side, yet it has the proper pace for this type of movie and some exciting highlights. Action fans will eat it up, while it will prove entertaining to mass patronage and register satisfactory grosses generally. Director-producer Joseph Kane can be credited with turning out a cohesive narrative of frontier feuding between cattlemen and settlers during the 1870's. Several well-staged fights, pursuits and cattle stampedes highlight the action. The film contains two musical numbers, both good. Photography is above par.

EXPLOITATION: Feature the action and adventure of the lawless 1870's when the West was being built by strong men and courageous women.

Cattleman William Elliott hopes to build a huge cattle empire for his daughter Vera Ralston. Soon his domain is threatened by an ever-growing number of nesters seeking to settle on government homesteads. His determination to found a dynasty of land and cattle becomes a lust for power. In the ensuing ranchers-vs.-nesters feud, he spearheads the increasing violence, ruthlessly hires Harry Woods' outlaw band to destroy the settlers. Elliott's right-thinking foreman John Carroll leaves him to protect the settlers. Vera, in love with Carroll and distressed by her father's lack of feeling for the defenseless homesteaders, casts her lot with the settlers. Faced with the loss of his beloved daughter, Elliott finally sees the light, saves the nesters from annihilation and effects a lasting peace between ranchers and settlers.

'SPRINGTIME IN THE SIERRAS' ROY ROGERS STARRER HAS NOVELTY

Rates ● ● ● for western houses; OK as naborhood dualler

Republic
75 minutes
Roy Rogers, Jane Frazee, Andy Devine, Stephanie Bachelor, Hal Landon, Harry V. Cheshire, Roy Barcroft, Chester Conklin, Hank Patterson, Whitey Christy, Pascale Perry, Bob Nolan & the Sons of the Pioneers, Trigger the horse.
Directed by William Witney.

Although this latest Roy Rogers epic in Trucolor starts slowly, it soon picks up speed, ending in a whirlwind finish certain to please western fans. Grosses should equal those of Rogers' previous features. Scripter A. Sloane Nibley has furnished something novel in heavies, a gang of out-of-season game hunters, to replace the familiar cattle-rustling villains. High spots of the film's are Roy's battle with the heavies in a cold storage plant and the climactic three-way combat-pursuit in the final reel. Six songs are presented, some of them Hit Parade calibre. Production quality and William Witney's direction are satisfactory, photography and recording exceptionally good. Acting honors go to Hal Landon, a relative newcomer to the screen.

Game warden Harry V. Cheshire catches red-handed a gang of organized game hunters killing deer out of season, is shot down in cold blood by Stephanie Bachelor, head of the outfit and owner of the Lazy W Ranch. The death is made to appear accidental, but Roy Rogers, friend of the deceased, suspects foul play. He learns Hal Landon, brother of Rogers' childhood sweetheart Jane Frazee, is involved. Keeping the truth from Jane, Rogers incurs her jealousy by apparently courting Stephanie. By a ruse he gains admittance to the Lazy W, used as a blind for the gang's operations, and finds proof of their guilt. Caught spying, Rogers is beaten up, bound and left to freeze to death in the ranch's cold storage plant along with Landon, now regarded by the gang as an informer. They attempt an escape; Landon is killed. At end, Rogers and his allies round up the gang.

'SEPIA CINDERELLA' ALL-NEGRO MUSICAL GOOD FOR COLORED AUDIENCES

Rates ● ● ● for Negro houses

Herald Pictures
58 minutes
Billy Daniels, Sheila Guyse, Tondaleyo, Ruble Blakey, Jack Carter, Dusty Freeman, George Williams, Fred Gordon, Harold Norton, Lora Pierre, Emory Richardson, Gertrude Saunders, Hilda Offley Thompson, Percy Verwayen, Al Young, Jimmy Fuller, Apus & Estellita, Deek Watson & His Brown Dots, Leonardo & Zolo, Ray C. Moore, Walter Fuller's Orchestra, John Kirby's Band, Freddie Bartholomew, as guest star.
Directed by Arthur Leonard.

Earmarked for colored patronage, this all-Negro musical has plenty of jive, comedy and romance. It should do well in theatres catering to colored patronage and, as a novelty, may be used in some metropolitan art spots. Packed with typically-Negro rhythm and humor, "Sepia Cinderella" is, as its title implies, the story of a girl's quest for, and final finding of, romance. Best performances are those of Billy Daniels and Sheila Guyse; Deek Watson & His Brown Dots share musical honors with John Kirby's Band; Apus & Estellita and Leonardo & Zolo present their respective night club routines to advantage. Freddie Bartholomew acquits himself creditably in a guest-star spot. Direction by Arthur Leonard, production quality, photography and recording are above par for Negro films.

EXPLOITATION: Play this up as one of the best all-Negro musicals to date. Arrange tieups with music stores and local disc jockeys handling the recordings of John Kirby's Band, Walter Fuller's Orchestra and Deek Watson & His Brown Dots; get them to plug the film's three hit numbers: "Ring Around Rosie," "Long-Legged Lizzie" and "Sepia Cinderella." Mention the guest-star, Freddie Bartholomew.

Aspiring young band leader Billy Daniels is unsuccessful as a song writer until, helped by pretty orphan Sheila Guyse, he composes "Sepia Cinderella." The number clicks and Billy goes to the top, he and his band becoming the star attraction at The Cinderella Club owned by wealthy, sexy Tondaleyo. Forgetting Sheila, Billy falls victim to Tondaleyo's wiles and begins to neglect his career. Things go from bad to worse and Billy, fired by manager Percy Verwayen, is given the brush-off by Tondaleyo. Jobless, he goes on a binge. Press agent Fred Gordon persuades Verwayen to give Billy another chance. Ensues a search for the now-destitute Billy. Eventually located by Fred, Billy returns to the club, stages a nationwide Cinderella Contest and marries the winner—Sheila.



Charles Schlaifer, ad-publicity chief of 20th Century-Fox, was re-elected chairman of the Eastern Public Information Committee.



Emulating the principal figures in the current Nate Blumberg-J. Arthur Rank Good Business Sales Drive are James Prichard, U-I Dallas branch manager and Edwin (Dutch) Olsmith, former branch manager now on special assignment with the Dallas office.



Roddy McDowall addresses the Monogram-Allied Artists national convention in Oklahoma City; standing in background are Steve Broidy, president, and Sol Francis, midwest district sales manager.



Finalizing plans at the NY branch meeting in Paramount's 1947 "Celebrating 35 Years of Leadership" sales drive are, from left: Hugh Owen, E. & S. div. sales manager; Kitty Flynn, booker; Henry Randel, NY district mgr.; Harold Wirthwein, captain of the drive; Myron Sattler, branch mgr., and Rose McConnell, co-captain with Miss Flynn of the NY branch.

NEWS DIGEST

(Continued from Page 11)

September meeting. A. Julian Brylawski of Washington, D. C., will serve as chairman of the convention management committee in charge of arrangements.

Following ratification of the merger, ATA will go out of existence except for the limited purpose of pursuing its procedure of intervention in the anti-trust suit and MPTOA will be dissolved, except to carry out its amicus curiae plea in the suit, it was reported. Whether the new organization, if ratified, will concern itself with trade practices will be revealed at the September meeting. ATA formerly held a hands-off policy, while MPTOA has been active in trade practice disputes.

• • •

JOHNSTON SETS DECENCY CODE FOR ADVERTISING

"To assure decency and good taste" in film advertising, Eric Johnston, president of the Motion Picture Association, at a press conference at the Association's office in New York last Wednesday (30th), announced some changes in the 12-point code which governs motion picture advertising.

The following addition was made to the clause on nudity: "Clothed figures shall not be represented in such manner as to be offensive or contrary to good taste or morals." The provision which merely called upon advertisers to keep in mind that "the use of liquor in American life shall be restricted to the necessity of characterization," was altered to require them to be "guided" by this provision.

Johnston told the press that the changes in the code were brought about by the activities of a "few mavericks" in the industry. Both he and Charles Schlaifer, chairman of the MPA's advertising advisory council, answered questions by reporters.

Although he made the point that it was not his intent to direct attention to any specific instance of the code violation, Schlaifer told reporters that a copy of the new code would be forwarded to Howard Hughes, producer of "The Outlaw."

• • •

WB ACQUIRES PATHE NEWS

Negotiations for the acquisition of Pathe News by Warner Brothers were concluded over the July 26th week-end, it was announced jointly by Harry M. Warner, president, and Ned E. Depinet, vice-president of RKO, last week. The deal involves taking over all assets and equipment of the newsreel division of RKO Pathe, as well as members of the personnel who wish to remain with the organization. No Pathe short subjects, commercial films, studio or other activities are included.

The transfer to Warners takes place August 11th, with the first reel under the new set-up, No. 103, to be available to theatres August 17th. The new newsreel will be issued under the name of Warner Pathe News.

Warner News, Inc., has been incorporated by WB as its subsidiary to operate the newsreel, with Norman H. Moray, shorts chief, as president of the newsreel subsidiary and James Allen as vice-president and general manager. Walton Ament, vice-president of RKO Pathe, will join the Warner newsreel organization as vice-president in charge of production.

Discussions for the purchase by Warners of Pathe News is an old story, which finally came to a happy ending. Several years ago, Warners was reported to have made an unsuccessful offer of $3,000,000 for Pathe News. The present purchase price was disclosed later last week to have been $4,000,000 in cash. Acquisition includes trained personnel, a film library, printing and developing machinery and other highly specialized equipment necessary for satisfactory newsreel production.

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FOX TO RECOGNIZE "LEGITIMATE EXPENSE"

In a further clarification of the 20th Century-Fox sales policy, general sales chief Andy W. Smith stated that his company would "recognize the legitimate expense of any theatre in setting up scale deals" and that the plan would be applied nationally shortly. About 6,000 theatres could apply, Smith estimated, as he spoke before a meeting of the Associated Theatre Owners of Indiana last fortnight.

Truman Rembusch, ATO of Ind. prexy, lauded Smith's plan as "a step in the right direction, if we are ever to achieve better inter-industry relations," although he claimed that the plan did not go far enough. Expressing his hope that other distributors would follow Smith's example, Rembusch cited the following points as objectionable or requiring clarification: "Does not cover sufficient theatres; does not clearly define problem theatres; does not give same profit guarantee to all exhibitors; does not allow sufficient profits for exhibitors; covers a maximum of five and a minimum of two pictures of the Fox yearly output, but what application does the plan have to the rest of the Fox releases?" He also noted that the policy does not cover specials.

In New York, Smith revealed that "Forever Amber" would be roadshown at a 50-50 rental, with regular playing time on admissions scaled at $1.20 for evening performances, 75 cents for matinees, and 55 cents for children. The arrangement guarantees the exhibitor playing the picture that it will not be shown anywhere during 1948 and 1949 at lower prices. The top exploitation campaign in the company's history will pave the way for the film's key city showings, according to Charles Schlaifer, ad-publicity head. "Amber" will be released to the largest number of day-and-date bookings in 20th's existence, with Oct. 29 set for the initial openings.

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SCHENCK TO PICK UA PRESIDENT

The long-standing, rumor-laden problem of United Artists' next president, to succeed Edward C. Raftery, was dumped in the lap of Joseph M. Schenck, now a 20th Century-Fox executive, last week after a meeting on the West Coast between the principal stockholders and producers, and Gradwell L. Sears, vice-president in charge of

(Continued on next page)

CAN THIS MAN FIT INTO YOUR ORGANIZATION?

20 YEARS OF SHOWMANSHIP EXPERIENCE AND CONTACTS:

- 14 years in my own theatrical advertising and exploitation business.
- 5 years as managing director of first-run central Philadelphia theatre.
- 1 year (at present) handling film exchange.

Now desire change. Free to travel or represent you in Philadelphia or Washington territories. FB Box 80, 1239 Vine St., Phila. 7, Pa.

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Address FB Box 72

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NEW JERSEY MESSENGER SERVICE

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250 N. Juniper St., Phila. 7, Pa.
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NEWS DIGEST

(Continued from preceding page)

distribution. Mary Pickford and Charles Chaplin, through Arthur W. Kelly, gave Schenck full power to make the decision. The latter accepted the responsibility, Sears reported, solely on the basis of his friendship for Miss Pickford and Chaplin, his long interest in UA affairs and as an outstanding member of the industry generally.

Sears said that Miss Pickford granted Schenck full power of attorney and that Kelly carried a verbal commitment from Chaplin to abide by the arbiter's decision. The president to be appointed will have complete autonomy and a casting vote, Sears declared. He added that UA's plans for improved distribution will hinge on the appointment, noting that he was handicapped on his recent trip abroad by the indecision regarding the company's presidency.

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RANK BACKS MPA ON BRITISH TAX

British Chancellor of the Exchequer Hugh Dalton's plan to impose a stiff impost on American films to be shown in Great Britain met with sharp dissent and warnings of retaliation from two of the foremost figures in the industry, Eric Johnston and J. Arthur Rank. Johnston issued his statement Friday (25th) upon his return to Washington from London, while the British film mogul publicly loosed his sentiments on the ad valorem tax in London, after an extensive visit in this country.

The MPAA president was readying an alternative to the Dalton tax plan for presentation to the MPAA board in an attempt to present a united front to the Dalton proposal. Noting that it was contrary to the spirit of the Geneva Trade Conference, the British Loan Agreement and the Reciprocal Trade agreement, Johnston intimated that the ad valorem tax might lead to counter tax proposals by the U. S. Government and force American companies and exhibitors to abandon their deals with Rank, Alexander Korda and other British producers.

Rank's statement voiced apprehension that the British tax would alienate American exhibitors. "To get results," said JAR, "we must have the right playing time over the five American circuits and that will need continued goodwill. Personally, I should think long and hard before introducing a tax on American films which might endanger that goodwill." He added that he would try to persuade Dalton that it would be costly to the British in the long run, rather than be a means of additional revenue.

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MONOGRAM SETS 48 FOR 1947-48

Monogram will have 48 features and Allied Artists will deliver from 11 to 15 productions during the 1947-48 season, Steve Broidy, president, announced at the final session of the companies' convention in Oklahoma City.

Allied Artists' decision to more than double its output for the new season was prompted by the reception accorded the first release, "It Happened on Fifth Avenue" and the pre-release bookings set for the second, "Black Gold," Broidy stated. Of the 15-picture schedule, two each will come from producers Jack Wrather and Edward Nassour, but it has not been decided whether these four productions will be released during the coming season or later. Three of the AA productions are completed and awaiting release: "The Gangster," a King Brothers production; Scott R. Dunlap's "The Hunted" and Symphony Films' "Song of My Heart." Another 11 are scheduled for production.

The Monogram program will include "Louisiana," a biographical story of Governor Jimmie Davis; "The Big Flight" to be made by Carl Krueger with the cooperation of the Army Air Forces; two Jack Wrather productions; two Joe Palookas; two Lindsley Parsons; two Jeffrey Bernerd productions, and three productions by Walter Mirisch. There will also be four Bowery Boys films; three Charlie Chan pictures and three Teen-Agers musicals.

Westerns will include eight starring Johnny Mack Brown, and eight singing Westerns featuring Jimmy Wakely.

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WARNER 9-MONTH PROFIT ZOOMS

While most distribution companies are reporting sharp dips in their profit statements for 1947, Warner Bros. Pictures, Inc. and subsidiary companies reported a surprising upswing in its net for the nine months ended May 31, 1947. The statement showed a consolidated net profit of $19,134,000 after provision of $11,900,000 for federal income taxes, and including a refund of $418,000 of foreign excess profits taxes applicable to prior years. This compares with a net of $14,749,000 for the comparable nine months ended June 1, 1946, after provision of $14,000,000 for federal income taxes and $1,100,000 for contingencies.

Film rentals, theatre admissions, sales, etc., after eliminating inter-company transactions, for the nine months ended last May jumped to $125,078,000 from the $116,971,000 for the corresponding period in the previous year.

It was also revealed, for the first time, the purchase price paid by Warner News, Inc., for the business, library and other assets of Pathe News from RKO Radio. The amount was $4,000,000 in cash.

• • •

LOEW'S 40-WEEK NET IN DIP

Loew's, Inc. net profit for the 40 weeks ended June 5, 1947, was $10,904,821 after taxes and minority interests' share, a decided drop from the $12,579,245 for the corresponding period of the previous year. Operating profit, including wholly and partly owned subsidiaries, after preferred dividends, came to $24,166,052 for the period ended last June, compared with $28,926,576 for the similar period of the year before.

Gross sales and operating revenues for the last 40 weeks are estimated at $43,371,000, compared with $45,754,000 for the same period last year. Net before Federal taxes was $18,645,414 against the last year's period tax figure of $22,056,624.

"QUOTES"

What the Newspaper Critics Say About New Films

Opinion On 'The Hucksters' Is Mixed

The New York newspaper critics couldn't quite make up their minds about "The Hucksters." Some found it amusing, one or two said it was an improvement on Frederic Wakeman's best-seller. The complainers argued that it was too much Gable and that the film makers are too self-conscious to undertake a satire on radio. However, all seemed to agree that the picture had the makings of popular entertainment.

Both Otis L. Guernsey, Jr., of the Herald Tribune, and Cecelia Ager, of PM, said **"the pot calls the kettle black"** when the movies poke fun at radio. **"In movies,"** says Mr. Guernsey, **"romance is the commercial"** and, since "The Hucksters" is surfeited with it, **"it is a perfect example of what is wrong with modern picture making."** He credits the picture with being **"very sincere in regard to the box-office...but in the matter of courage, discrimination and motion picture artistry, 'The Hucksters' is all wet."**

Miss Ager, on the other hand, believes that the expose of the antics of radio's hirelings before the Big Boss is really a subconscious soul-baring by Hollywood's hirelings. It is difficult to imagine that many moviegoers will read such social significance into the picture.

The World Telegram's Alton Cook and the Sun's Eileen Creelman agree that the picture is better than Wakeman's novel. Cook: **"The picture retains the savagely satirical spirit that the novel had about radio programs and how they are put together; improved are a great many of the novel's details."** Creelman: **"It may not seem like much of a compliment to call it much better than the book; the book was far from a good one. In translation to the screen, 'The Hucksters' has gained much."**

"Slick, sparkling and stimulating," says Rose Pelswick in Hearst's Journal American. **"Gable is dashing and Miss Kerr is charming, but neither of their parts is as sharply written or defined as those of some of the others."**

Bosley Crowther, Times, finds the book **"scrubbed and polished"** for the screen, and the movie **"amusing — but too long."** He complains that Gable is in almost every scene to monotonous effect.

Archer Winsten gives the film a **"Good-plus"** rating on the Post Movie Meter.

'CROSSFIRE'

RKO RADIO

"Unqualified A for effort in bringing to the screen a frank and immediate demonstration of the brutality of religious bigotry ...Grimly absorbing melodrama."—CROWTHER, N. Y. TIMES.

"Good, forceful film...Melodrama with a message...Engrossing melodrama with suspense and excitement all the way." — CREELMAN, N. Y. SUN.

"Excellent...Single weakness, a tendency towards diagrammatic simplicity of propaganda.. Right-thinking, brave and worthy film...To be praised again and again, and seen by all."—WINSTEN, N. Y. POST.

"Better as a melodrama than as a vehicle to express its crusading purpose. As the first to dare the crusade at all, though, perhaps it should be greeted with unreserved cheers instead of regrets, even mild ones, that the campaign was not opened in better style."—COOK, N. Y. WORLD-TELEGRAM.

"Exciting, arresting melodrama...Expert handling on all counts keeps the film moving at a headlong pace. Here are high suspense and gripping realism...Isn't a pretty picture, but it's a powerful one."—PELSWICK, N. Y. JOURNAL-AMERICAN.

'THE TROUBLE WITH WOMEN'

PARAMOUNT

"From, apparently, hunger, a dogged memory, and old contracts with Ray Milland, Teresa Wright and Brian Donlévy, Paramount has patched together a semblance of comedy...Plot is stale ...Every move is predictable...Presentation is superficial... Meagerness of writing and direction ingenuity."—AGER, PM.

"Collection of the wheezes about the absent-minded professor... The combination of Ray Milland and Teresa Wright give the picture, as far as cast is concerned, one of the season's biggest charm budgets. That is, unfortunately, not nearly enough to overcome the other details...Good people worked on its preparation This picture must have caught them in a bilious spell when comic thoughts simply refused to flow."—COOK, N. Y. WORLD-TELEGRAM.

"Depends on old situations throughout and does not improve upon previous films based on the same formula...Does not explore all the ramifications of its rather pretentious title in a mere eighty minutes, nor does it do much else except persuade a little laughter."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Well-intentioned lampoon but hardly a sparkling one...Couple of sequences, particularly a verbal exchange between a brassy, burlesque queen and the coy professor, are genuinely funny. But the rest of this antic is only passing fair."—WEILER, N. Y. TIMES.

'SLAVE GIRL'

UNIVERSAL-INTERNATIONAL

"This one is unabashedly trying for the title (worst picture of the year)...Those bright-colored pictures do have their following but this one taxes the patience of the most faithful."—COOK, N. Y. WORLD-TELEGRAM.

"Polychromatic charade ..Harem-scarum farce...Neither good flesh nor fanciful fiction. The corn in this concoction is tasteless because the producers have vacillated disastrously between straight spoof and common comedy styles." — WEILER, N. Y. TIMES.

"Delightful burlesque of 'The Sheik' and all the seriously intended desert romances ..Really exceptional comedy." -- CREELMAN, N. Y. SUN.

"Throwing the rule book out the window, they have thrown everything else into this burlesque of the old-time desert melodramas. Most confused sample of screen nonsense seen for some time."—BARSTOW.

'CRY WOLF'

WARNER BROS.

"Better-dressed, better-cast, better-directed version of a Rialto thriller."—AGER, PM.

"Suspenseful little thriller up until the finish which, unfortunately, falls pretty flat." — PELSWICK, N. Y. JOURNAL-AMERICAN.

"Very oddly, it is a thrilling picture without being interesting." —WINSTEN, N. Y. POST.

"Succeed in inciting a certain amount of curiosity, but the action is too posy, and the film too long a procession of almost identical climaxes for a first-rate melodrama." — GUERNSEY, N. Y. HERALD TRIBUNE.

"May occasionally startle the spectator. It will hardly linger long in his mind...Once a spectator can accept the frail premise of the melodrama, its working out is not without suspense."—CREELMAN, N. Y. SUN.

"Fantastically trashy melodrama...Does get around to suspense and excitement if you can find the tolerance to overlook all its incredible and inexpertly written aspects." — COOK, N. Y. WORLD-TELEGRAM.

"All of the dark and ominous doings.. are just so much clear and calculated dust in the audience's eyes. The final explanation of the mystery is ridiculous and banal...The test of a mystery picture is in the tension which it accumulates in reaching a credible disclosure. And that one 'Cry Wolf' does not meet." —CROWTHER, N. Y. TIMES.

'BRUTE FORCE'

UNIVERSAL-INTERNATIONAL

"Assuming you have a fancy for violence and rough stuff on the screen, you will find a sufficiency of it in this deliberately brutal film...Steel-springed direction keeps the whole thing appropriately taut...Faithful to its title — even to taking law and order into its own hands."—CROWTHER, N. Y. TIMES.

"As much of a shocker as 'The Killers'...No doubt about its power to stun an audience ..A typical Hellinger production, rough, tough, realistic and a little hard on the nervous system." --CREELMAN, N. Y. SUN.

"Short of Hellinger's previous effort in the matter of imagination, technique and suspense, nevertheless one of the better films of its type, with realistic characters and good direction." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Fails to rise above the standard level of the prison picture... Smooth-surfaced job...To tell the brute truth, the picture doesn't make you think you're inside a prison. It makes you think you're inside a movie which follows a prior pattern about prisons."—WINSTEN, N. Y. POST.

"A study of brutality, determinedly grim and studiedly shocking ..plenty of grim action...Definitely isn't for Junior." — PELSWICK, N. Y. JOURNAL-AMERICAN.

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WOMAN'S HOME COMPANION tells you WHY!

Sure I'm bursting with PRIDE... who *wouldn't* be... after WOMAN'S HOME COMPANION'S exhaustive research... revealing that 31% of your patrons are induced to see your pictures... through the forceful selling message... contained in TRAILERS...proving once again...that you Get BIG results... at LOW COST... from the PRIZE BABY.

Factors influencing attendance

Type of picture	72%
Stars in picture	70%
Reviews in magazines	65%
Reviews in newspapers	32%
Preview of coming attractions	**31%**
Advertisements in magazines	20%
Advertisements in newspapers	11%
Approval of National Board of Review	9%
Title of picture	8%

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

$3 per Year

25c per Copy

Film BULLETIN

SEPTEMBER 15, 1947



N. PETER RATHVON

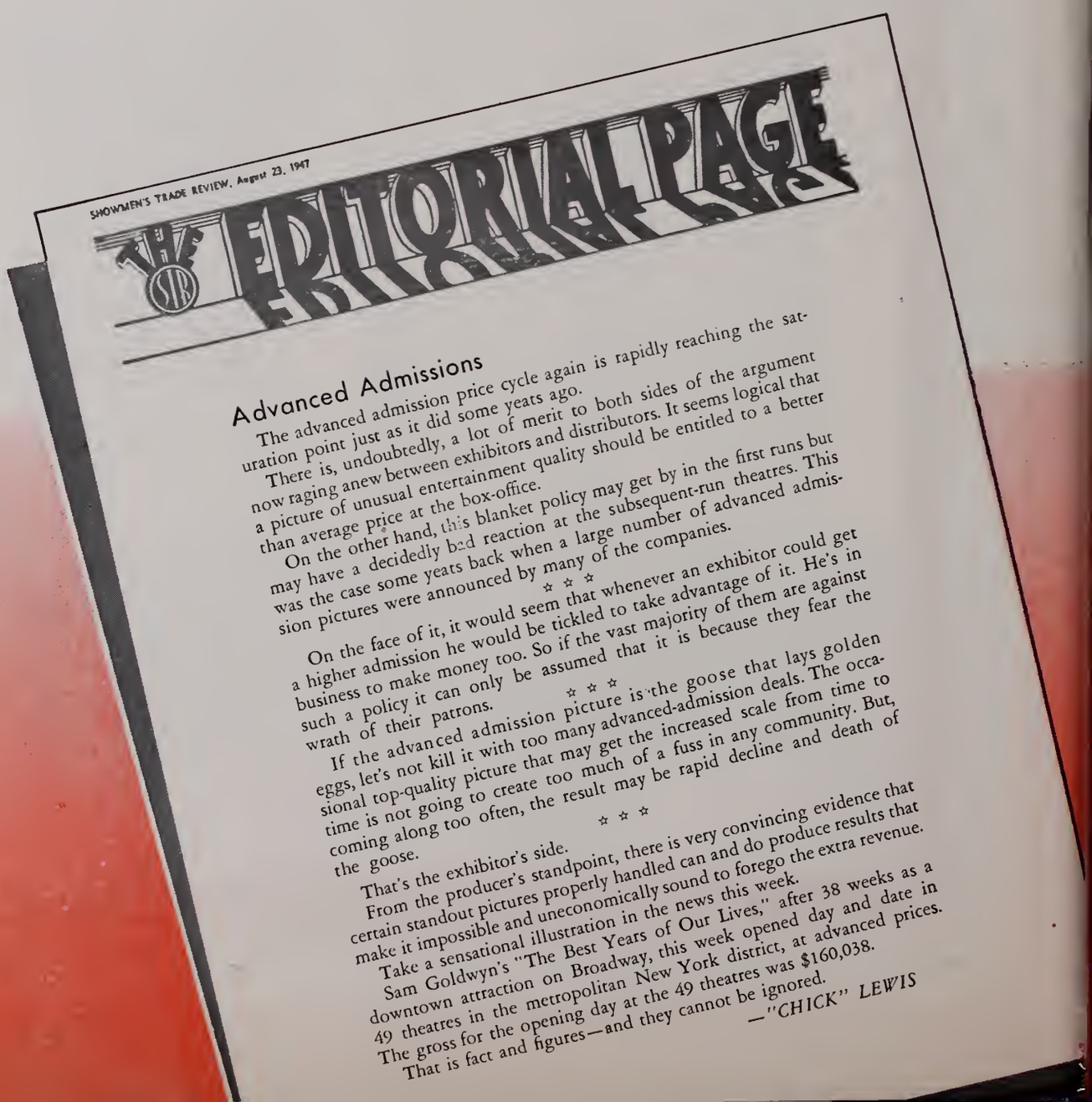
Saves in Production — Not by Firing Small Fry

Page 5

America's Independent Motion Picture Journal

"If it's American...

I AM republishing the highlights of Chick Lewis' recent editorial in Showmen's Trade Review, because it so fairly represents both the exhibitor's problem and his opportunity. ★ Advanced admission prices do represent a real problem if they are going to be used indiscriminately. But if they are used where they are justified...when a truly fine picture comes along...they are not a problem to the exhibitor, but a chance to obtain the same results obtained by Mr. Sam C. Meyers, whose unsolicited letter below is typical of the experience of every exhibitor who has played "The Best Years of Our Lives" at advanced prices. ★ Today more than ever, in view of the British tax, we must attract more people to the motion picture theatres in America. This can only be



SHOWMEN'S TRADE REVIEW, August 23, 1947

EDITORIAL PAGE

Advanced Admissions

The advanced admission price cycle again is rapidly reaching the saturation point just as it did some years ago.

There is, undoubtedly, a lot of merit to both sides of the argument now raging anew between exhibitors and distributors. It seems logical that a picture of unusual entertainment quality should be entitled to a better than average price at the box-office.

On the other hand, this blanket policy may get by in the first runs but may have a decidedly bad reaction at the subsequent-run theatres. This was the case some years back when a large number of advanced admission pictures were announced by many of the companies.

☆ ☆ ☆

On the face of it, it would seem that whenever an exhibitor could get a higher admission he would be tickled to take advantage of it. He's in business to make money too. So if the vast majority of them are against such a policy it can only be assumed that it is because they fear the wrath of their patrons.

☆ ☆ ☆

If the advanced admission picture is the goose that lays golden eggs, let's not kill it with too many advanced-admission deals. The occasional top-quality picture that may get the increased scale from time to time is not going to create too much of a fuss in any community. But, coming along too often, the result may be rapid decline and death of the goose.

☆ ☆ ☆

That's the exhibitor's side.

From the producer's standpoint, there is very convincing evidence that certain standout pictures properly handled can and do produce results that make it impossible and uneconomically sound to forego the extra revenue.

Take a sensational illustration in the news this week.

Sam Goldwyn's "The Best Years of Our Lives," after 38 weeks as a downtown attraction on Broadway, this week opened day and date in 49 theatres in the metropolitan New York district, at advanced prices.

The gross for the opening day at the 49 theatres was $160,038.

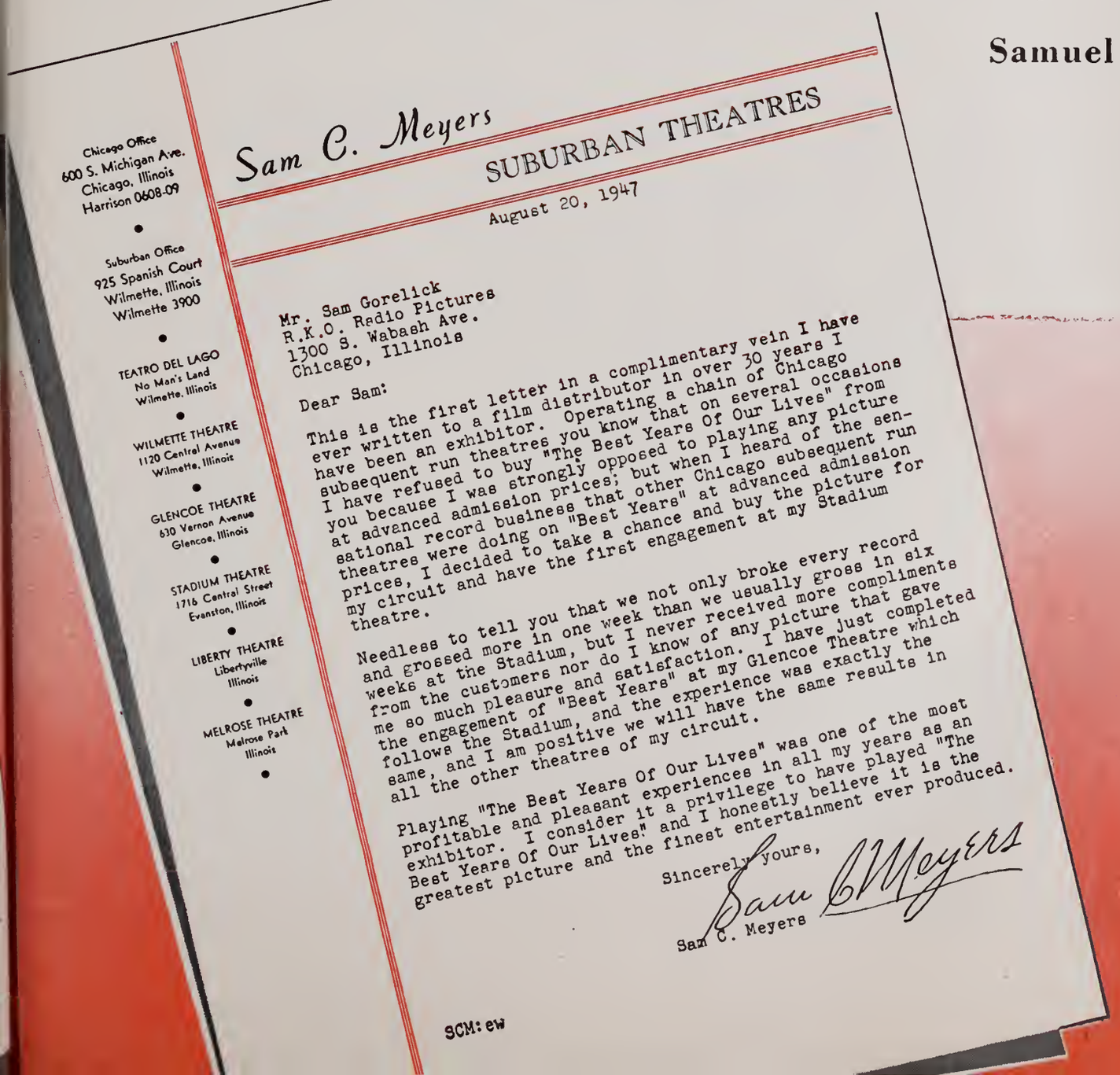
That is fact and figures—and they cannot be ignored.

—"CHICK" LEWIS

it's unsurpassed!"

done by improving, not reducing, the calibre of American pictures. To do this, however, requires the cooperation of the exhibitors in charging an advanced admission price when the exceptional picture comes along. ★ Last week *Lord Beaverbrook* appealed in his papers to the British film industry to seize upon the opportunity presented by the British tax and to build swiftly and surely so that it could prove the truth of the slogan, *"If it's British, it's good."* ★ That's fine...but let us here all work together so that we can continue to say truthfully... *"If it's American, it's unsurpassed."*

Samuel Goldwyn



Sam C. Meyers
SUBURBAN THEATRES

Chicago Office
600 S. Michigan Ave.
Chicago, Illinois
Harrison 0608-09

Suburban Office
925 Spanish Court
Wilmette, Illinois
Wilmette 3900

TEATRO DEL LAGO
No Man's Land
Wilmette, Illinois

WILMETTE THEATRE
1120 Central Avenue
Wilmette, Illinois

GLENCOE THEATRE
630 Vernon Avenue
Glencoe, Illinois

STADIUM THEATRE
1716 Central Street
Evanston, Illinois

LIBERTY THEATRE
Libertyville
Illinois

MELROSE THEATRE
Melrose Park
Illinois

August 20, 1947

Mr. Sam Gorelick
R.K.O. Radio Pictures
1300 S. Wabash Ave.
Chicago, Illinois

Dear Sam:

This is the first letter in a complimentary vein I have ever written to a film distributor in over 30 years I have been an exhibitor. Operating a chain of Chicago subsequent run theatres you know that on several occasions I have refused to buy "The Best Years Of Our Lives" from you because I was strongly opposed to playing any picture at advanced admission prices; but when I heard of the sensational record business that other Chicago subsequent run theatres were doing on "Best Years" at advanced admission prices, I decided to take a chance and buy the picture for my circuit and have the first engagement at my Stadium theatre.

Needless to tell you that we not only broke every record and grossed more in one week than we usually gross in six weeks at the Stadium, but I never received more compliments from the customers nor do I know of any picture that gave me so much pleasure and satisfaction. I have just completed the engagement of "Best Years" at my Glencoe Theatre which follows the Stadium, and the experience was exactly the same, and I am positive we will have the same results in all the other theatres of my circuit.

Playing "The Best Years Of Our Lives" was one of the most profitable and pleasant experiences in all my years as an exhibitor. I consider it a privilege to have played "The Best Years Of Our Lives" and I honestly believe it is the greatest picture and the finest entertainment ever produced.

Sincerely yours,

Sam C. Meyers

SCM:ew

October 22nd!



FOREVER AMBER





COLOR BY TECHNICOLOR



The Picture

The Playdate

You'll Remember Forever — *20th Century-Fox*

EDITORIAL

Vol. 15, No. 19 September 15, 1947

America's Independent Motion Picture Journal

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THINK IT OVER

Differentiation

I think it is rather fine, this necessity for the tense bracing of the will before anything worth doing can be done. I rather like it myself. I feel it is to be the chief thing that differentiates me from the cat by the fire.

—ARNOLD BENNETT

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Film BULLETIN

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COMMON SENSE vs. PENNY ANTE ECONOMY

Economy in our movie business, like the new long skirt, has become quite the vogue, and, not unlike ladies' fashions, some phases of it are predicated on foolish notions.

The dress designers tell us Paris ordained that only milady's ankles may show. Hollywood attributes to the British its new style, which calls for trimming off of the distribution branch such "unnecessary" trappings as salesmen, publicity and exploitation men, bookkeepers and stenographers.

What about Hollywood, itself, you ask? Oh, it will go its merry way, not changing its old-fashioned styles very much. The vanity that has created the modes of extravagance and prodigality will continue to foster incompetence and waste.

How typical that a production "genius", who can spot a postage stamp being wasted 3500 miles away in the distribution office, suffers from myopia when someone mentions cutting costs of production by sane operations. Here and there, some unfortunate "small fry" are laid off, but in most studios the glaring, enormous causes of waste are completely overlooked.

In one home office, we are told, the executives are forever snooping around to see if they can catch an employe throwing away a useable pencil at the very moment when the head of the studio is blithely bidding three-quarters of a million dollars for a story!

There is no denying that a combination of factors like the drop in domestic box-office receipts and the loss of the British revenue create a need for some sort of economy. But, why this distressing, penny-ante approach to the problem? Why lay off salesmen, advertising men and clerks before a serious attempt is made to effect the savings where it would be simplest to do so — in production? How can the film leaders (and what a tragedy that these petty economies were inaugurated by the most powerful company in the business!) justify the creation of a depression complex in our industry that might very well spread through the nation?

It is refreshing and encouraging to find one (there are a few) production executive who has approached the question of how to save with an intelligent, common sense attitude. At RKO Radio, no hysterical orders to cut the staff were issued. N. Peter Rathvon simply called together his department heads and told them that a real effort must be made to cut waste. This is the way it was reported in Studio Size-ups of our September 1 issue:

> "Instead of plunging pell-mell into a program of lopping off small-fry help, Mr. Rathvon tossed the problem where it belongs — right in the laps of the people who have it within their power to effect substantial savings — the departmental heads who can, by care, intelligence and diligence, avoid waste. Rathvon, himself, recommended the elimination of expensive location jaunts as one important factor in reducing costs."

The other day, we asked our Miss Salzer to check the situation at the RKO studio again and report to us the current developments there. This is her latest report:

> "Retrenchment policy at RKO stands. No one has been let out as yet. Rathvon's attitude is that the studios have fired people whose total salaries don't even make an impression on the weekly budget. All that can be saved on the maximum carving of little people won't begin to be enough to meet the needed reduction, but things like cutting a shooting schedule by two or three days, or preplanning a schedule to use the minimum amount of time and people to the maximum capacity, can do the trick. So says Rathvon, and it is obvious how right he is."

Congratulations, Mr. Rathvon of RKO!

We hope other film men will take a leaf from your book.

MO WAX

IN THE LIMELIGHT...

When LIFE Magazine, with twenty million readers, makes BLACK NARCISSUS and FRIEDA the Movie of the Week, two weeks in succession, then you can truthfully say: Here are two pictures worthy of distinction.

Important also is the fact that BLACK NARCISSUS is now in its fifth week at the Fulton Theatre, New York, and FRIEDA is in its fifth week at the Park Avenue Theatre.

Both of these pictures are available for screening. You owe it to yourself and patrons to look at them and book them while they are benefitting from this excellent publicity.



J. ARTHUR RANK Presents

Deborah Kerr

M-G-M Star of "HUCKSTERS" Fame!

DAVID FLORA

SABU · FARRAR · ROBSON

"BLACK NARCISSUS"

in TECHNICOLOR

A UNIVERSAL-INTERNATIONAL RELEASE

A Powell-Pressburger Production

J. ARTHUR RANK Presents

"FRIEDA"

Starring

DAVID GLYNIS

FARRAR · JOHNS

FLORA ALBERT

ROBSON · LIEVEN

And the New Swedish Star

MAI ZETTERLING

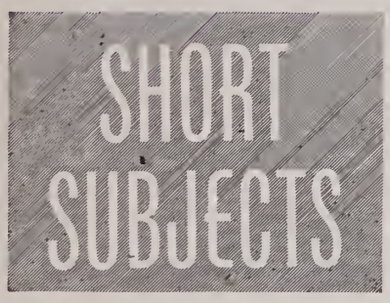


A UNIVERSAL-INTERNATIONAL RELEASE

A Michael Balcon Production

P.S.—James Mason in THE UPTURNED GLASS is the next important J. Arthur Rank production

New National INDE Outfit Organized



NEW NATIONAL Realart Pictures, the Harris-Broder outfit that purchased ten years' backlog of Universal's product for reissuing, has closed its franchise deals for practically the entire U. S. Some of the top inde distributors in various sections of the country have taken on the Realart product. The new set-up is being organized by Budd Rogers and the first dual combo, "Lady in a Jam" and "Lady from Cheyenne," have already opened in a couple spots to good returns. This national exchange network might very well be developed into the "next major" since it is the plan of the organizers, ultimately, to go into production.

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STERILIZED: Pure as the driven snow will be the advertising for the New York run of "The Outlaw," even to the exclusion of a bust (photographically, not anatomically) of Jane Russell. The copy doesn't contain a single adjective, purging itself of even such mild moral toxins as "daring." It simply informs: "Now you can see Howard Hughes' production, 'The Outlaw,' introducing Jane Russell." Now, if License Commissioner Fielding, who threatened revocation of the license of any theatre when the film was scheduled to open in NY last fall, has any objections to the advertising, it will have to be on the grounds that "Jane Russell" has become a dirty word. And what with the way the name has been bandied about in columns and air-wave programs, we wonder if he hasn't a point there.

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ADVERTISING REARS ITS UGLY HEAD: The new Warner Pathe is the latest of the culprits to plug its feature product in its newsreel, ATO of Indiana charges in a bulletin. This time it's "Life With Father." The Indiana group recently blasted Paramount and 20th-Fox for the same thing, contending "they should pay exhibitors for running the ads." The bulletin tsks, "It's an ill omen for the new Warner news service."...You may not realize it, but we have just won a fifth freedom — "Freedom of Song" — according to a Record Promotion Associates news bulletin. After some furious lobbying, NBC and ABC lifted a 17-year ban on the lyrics of the song, "Body and Soul," which, by a strange coincidence, is the title of the UA-Enterprise forthcoming film. Only the tune of the torch-song, introduced in 1930 by Libby Holman, could be carried by the NBC and ABC stations, but now those who couldn't tune in to CBS and Mutual, which daringly broadcast the lyrics all these years, can hear all over any station.

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THE INTERNATIONAL SCENE: Bill Levy, general mgr. for Disney Productions, came up with a legitimate kick last week, when he told the industry press that American Technicolor films in British vaults are the hardest-hit victims of the British 75 per cent tax. Duplicates of black and white prints in Britain before the Aug. 7 deadline could be made in England not subject to the tax. But not Technicolor films. These have to be sent to this country to be made from the negative which is retained here, and if returned to England, become subject to the duty...The United Nations' first motion picture production, "The People's Charter," a two-reel documentary made from material from governmental and commercial film libraries throughout the world, is now available for bookings, but not in public theatres in this country. Only private (schools, clubs, churches, etc.) showings can be booked via Films of the Nations, Inc., in New York, a non-profit distrib, at a maximum rental of $2.50 per day. In Canada and the UK, it will be exhibited in public theatres while the UN General Assembly is in session. The film will be soundtracked in Portugese, Spanish, French, Chinese and Russian.

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ODDS 'N ENDS: SRO sales chief Milton S. Kusell, to aid the "approximately 4,000 small-town exhibitors expected to book 'Duel in the Sun' who cannot take advantage of cooperative newspaper and radio advertising programs," has made up an advertising accessories package for free distribution to these theatremen, consisting of three-sheets and one-sheets, window cards, heralds, stills and bulletins on local tie-ups...It was a great day for Eddie Cantor in Philly, Sept. 3 when the banjo-eyed comedian with the big heart received the 1947 United Jewish Appeal Award "for outstanding humanitarian service." Barney Balaban, Paramount president, and head of the mp division of the UJA, made the presentation before more than 1,000 guests...The Associated Motion Picture Advertisers will salute the 16mm industry and its leaders on its opening program for the 1947-48 season, prexy Arnold Stoltz reveals. Dave Bader, past president of AMPA and an authority on the 16mm industry, will chairman the meeting, scheduled for Sept. 19 at NY's Town Hall...Motion Picture Association president Eric Johnston was in Emergency Hospital in Washington last week after receiving special treatment for an attack of acute bursitis...Memorial services for Sam Gross and C. E. Peppiatt, late district and division managers of 20th-Fox, will be held in Philadelphia Sept. 22, sponsored by the Motion Picture Associatees, who will present plaques to the widows of the plane crash victims...Washington's new Co-Operative Theatre Service (buying combine) is firmly launched on its way, with permanent offices in the Central Bldg., 805 G st., NW.

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PLUGGING 'EM: 20th-Fox's best-seller array of forthcoming productions will get nationwide exploitation backing in a tie-up arranged by Charlie Schlaifer's ballyboys, when ten — count 'em — ten major editions of the best-sellers by seven publishing houses will be released coincidentally with the film versions this fall and winter. The line-up includes "Mother Wore Tights," "The Foxes of Harrow," "Forever Amber," "Captain from Castile," "Gentleman's Agreement," "Green Grass of Wyoming," "The Snake Pit," "Daisy Kenyon" and "Nightmare Alley."...Paramount's super-duper campaign on "Unconquered" added a couple of angles last week with the announcements that two of radio's biggest daytime shows, "Queen for a Day" and "Bride and Groom" will plug the pic daily for a week over 550 stations over two networks prior to the world premiere in Pittsburgh, Oct. 3; another tie-up, with X-acto, hobby tool manufacturers, calls for a nationwide model-building competition relative to the locale and characters of the film, to be in co-op with department stores, retailers, etc. In addition to 100 sectional prizes, Paramount awards the winner in each of three age groups, a one-week trip to Hollywood or New York.

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UP AND ABOUT...Paul MacNamara has been named to the new post of vice-president in charge of Public Relations for Selznick Releasing Organization and Vanguard Films, Inc., David O. Selznick announied. The new v.p., formerly Selznick ad-publicity director, will name various department heads in New York and Hollywood...Ulric Bell has been named 20th-Fox publicity manager, replacing Jules Fields, who resigned to form his own organization ...John L. (Les) Kaufman takes over as director of studio publicity for Universal-International, effective Sept. 15...Saul Krugman has been appointed district sales manager for SRO's Phila-Wash-Pittsburgh territories, replacing E. J. Fontaine, who was recently named eastern division mgr...Phil Laufer, veteran industry publicist, left his publicity post with Monogram in New York on the 6th.

THE FRONT PAGE

N. PETER RATHVON

President, Radio-Keith-Orpheum Corp., RKO Radio Pictures, Inc.

Sharp upward progress has been made by RKO Radio since N. Peter Rathvon assumed personal charge of studio operations about a year and one-half ago, following the death of Charles Koerner. Mr. Rathvon has displayed a flair for establishing sound production policies and for selecting the manpower to carry them out. So pronounced is his talent for slashing through some of Hollywood's most annoying fetishes that the RKO studio has suddenly become the most interesting and progressive one in the movie city.

Born in Denver, April 26, 1891, he quite naturally went to the University of Colorado, where he received his law degree in 1915. After one year of law practice in Denver, he went to China as counsel for a New York mining firm and from 1918 to 1922 lived abroad as counsel for various American interests, spending much of the time in the Far and Near East, in Russia and Europe.

From 1939 until his election in June, 1942, to the presidency of Radio Keith Orpheum Corp., he was a director and chairman of the executive committee. In 1941-42, he served as vice-president. He is also a director of the following corporations: Madison Square Garden Corp., Catalin Corp. of America, Molybdenum Corp. of America, Brodgeport Machine Co., Inc., Albert Pick Corp.

Recently, Mr. Rathvon has been negotiating for the purchase of a large block of RKO stock from the Atlas Corp., which would give him control of the company. This deal has apparently been stymied for the moment by the effects of the British film tax. However, eventual consummation of the transaction is expected.

'DARK PASSAGE' FAR-FETCHED MAN-HUNT MELODRAMA CO-STARS BOGART, BACALL

Rates ● ● ● on name values

Warner Bros.
106 minutes
Humphrey Bogart, Lauren Bacall, Agnes Moorhead, Bruce Bennett, Tom D'Andrea, Clifton Young, Douglas Kennedy, Rory Mallinson, Houseley Stevenson.
Directed by Delmer Daves.

Based on the Goodis novel of the same name, "Dark Passage"—as scripted and directed by Delmar Daves—is contrived, preposterous and inadequately motivated; any resemblance to actuality is purely coincidental. The film's big asset is its co-stars, Bogart and Bacall, who will attract their fans, although they deadpan their way through the entire film. Synthetic and far-fetched though it be, "Dark Passage" has enough dramatic twists and situations to render it exciting screenfare for the Bogart faithful, who are legion. It should return grosses in line with those usually chalked up by Bogart vehicles. Production quality is average. Music is excellent. Photography is satisfactory, particularly in the opening sequence where the camera itself is the fugitive convict—a technique recently employed in Robert Montgomery's "Lady In the Lake."

EXPLOITATION: Play this up as one of the most exciting man hunts ever filmed, stress its dramatic twists and situations, its lightning action and breath-taking suspense, its torrid romance and dynamic impact. Go after the countless Bogart-Bacall fans—they'll see their favorites in new and different roles: an escaped felon and a girl who risks all for the man she loves. Catchlines: Convicted for a Murder He Didn't Commit...Yet Four Met Sudden Deaths Because He Was Innocent—Three Women Loved Him, Lived for Him.. Two of Them Died for Him.

Wrongfully convicted of murdering his wife, lifer Humphrey Bogart flees San Quentin, thumbs a ride with too-inquisitive Clifton Young, knocks him out and dons his garb. Lauren Bacall, a constant spectator at Bogart's trial and a believer in his innocence, smuggles him through a police roadblock and shelters him in her apartment. Reluctant to incriminate her, he arranges to hole-up in the flat of his pal Rory Mallinson for twelve days following a plastic surgery operation. His face altered, he returns to Rory's, finds him murdered, takes refuge at Lauren's. Later, the bandages removed, he bids her farewell, is picked up by detective Douglas Kennedy but manages to break away. Soon afterward, he is confronted by Young, now armed and threatening to blackmail Lauren for $50,000. Bogart kills him in self-defense and, following information gleaned from the now-dead Young, goes to Agnes Moorhead, whose perjury had convicted him. Charged by Bogart with having slain his wife and Rory, Agnes kills herself. Bogart flees to Peru, is joined there later by Lauren.

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'CARAVAN' OLD-FASHIONED BRITISH ROMANCE WEAK FOR B. O.

Rates ● + as dualler

Eagle Lion
80 minutes
Stewart Granger, Jean Kent, Anne Crawford, Dennis Price, Robert Helpmann, Gerard Hinze, Enid Stamp Taylor, David Horne, John Salew, Arthur Goullet, Julian Somers, Peter Murray, Gypsy Petulengro, Sylvie St. Clair, Merle Tottenham, Victoria Campbell, Mabel Constanduros, Josef Ramart, Erin De Selfa, Patricia Laffan.
Directed by Arthur Crabtree.

Far from best of J. Arthur Rank's importations, this Gainsborough Production has some assets to offset its definite liabilities, but hardly enough to make it anymore than a supporting dualler of dubious b.o. value. On the credit side are: a romantic albeit old-fashioned story; colorful Gypsy songs and dances; lavish costuming and setting of England and Spain in the 1840's; plenty of fistic combat and hard-riding pursuits over magnificent mountain scenery, and—Stewart Granger of "Caesar and Cleopatra" renown. On the debit side are: a creaky plot; stilted dialogue, and some hammy performances.

In reward for saving his life Gerard Hinze promises to publish penniless author Stewart Granger's novel, hires him as courier to return a valuable necklace to Spain. To win Granger's sweetheart Anne Crawford for himself, wealthy and unscrupulous Dennis Price sends his valet Robert Helpmann to kill his rival en route. In Spain Granger meets Gypsy dancer Jean Kent. She falls in love with him, tries vainly to stop the attack on his life engineered by Helpmann. Seeing Granger unconscious, Helpmann believes him dead. Anne, apprised of Granger's supposed death, weds Price. Meanwhile Jean, sharing her cave with Granger, has nursed him back to health. As a result of his head wound he completely forgets Anne, falls in love with Jean. Later, his memory restored, he learns of Anne's marriage, and weds Jean. Anne and Hinze learn Granger is alive, hasten to Spain in search of him. Price and Helpmann set forth in pursuit. Meeting in Spain, Anne and Granger accuse one another of lack of faith and a bitter lovers' quarrel ensues. Subsequently Price attempts to shoot Granger; Jean intercepts the bullet, is killed. During their attempted escape, Price kills Helpmann, is trapped in a quicksand by Granger, meets his doom.

'THAT GUY PALOOKA' ANOTHER GOOD ENTRY IN SERIES

Rates ● ● + as dualler in family houses

Monogram
72 minutes
Leon Errol, Joe Kirkwood, Elyse Knox, Morris Carnovsky, Trudy Marshall, Marc Lawrence, Benny Baker, Billy House, Whitford Kane, Vince Barnett, Danny Morton, Michael Mark, Sarah Padden, Clarence Muse, Jay Norris, Eddie Gribben, Donald MacBride, Dave Barry, Pat Goldin, Cathy Carter, Tom Garland, Sonny Chorre.
Directed by Reginald LeBorg.

This modest-budget action melodrama, possibly best of the series to date, should please family patronage, especially the youngesters. Supported by a western, comedy or musical, it will register satisfactory grosscs, particularly in action houses. Reginald LeBorg's direction and Nedrick Young's screenplay combine to furnish a fast-moving, supenseful prizcfight yarn, with plenty of action, humor and romance. A competent, better-than-average cast headed by Leon Errol and Joe Kirkwood turns in creditable performances. Production quality, photography and recording are good.

EXPLOITATION: Take advantage of the popularity of Ham Fisher's widely-syndicated strip: "You Like Him in the Comics—You'll Love Him on the Screen!" In your lobby place a lifesize cutout of Joe Palooka bearing the measurements of Kirkwood and Elyse Knox: offer a pair of free tickets to the boy and girl whose dimensions most closely approximate those of the two players.

Tom Garland, kayoed by Joe Kirkwood, dies after the bout. Unaware Garland has succumbed to poison concealed in his mouthpiece by bigtime gamblers Morris Carnovsky and Marc Lawrence, Joe decides to quit fighting. Nightclub singer Trudy Marshall tells Joe she's sure her fiance, Garland, was murdered. Accompanied by his sweetheart, Elyse Knox, and his manager, Leon Errol, Joe hunts for Garland's missing manager, Whitford Kane. Kane's brother tries to help them track down the murderers, but before he can do so, is himself slain. Joe's buddy, Benny Baker, catches Carnovsky's henchmen placing a poisoned mouthpiece in the fighter's dressing room on the eve of his title bout with Sonny Chorre, is beaten unconscious. Learning Carnovsky engineered her fiance's death, Trudy kills him. Meanwhile, Kane has come out of hiding and, revenging his brother's murder, slays Lawrence. Inspector Billy House, at Baker's hospital bedside, learns from the now semi-conscious youth of the poison plat, tries to telephone a warning to Joe and Errol. But the fight is already underway. Joe is taking a terrific beating. As House arrives, yelling "Stop the fight!" Joe does so — by a K.O.

'RIDE THE PINK HORSE' MONTGOMERY IN SUSPENSEFUL MELODRAMA

Rates ● ● + generally; slightly higher in action houses

Universal-International
101 minutes

Robert Montgomery, Wanda Hendrix, Thomas Gomez, Andrea King, Fred Clark, Art Smith, Richard Gaines, Tito Renaldo, Ritz Flores, Grandon Rhodes, Martin Garralaga, Edward Earle, Harold Goodwin, Marta Cortez.

Directed by Robert Montgomery.

Superior acting, scintillant dialog, plenty of action and suspense more than compensate for the hackneyed plot of "Ride the Pink Horse." Director-star Robert Montgomery, hot off his fine job with "Lady In The Lake," is another strong asset. Ben Hecht and Charles Lederer's script, based on a novel by Dorothy B. Hughes, is witty and fast-paced, save for one or two lags and a somewhat unsatisfactory ending. Producer Joan Harrison's colorful presentation of the story—an underworld melodrama set in a New Mexico town during a fiesta—reflects her years of profitable association with Alfred Hitchcock, and gives the picture high production quality. High spot of the film is the performance of Wanda Hendrix as a teen-age Indian girl. Well-rounded entertainment for every type of patronage, "Ride the Pink Horse" should bring in fair-plus grosses in all situations, with above-average receipts in action spots.

EXPLOITATION: Play up the performances of Robert Montgomery and talented newcomer Wanda Hendrix, the colorful New Mexican fiesta, the name of co-scripter Ben Hecht. The film's key situation—beaten almost unconscious, the hero suffers temporary amnesia as victory is within his grasp—is a strong selling point.

War veteran Robert Montgomery arrives at San Pablo, N.M., during a fiesta in search of powerful mobster Fred Clark to avenge the murder of his pal. Seeking a room, Montgomery is directed to a shabby cantina by wistful Indian girl Wanda Hendrix who attaches herself to him with doglike devotion. At a meeting in his hotel suite, Clark agrees to pay $30,000 for an incriminating check Montgomery holds. Clark's girl friend Andrea King asks Montgomery to help her double-cross the mobster. Her suggestion spurned, she subsequently maneuvers him into a spot where two of Clark's men can jump him. He kills one, disables the other, but is seriously stabbed. Wanda finds the bleeding Montgomery, treats his wound, finds shelter for him with merry-go-round operator Thomas Montez. Two Clark thugs beat up Gomez in a vain effort to make him reveal Montgomery's whereabouts. Wanda takes the bleeding, delirious Montgomery to the cantina ,knocks out a Clark henchman as he's about to slug the half-conscious youth. She tries to take him to her village but he wanders away from her at the bus station and in delirium goes back to Clark's suite, followed by Wanda. Clark's thugs beat him up again, then start slapping Wanda in a vain effort to make them reveal the whereabouts of the incriminating check. FBI agent Art Smith arrives, gun in hand, covers the mobsters. Wanda takes the check from her blouse, gives it to Montgomery who turns it over to Smith, thus finally allying himself with the law.

'LOUISIANA' HOMESPUN SUCCESS-STORY-MUSICAL HAS EXPLOITATION VALUE

Rates ◒ ● as dualler generally; more in rural and Southern houses

Monogram
85 minutes

Governor James H. Davis, Margaret Lindsay, John Galludet, Ralph Freeto, Mary Field, Eddy Waller, Andrew Toombes, Tristram Coffin, Edna Holland, Dorothy Granger, Ben Erway, Dottye Brown, Alan Edwards, Russel Hicks, Larry Rio, Allen Mathews, Lee "Lasses" White, Bill Kennedy, Eddie Dunn, Ray Teal, Stanley Blystone.
Directed by Phil Karlson.

This novel, corny feature, a simplified biography of Louisana's colorful Governor Jimmy Davis, should prove pleasant enough screenfare for family audiences, especially in small towns. In the rural areas and in the deep South "Louisiana" will be a good bill-topper. Elsewhere it will serve as a fair supporting feature. Governor Davis' voice, personality and appearance are pleasing, his half-dozen already-popular song numbers presented with professional effect. The action is somewhat repetitious, too much of the footage being devoted to political rallies, but the simple, homespun narrative has a certain inspirational quality in depicting the opportunities awaiting the lowliest citizen of our great democracy. All of the exterior scenes were photographed in Louisiana, many of them enacted in part by local dignitaries. Performances by the large but little-known cast are uniformly good, thanks to Phil Karlson's sympathetic direction. Production quality is adequate, photography and song recording of a high order.

EXPLOITATION: Play up Governor Jimmy Davis' name ,songs and personality. His many song hits, "You Are My Sunshine" among them, should lead to profitable tieups with disc jockeys, radio stations and music stores. Davis' favorable two-page mention in John Gunther's best-selling "Inside U.S.A." should serve as a basis for counter and window displays in book stores and rental libraries.

Jimmy Davis, one of eleven children of a destitute sharecropper, is fired with ambition and determination to get a good education. He works his way through Louisiana State U., then becomes a professor at a girls' college. Always a lover of music, he gives up his professorship to become a ballad-singing radio entertainer. He teams up with fellow song-writer John Gallaudet, through whom he meets Margaret Lindsay. He weds Margaret and enters politics, first as a city court clerk, and subsequently is elected Shreveport's police commissioner. He cleans up the town, thereby incurring the enmity of vice baron Tristram Coffin whom he has imprisoned. Offered the gubernatorial nomination by a powerful clique, he turns down the offer since he knows the "machine" would expect favors in return for its support. Heartened by Margaret's faith, he runs as an independent, conducts with his hilly-billy band a whirlwind campaign and, against almost overwhelming odds, wins the highest office in the state.

'TAWNY PIPIT' BRITISH COMEDY FULL OF WHIMSY—AND DULL MOMENTS

Rates ● + as dualler generally; better for art houses

Universal-International
81 minutes

Bernard Miles, Rosamund John, Nial McGinnis, Jean Gille, Lucie Mannheim, Christopher Steele, Arthur Burne, Billy Bridget, Jackie Christie, John Salew, Marjorie Rhodes, John Rae, Ann Wilton, Ernest Butcher, Tawny Pipit, Mr. and Mrs. Pipit, Brefni O'Rorke, George Carney, Wylie Watson, Lionel Watts, Scott Harold.

Directed by Charles Saunders and Bernard Miles.

This J. Arthur Rank Presige Picture, despite its charm and novelty, is too slow and heavily whimsical for most American audiences. The average moviegoer will find the film's fantasy and dry humor too droll and dull for their taste; in art spots, however, it may bring in gratifying receipts. Save for Bernard Miles and Rosamund John, the large and capable cast is virtually unknown to U. S. filmgoers; both have been seen here before, and to better advantage: Miles as the blacksmith in "Great Expectations," Miss John in "Green for Danger." Production quality is high; locales are particularly beautiful; music and scoring are good; photography excellent, and British accents not too pronounced. The film, dealing with a village's attempts to protect a nest wherein a seldom-seen bird known as the Tawny Pipit is hatching a clutch of eggs, was co-produced, co-written and co-directed, evidently with tongue-in-cheek, by co-star Bernard Miles and Charles Saunders.

Wounded aviator Nial McGinnis, convalescing near the village of Lipsbury Lea with nurse Rosamund John, espies a rare bird known as the Tawny Pipit nesting in a field. Told by Rosamund's uncle, an authority, that only once before have Pipits nested in England, she and McGinnis enlist the villagers in a campaign to protect the eggs from marauders. When the nest is menaced by some army tanks on maneuvres, Rosamund vamps the commanding officer into operating elsewhere. Danger again threatens when, because of a local feud with Col. Bernard Miles, the field's owner insists on plowing up the land; Rosamund, Miles and McGinnis become enmeshed in miles of governmental red tape before they can contact a cabinet minister sufficiently sympathetic to the Pipits' plight to issue a decree barring ploughs from the field. To Lipsbury Lea come dozens of leading ornithologists, among them Wylie Watson. Blackmailed by unscrupulous egg-collectors John Salew and Marjorie Rhodes, Watson dons a sniper's garb and rifles the nest, refilling it with plaster eggs. Caught with the priceless eggs in his possession, he confesses, implicating Salew and Miss Rhodes. At end, McGinnis weds Rosamund, rejoins his squadron.

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



David Hempstead, producer of Selznick's "Portrait of Jennie," gives Mayor William O'Dwyer assurance that New York is a good production loc, pointing to his own production which spent five months shooting in the Big Town.



Maurice A. Bergman, U-I eastern ad-publicity director, who stressed the need for a better balance between ballyhoo and public relations at a Sebine Chain managers' meeting in Syracuse.



Eddie Cantor (right) was the recipient of the 1947 UJA Humanitarian Award at Philadelphia, Sept. 3. Shown with the comedian are Barney Balaban (left), who made the presentation, and Abe Ellis.

ATA-MPTOA MEET WITH ASCAP ALLIED URGES EXHIBS TAKE 60-DAY EXTENSION

Accepting ASCAP's invitation to discuss its new theatre licensing rates, representatives of American Theatres Association, Motion Picture Theatre Owners of America and Independent Theatre Owners of New York met with a committee from ASCAP last Friday (12th) for "exploratory discussions" of the current controversy.

S. H. Fabian, ATA president, also invited Jack Kirsch, president of National Allied, and Robert Poole, PCCITO proxy, to participate in the discussions, but up to late last week, the replies to the invitation had not been forthcoming.

Fabian based his reasons for the ASCAP meeting on the belief that "free discussion of this problem with ASCAP officials on a business basis is a sensible preliminary to any action to be recommended to exhibitors. This is a most serious problem and one which has aroused exhibitors throughout the country, as has no issue since the decision in the New York case."

E. Pa. Allied Seeks Criminal Proceedings

Allied ITO of E. Penna., headed by Sidney Samuelson, forwarded a petition seeking criminal proceedings against ASCAP, its officers and agents "responsible for the direction and execution of its price raising campaign" to Attorney General Tom C. Clark. Charging ASCAP with exceeding "its copyright privileges and arbitrarily cancelling performing contracts held by motion picture theatres" while demanding "an unconscionable and extortionate increase in license fees," the Allied unit asked the Attorney General to institute criminal proceedings against the Society "in line with his policy to restrain rapacious, wilful and arbitrary monopolists in their efforts to raise prices, and in their gouging of the public and of the independent businessmen."

Exhibitors throughout the country were urged to take advantage of the sixty-day extension of present license rates offered by ASCAP to take effect after the October 1 deadline when increases averaging 300 per cent are incorporated into the new license agreements between ASCAP and motion picture theatres. National Allied's A. F. Myers told exhibitor members to request the 60-day respite to afford time to organize the battle against the new ASCAP rates without exposing the exhibitors to penalty. Allied unit leaders took up the cudgels immediately advising theatremen to seek the 60-day temporary license. President Jack Kirsch's Illinois Allied group submitted a blanket request for the extension on behalf of all members.

D of J Considering Complaints

Department of Justice officials reported that following several written complaints from individual exhibitors and groups, it was giving "careful consideration" to ASCAP's theatre-licensing arrangements to determine if there is "any apparent violation" of the anti-trust laws, noting that the investigation does not necessarily mean that a violation of the Sherman Act is involved, but that study is necessary before any decision can be made by the Department.

ASCAP's Eastern division manager, I. T. Cohen, declared that the Society will make remedial adjustments in its rate scale for any exhibitor who gives evidence that the new rates impose a hardship. He also stressed that ASCAP officials would accept any exhibitor invitation to discuss its new program with theatre licensees.

• • •

MYERS, KIRSCH DECLINE TOA BID; SCORES WEHRENBERG'S CRITICISM OF REJECTION

Declaring "it would not be appropriate for the President and the Chairman and General Counsel of Allied to attend a merger meeting of two organizations substantially made up of affiliated theatres," National Allied's A. F. Myers scored MPTOA president Fred Wehrenberg's statement in a trade press story criticizing Myers and Allied president Jack Kirsch for their rejection of the bid to attend the MPTOA-ATA Washington meeting Sept. 19-20 which will consider ratification of the proposed merger.

In a letter to Wehrenberg, Myers called attention to the fact that despite the MPTOA proxy's ignorance of the reasons for the declinations, the latter said they could not be important enough to justify the action taken, in view of the importance of attaining joint action in industry problems such as ASCAP. Myers noted that the reasons were set forth in a letter from Kirsch to S. H. Fabian, ATA president, who issued the bid, in which Kirsch stated, in part, "I can never be convinced that any national organization representing affiliated theatre groups can, at the same time, advance and protect the interests of the independent exhibitors..No national exhibitor group can serve two masters when one wields the major power such as the affiliated groups do and because of that it is high time that the affiliated theatre interests seriously consider disassociating themselves from the independent exhibitors insofar as a national exhibitor association is concerned..."

"Omits Merger Reference"

Myers further stated that "in mentioning the important subjects to be considered at the joint convention, you strangely omit any reference to the main and widely advertised purpose of the meeting, which is to form a new association out of the two participating bodies." Since ATA and MPTOA both include affiliated theatres among their members, Myers continued, and since men like Warners' A. Julian Brylawski, Convention Chairman, Loew's Gene Ford, Carter Barron and Jack Fox, Paramount's E. V. Richards and other affiliated theatre executives have charge of many of the convention committees, "it is fair to assume that the affiliates will be included in the merger."

The Allied counsel reiterated Allied's policy of cooperating "with any industry group in any movement that is for the benefit of the independent exhibitors...but Allied reserves the right to study all movements and policies and to arrive at conclusions uninfluenced by other elements in the industry."

(Continued on Page 22)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Quickies By The Dozen

THE B'S WILL BE rolling out of this studio in greater quantity than ever to cover the loss of the British market. The schedule for the coming year will run to at least 64 low-budget quickies. And there is a new twist here, too; something called a B-plus budget. It seems that a producer, if he feels a quickie is developing above the typical pattern, can up his cost by $100,000 or so in the hope of lifting the picture slightly above the run of the mill.

The studio is set for a heavy quickie production schedule and will have more pictures in work this month than any other company in town. With fourteen features set to go, they're setting a record for the Columbia lot, too. The list will include all the Columbia series features, a couple of Sam Katzman's musicals, two from Martin Mooney, a Harry Joe Brown production and a musical starring Janet Blair and Jeffrey Lynn.

MORE PRODUCER WRANGLING

Rumors flew fast this past week on what was going on with director Charles Vidor, Columbia's "bad boy." First, Vidor was off to New York to line up cash for indie production; then, he was going into indie production with Boss Cohn's blessing and financial aid; then, he was just plain quitting; ad nauseum. Now, it appears that Mr. Vidor is not going any place. He will direct the next Rita Hayworth film ("Woman Order") for Producer Virginia Van Upp. The Van Upp-Vidor team brought forth "Cover Girl;" it also got badly snarled up on "Down To Earth." The results on this next one are, at this point, anybody's guess.

ANOTHER "JOLSON" FILM?

Although Larry Parks is now in the process of suing his bosses and refusing his weekly salary check, he has been penciled in to the lead of a second proposed Jolson film. This one, if it comes off, will again be based on incidents in the singer's life with Parks once more going through the motions while the Jolson voice comes off the sound track. This one is sure to be a gamble with the odds against its success unless the script and production are close to being "sensational." If Parks does the role, he is a doomed actor. Nobody could live down such complete absorption of personality twice.

Despite his two-picture-a-year deal with United Artists, Benedict Bogeaus is setting up his production of "Lulu Belle," starring Dorothy Lamour for a Columbia release. He already has his two for UA completed for this year and this is his first venture away from UA. Production is scheduled to start next month.

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EAGLE-LION

E-L After Skirball-Manning

IN LINE WITH the new policy of this company which calls for bolstering from the inside, Jack Skirball and Bruce Manning, ex-Universal producers, have been invited to join the ranks here. If the producers accept the offer, they will work as an independent unit. No final decision has been reached on this pending deal but terms should be set soon. Walter Wanger is another former Universal producer being sought by Eagle-Lion.

PRODUCTION LULL

Only one film is in work this week, "Prelude To Night" (Zachary Scott-Diana Lynn), an Arthur Lyons production. The PRC unit wound up its trio ("Open Secret," "Enchanted Valley" and "Tornado Range") and has nothing else to go for the next several weeks.

Tempted by offers of full cooperation from New York officials, Frank Satenstein has moved his Marathon Pictures organization to New York to complete the three pictures he still owes Eagle-Lion. Satenstein claims he can make his pictures for less money in New York and that the untapped wealth of new talent and the adequate stage space available for shooting are worth the effort of the move. His next, "Close-Up," goes in New York next month. He just completed "Open Secret" here. This Satenstein tie-up is one of the deals that Eagle-Lion inherited in the PRC takeover.

M-G-M

Plenty Of Talk Here

SALES MEETINGS sparked by speeches from top executives; executive meetings sparked by earnest discussion of the problems at hand, absorbed MGM last week. This studio has organized for the fight to retain its standard of product despite the loss of British revenue and the slide-off in this market. The war cry is: "They can't stop us." Well, we'll see.

Louis B. Mayer keynoted the tone of all the meetings when he spoke at one of the sales session. He said that Metro was facing the problem of the public's increased selectivity and that the studio is working and will continue to work for product to please the choosier palates. The chief executive also pointed out, with praise to all concerned, that MGM producers had voluntarily begun to cut corners and trim costs long before the immediate necessity for it became apparent. He insisted, however, that quality will not be sacrificed.

In our humble opinion, a studio like MGM can save a couple million dollars a year on production without lopping off any of its small-fry help!

The sales and exploitation staffs saw all of Metro's new product and meetings to hypo campaigns on the top pictures were crowded into the week devoted to review and resolution.

NO ROAD SHOW FOR "DOLPHIN"

Whether the move is a result of last week's sales huddles or not, "Green Dolphin Street" gets no road-show run, after all. It will go into five key city openings and probably the New York Music Hall, but the road-show deal at upped prices has been vetoed.

Heading into the fall season, the studio has four pictures set for early starts. First to go will be "The Big City" (Margaret O'Brien); then comes "Hills of Home" (Lassie-Edmund Gwenn-Janet Leigh-Donald Crisp); third will be, if the production and script problems can get straightened out, "State of The Union" (Spencer Tracy-Claudette Colbert), to be followed by " B. F.'s Daughter" (Barbara Stanwyck-Van Heflin-Richard Hart-Charles Coburn). All of these are due to start rolling before the end of the month.

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MONOGRAM

Activity Pick Up Here

WITH HAL CHESTER'S "Palooka" film and Will Jason's teenager musical, "The Old Gray Mayor," in production, this studio begins to head into its normal production pace after several very, very quiet months.

There are three more scheduled to come before the end of the month. Lambert Hillyer will start a Jimmy Wakely western, Barney Gerard starts "Jiggs and Maggie in Society" and John Champion and Blake Edwards will start their western, "Panhandle," the last week in the month.

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PARAMOUNT

$12,000,000 For Fall Schedule

HENRY GINSBERG last week announced his schedule for production to run from now through December covering eight pictures budgeted at $12,000,000. While this indicates a tone of moderation in future budgeting, Mr. Ginsberg might lick the British tax more effectively by insisting that the producers of these 8 features shave the cost to $10,000,000. It could be done.

Among the pictures included in the Fall schedule are: "The Long Gray Line" (Alan Ladd-Donna Reed), a West Point story which Robert Fellows will produce with John Farrow directing; Betty Hutton goes into straight acting in "The Sainted Sisters." Bing Crosby will do "Connecticut Yankee;" Bob Hope is scheduled for "Sorrowful Jones," a Damon Runyon story; Ray Milland goes into "The Sealed Verdict" and the currently shooting "A Foreign Affair" (Jean Arthur-John Lund) is also on the list.

STUDIO SIZE-UPS

WYLER PREPARES TO WORK

William Wyler is heading back to the studio this week, after an extensive European tour, to start work on "Sister Carrie," his first Liberty Film for Paramount release. The producer-director is now angling for Lillian Hellman to do the screenplay of the old Dreiser novel.

Having wound up his production of "So Evil My Love" in England, Hal Wallis is back in Hollywood working on his next three productions. Wallis was one of the independent producers who many predicted would be knocked out by the British blow. However, he seems to have set his house in order quickly and his plans go on without change. "House of Mist," "Sorry, Wrong Number" and "Be Still My Love" are the trio that will go in 1-2-3 order within the next few months.

Wallis now has tentative plans to produce one of this trio of films in England. According to his own report, he brought "So Evil My Love" in about 15 per cent under his estimated budget and is quite enthusiastic about working in the British set-up.

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REPUBLIC

58 On 1947-48 Schedule

THIS STUDIO has added six pictures to this year's schedule with emphasis on color film. The schedule calls for 27 features, nine of which will be "deluxe," 20 outdoor films, four serials, a novelty feature and four cartoons. Twelve of the outdoor films and several of the features are tagged for color.

Among the "deluxe" features set are "Wake of the Red Witch," "Eagles In Exile," "Crosswinds," "Sea of Darkness," "Last of the Westerners," "Untamed" and "End of the Rainbow" (now shooting). Six Trucolor Roy Rogers films and six Trucolor All-Star productions starring Monte Hale and Adrian Booth form the bulk of the outdoor action group. Leading off the whole parade are the two specials already completed "The Red Pony" (Myrna Loy-Robert Mitchum) and "Macbeth," the Orson Welles production.

The studio's schedule was set after a careful check with exhibitors all over the country. Results from this survey indicate that exhibitors are ready to go along with "B" pictures. On the basis of this survey, Republic has elected to increase its schedule and run off sixteen so-called variety features.

YATES DEAL TO SETTLE

After months of maneuvering and trading, the Goetz-Yates conflict was finally settled with cash. A deal was closed last week in which Yates bought the Goetz holdings of Republic stock as well as their portion of Associated Motion Pictures Industries, Inc. The sale included holdings in the company by other members of the Goetz family (Ben Goetz, brother of Harry and important MGM executive, holds a big block of stock in both companies). This purchase of stock should end the battle which has been raging for some months now. The Brulatour interests seem to have washed their hands of the whole business and the fight simmered down to a duel between President Yates and Stockholder Goetz. No price for the stock was disclosed but it is reported to be considerably above current market price.

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RKO

Nine Pictures Boom

WITH RKO continuing its sane approach to the current crisis, the studio call-board shows nine productions in work, the peak for any company in town. With only about 35 pictures in work in all studios combined, this means that RKO is carrying (with its independent producers) about one-fourth of the production schedule at the moment.

In addition to the busy production schedule, the studio is set with a solid backlog adequate to permit the release of three new pictures per month from here on in. There are fifteen pictures just about ready to go. "Fighting Father Dunne" (Pat O'Brien), "If You Knew Susie" (Eddie Cantor-Joan Davis) and "Memory of Love" (Dana Andrews-Merle Oberon) are set for this month. "Mourning Becomes Electra" (Rosalind Russell-Michael Redgrave) gets an October shot with one eye on the Academy Awards. Such big ones as "I Remember Mama," "Miracle of The Bells" and "Station West" will be ready for a December unveiling.

RATHVON WORKING ON PURCHASE DEAL

Having settled (as far as possible) his studio situation for the time being, President Rathvon headed East last week to resume his negotiations for the take-over of RKO, lock, stock and barrel. The syndicate backing Rathvon is as enthusiastic as ever about this purchase despite the British tax. Floyd Odlum, head of Atlas Corporation which now controls RKO, has decided to hold 300,000 shares of his million-share holding, it is reported. This, however, will not lessen the Rathvon power since Rathvon was originally set into the RKO spot by Odlum and the Odlum stock will always vote to back up Rathvon policy. It is expected the deal will be consummated within the next two weeks.

"Tycoon" (John Wayne-Laraine Day), "Memory of Love" (Dana Andrews-Merle Oberon) and "I Remember Mama" (Irene Dunne-Oscar Homolka) will share in the appropriation just approved by N. Peter Rathvon for exploitation purposes. "Memory of Love" gets $156,000, "Tycoon" gets $154,000 and "I Remember Mama" rates $145,000. The entire outlay is earmarked for weekly and monthly magazines, picture magazines and newspapers.

Sidney Buchman, former top Columbia producer, last week signed a producer-writer deal with Samuel Goldwyn. No mention of his first assignment has as yet been announced.

Dore Schary signed his former writer-buddy, Don Hartman, to a term deal as producer-director. Hartman just quit Columbia after a run-in with Harry Cohn.

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SELZNICK

More From "GWTW"

NON-CONFORMIST THOUGH he may be, Producer David O. Selznick continues to prove his point with his unconventional picture making theories, year after year. The predictors who saw dark failure for "Duel In the Sun" have at last retired to the losers' corner. And now comes "Gone With The Wind," up for its fourth time at bat and about to tack another $5,000,000 on to the cozy round sum of $33,000,000 it has already registered in the earnings column. In the face of such cold, hard, factual results it must be admitted that David O. Selznick is still the unsurpassed showman and while he may often do many things that seem incredibly extravagant and without purpose, he ultimateely comes up with a money making venture.

Speaking of money making ventures, "Portrait of Jenny" is reported to be "almost ready to wind up." In Selznick parlance that should mean not more than two months more of production.

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SCREEN GUILD

No activity. No comment. No business?

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20th CENTURY-FOX

$24,000,000 In Films Go By Jan.

SEVEN FILMS, WITH a negative cost totaling $24,000,000, will be released by this studio between now and January. This is an unprecedented concentration of high-budget releasing by this company and undoubtedly is a partial result of the need to get back, as quickly as possible, a portion of this tremendous investment.

Here, as at MGM, the two-a-day road-show idea has been scuttled. This company originally planned to road-show three of these seven films, "Forever Amber," "Captain From Castile" and "Gentleman's Agreement." Now, these will go into regular first run although boxoffice prices will be advanced for the opening stints. First to come in 20th's parade of high priced merchandise will be "Foxes of Harrow" (Rex Harrison-Maureen O'Hara); "Nightmare Alley" (Tyrone Power-Joan Blondell) goes with this one in October; November will bring "Forever Amber" (Linda Darnell-Cornel Wilde) and "Daisy Kenyon" (Joan Crawford-Dana Andrews); "Gentleman's Agreement" and "Captain From Castile" go in December to grab the holiday business and timed for Academy consideration; "Snake Pit" (Olivia de Havilland) still on the sound stages is being scheduled for January release.

STUDIO SIZE-UPS

ANOTHER BIG ONE SHELVED

"Blonde From Bushing Bend," which was to have been Betty Grable's next starrer here, has joined the list of pictures "too costly to film" and will not be made at this time.

With "Blonde" added to the discard pile, "Escape," which was on the way to the shelf, has been re-established and will be made, as planned, in England. Rex Harrison, who will star, is already in England as are Producer William Perlberg and Director Joseph Mankiewicz. Peggy Cummins, the feminine star, left for England last week. No comment was made by studio executives on the reason for the reversal of the shelving order. Optimists took it as an indication that some compromise on the tax bill may be in the offing which would permit American companieees shooting in England to use funds blocked up there. However, it is just as likely that the studio is proceeding with their arrangements because they were too far along to call a halt regardless of cost.

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UNITED ARTISTS

Production At Standstill

THE CRISIS AT this studio continues with production at a complete standstill. Even more serious than this immediate situation is the prospect of the ultimate result of it. Unless active production begins at once among the UA producers, the company will be faced with its worst shortage of product in many years. Worst of all, is the fact that the situation is not likely to be remedied quickly since banks have tightened up on "second" money since the 75% tax dictum and UA has no earning surplus to carry it over such periods as lie ahead.

Although, the final re-takes on "Arch of Triumph" are scarcely completed, Charles Einfeld has set the wheels rolling on his ad campaign for this, his most expensive picture to date. One Million Dollars is to be spent exploiting the film. Half of that sum goes into a magazine campaign in October and November when the picture opens in key cities. Then, again in February, when the picture goes into its regular run, the company will dump another half million into the pot. Campaign is concentrating on 57 "top" national magazines for the spreading of the word.

Impressed with the box-office take on such films as "Duel In The Sun," "The Hucksters" and "Life With Father," Charles Chaplin has decided to give his film, "Monsieur Verdoux," the same treatment. The picture is scheduled for October 15 release and Chaplin is now huddling with UA executives on the campaign. The actor-producer hopes to get 95% of his take out of the film in its first year rather than let it drag on for several years with driblets rolling in. Released originally in April, the film was shelved after a weak New York opening and Russell Birdwell, master publicist, was given the deal to handle.

"Vendetta," the Howard Hughes film, which is now in the process of its fourth director, will cost the millionaire producer $2,500,000 before he can begin to show. In this day of rigid economies and slashed budgets, only a producer with the Hughes millions could hope to survive as costly a mistake as this one. It is still months away from being ready to sell and it has been on and off the sound stages for more than a year.

Quick to see the handwriting on the wall, Lester Cowan has voluntarily cut the budgets on the three pictures he is planning for UA release by at least $250,000 apiece. He stated that his plans from here on in will be carefully mapped before he begins working and no picture which he feels cannot get its full return back in the domestic market will be started. First on the Cowan schedule is the Marx brothers life story, "Mother of the Two-a-Day;" this one has an October start. Then, he will do "One Touch of Venus" with John Beck for Universal-International. After that comes "Babylon Revisited" and "The President's Husband" for UA. Cowan is negotiating with Fred Astaire and Ginger Rogers for this last piece.

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UNIVERSAL-INTERNATIONAL

Spitz Remains In Top Spot

DESPITE THE EARLIER report that William Goetz was taking over on production at this shop, Leo Spitz, co-founder with Goetz of International Pictures, will remain in a top executive position as head of production. He will devote his time to making important deals for screen material and other executive jobs. Goetz will keep his eye close to the on-the-lot functioning.

EIGHTEEN PICTURES SET FOR FALL PRODUCTIONS

All economies, apparently, fulfilled, the studio is setting 18 top-budget pictures which will cost approximately $33,000,000 to be made between now and January 1. Leading off the parade will be "Up In Central Park" (Deanna Durbin-Dick Haymes) which goes next week. "Casbah," Tony Martin's first independent production with Nat Goldstone, goes early in October; this one will have Martin starred with Yvonne De Carlo. Chester Erskine starts "All My Sons" with Edward G. Robinson and Burt Lancaster that same month. The rest of the list will follow at the rate of six a month until the end of the year.

Rampart Productions (Joan Fontaine and William Dozier) got its first production in work last week. "Letter From An Unknown Woman" is a translation from a dramatic Stephan Zweig story and stars Miss Fontaine with Louis Jourdan (borrowed from Selznick) as the male lead.

(Continued on Page 18)

SPECIAL

The Patient Kids Himself!

HOLLYWOOD—The industry at this writing is not unlike a man who has broken his leg in an accident and after the first rush of panic at his plight, settles down calmly to the inevitable process of bones reknitting. There is still much talk about the "accident", but the man realizes he has to learn to live with it.

So it is in Hollywood. There is still much talk about Ad Volorem tax, but producers are learning that they probably will have to live wit it (in some modified form, at least) for some time to come. Parleys are being planned (the newest one is set for England sometime next month), the rash of mass firings has subsided ,though contract lists are still being cut to the bone) and producers are once more beginning to think in terms of millions (the next sixty days will see $100,000,000 worth of film go into production. Yes, our patient is quickly returning to a degree of normaley in spite of the cast on his leg.

But he is sick with other things even though he may not realize it. There is the long and lingering malady of the labor situation. In the blare headlines and the loud noise of the British tax explosion, the congressional subcommittee hearings on the muddled labor set-up have been almost lost. In between twinges of the frastured leg, our patient continues to suffer from the duller but more consistent ache of this illness for which not even the experts seem to have a cure. The patient seems, also, to have tried to submerge his rather embarrassing "bad picture-itis" in the more dramatic "accident". Somehow or other, romantiicist that he is, he likes to believe that the emergency of the British blow is the sole cause of his illness and that the slumping boxoffice, extravagance and waste have little or nothing to do with it. The latter causes are so easily diagnosed. but the cure is so drastic; it would mean revising the diet and living a saner life. There's no color in that—only forbearance and hard work!

And so our paticnt talks about the broken leg, because somehow it makes such good conversation and in that conversation, people might forget to ask about the other, more prosaic illnesses. But sooner or later, that leg will mend, although there may be a slight limp. and then, our patient's friends will naturally inquire about his general health aside from the fracture.

"Has your box-office pressure gone up any, lately?" "Have you stopped dissipating?" "Have you cleaned out the deadwood in your system?" He is going to have to admit the truth. Either he took the cure or he didn't. If he didn't, even Dr. Atlee isn't going to be able to help him.

SALZER.

PRODUCTION & RELEASE RECORD

SEPTEMBER 15, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (56)	In Production (2)
Westerns	Completed (20)	In Production (2)
Serials	Completed (5)	In Production (0)

NEW PRODUCTIONS

WHIRLWIND RAIDERS
Western—Started August 29
Cast: Charles Starrett, Smiley Burnette, Nancy Saunders.
Director: Vernon Keays Producer: Colbert Clark
Story: Another in the Durango Kid series.

MARY LOU
Musical—Started September 4
Cast: Frankie Carle and Orchestra, Robert Lowery, Joan Barton, Glenda Farrell, Frank Jenks, Thelma White.
Director: Arthur Dreifuss Producer: Sam Katzman
Story: Not available. See next issue.

THE WRECK OF THE HESPERUS
Adventure Drama—Started September 6
Cast: Willard Parker, Patricia White, Edgar Buchanan.
Director: John Hoffman Producer: Wallace McDonald
Story: Based on the classic Longfellow poem.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Little Spanish Town, A	Autry-Marion	8-18			
COMPLETED — 1946-47 —					
Alias Mr. Twilight (69)	Daane-Marshall	9-16	12-20	828	
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-23
Black Arrow, The	Hayward-Blair	8-4			
Blind Spot (74)	Marris-Dowling	9-30	2-6	823	2-3
Details under title: Inside Story					
Blondie's Anniversary	Singleton-Lake	9-1			
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Blondie in the Dough (69)	Singleton-Lake	4-14	10-16		
Boston Blackie and the Law (69)	Morrie-Marshall	8-19	12-12	822	11-2
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Bulldog Drummond at Bay (70)	Randell-Loaise	12-23	5-15		
Bulldog Drummond Strikes Back	Randell-Henry	9-4			
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13	826	2-17
Crime Doctor's Gamble	Baxter-Cheirel	8-4			
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Corpse Came C.O.D., The	Brent-Blondell	1-6	5-31		
Dead Reckoning (100)	Bogart-L. Scott	6-24	2-47	830	1-6
Devil Ship, The	Lane-Campbell	7-21			
Down To Earth (T) (101)	Hayworth-Parks	4-15			8-4
Fighting Frontiersman (61)	Starrett-Barnette		12-19	863	
For the Love of Rusty	Donaldson-Powers	12-23	5-1		
Framed (82)	Fard-Carter	9-30	4-47		3-17
Details under title: They Walk Alone					
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47		3-17
Details under title: My Empty Heart					
Gunfighters, The (C) (87)	Scott-Brittan	9-30	7-15		6-23
Details under title: Twin Sombreros					
Her Husband's Affairs (85)	Tone-Ball	3-3			7-21
Details under title: Lady Knew How					
I Love Trouble	Tone-Blair	5-26			
Details under title: Double Take					
I Surrender Dear	Krupa-Reed	9-1			
Details under title: Glamour Girl					
It Had To Be You	Rogers-Wilde	5-26			
Jolson Story, The (T) (128)	Parks-Keyes	11-12	1-47	831	9-30
Johnny O'Clock (96)	Powell-Keys	7-8	3-47	833	1-6
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Keeper of The Bees	Henry-Duane	3-17	7-10		
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
King of Wild Horses (79)	Foster-Patrick	12-9	3-27		3-31
Lady from Shanghai, The	Hayworth-Welles	10-14			
Landrush (53)	Starrett-Burnette	11-26	10-17	861	9-30
Last Days of Boot Hill, The	Starrett-Burnette	6-23			
Last of The Redman (Color) (77)	Hall-Ankers	9-16	8-47		
Last Round-Up, The	Autry-Heather	5-26			
Law of The Canyon	Starrett-Burnette	10-28	4-24		
Little Miss Broadway (69)	Porter-Shelton	2-3	6-19		
Details under title: Broadway Baby					
Lone Hand Texan (54)	Starrett-Burnette	10-14	3-6	836	3-3
Lone Star Moonlight (67)	Curtis-Barton	8-19	12-12	854	1-6
Lone Wolf in London, The	Maher-Saunders	5-26			
Lone Wolf in Mexico, The (69)	Mahr-Ryan	9-16	1-16	823	1-6
Details under title: Lone Wolf's Invitation to Murder					
Man From Colorado, The (T)	Ford-Drew	3-17			
Mating of Millie, The	Ford-Keyes	7-7			
Millerson Case, The (72)	Baxter-Saunders	1-20	5-29		
Details under title: Crime Doctor's Vacation					
Millie's Daughter (72)	George-Nelson	10-28	3-20	814	2-17
Mr. District Attorney (81)	O'Keefe-Chapman	8-5	2-47	832	2-3
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13	852	2-17
Pacific Adventure (95)	Randell-Steinbeck		7-47		
Phantom Valley	Starrett-Burnette	8-4			
Prairie Raiders (54)	Starrett-Saunders	11-11	5-29		
Prince of Thieves, The	Hall-Morisan	5-12			
Relentless	Young-Chapman	12-9			
Details under title: Three Were Thoroughbreds					
Return of Monte Cristo, The (91)	Hayward-Britton	7-8	12-26	829	12-23
Riders of The Lone Star (55)	Starrett-Hunter	12-23	8-14		
Rose of Santa Rosa	Hot Shots	9-1			
Sign of the Ram, The	Peters-Knox	8-4			
Singin' In the Corn (66)	Canova-Jenkins	12-26		804	12-9
Six Gun Law	Starrett-Saunders	7-7			
Smoky River Serenade	Campbell-Terry	4-28	8-21		
Son of Rusty, The (69)	Donaldson-Powers	4-14	8-7		
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22	10-24		
South of the Chisholm Trail (59)	Starrett-Burnette	9-30	1-30	865	2-3
Sea Hound, The	Crabbe-Blake	5-26			
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
Se Dark the Night (70)	Geray-Cheirel	12-10	10-10	805	9-16
Sport of Kings (68)	Henry-Campbell	2-17	6-26		
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City (56)	Starrett-Barnette	11-25	7-3		
Strawberry Roan, The	Autry-Henry	7-7			
Sweet Genevieve (68)	Porter-Lydon	10-23			
Swing the Western Way (66)	Leonard-Dugan	3-17	6-26		
Swordsman, The (T)	Parks-Drew	12-9			
Terror Trail (56)	Starrett-Burnette	10-29	11-21	862	12-9
Tex Grainger	Stevens-Stewart	8-4			
Thirteenth Hour, The (66)	Dix-Morley	10-14	3-6	819	2-17
Details under title: Hunter Is a Fugitive.					
To the Ends of the Earth	Powell-Maylia	12-9			
Two Blondes and A Redhead	Porter-Lydon	4-14			
Details under title: Sweet Genevieve					
Vigilante, The (Serial)	Byrd-Ames	3-3	5-22		
West of Dodge City (57)	Starrett-Burnette		3-27		3-31
When a Girl's Beautiful	Jergens-Platt	6-23	9-25		

EAGLE-LION

1946-47 Features	Completed (39)	In Production (1)
Westerns	Completed (12)	In Production (0)

RELEASE CHART

COMPLETED — 1946-47 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventuress, The (98)	Kerr-Howard	Foreign		103	3-17
Details under title: I See a Dark Stranger					
Adventures of Casanova	deCordova-Nash	5-12			
Bedelia (85)	Lockwood-Hunter	Foreign	2-1	101	2-3
Big Fix (63)	Brown-Ryan		4-19	702	5-12
Black Hills	Dean-Ates	5-12	9-27		
Blonde Savage	Sherwood-Eriesan	7-7			
Border Feud (55)	LaRue-Marion	12-23	5-10	752	5-25
Barn To Speed (61)	Sands-Wall	8-19	1-12	705	2-3
Details under Eagle-Lion heading					
Brute Man, The (58)	Hatton-Adams	11-26	10-1	714	11-25
Details under Universal Release Chart					
Bury Me Dead	O'Donnell-Daniels	4-14	9-20		
Caravan	Granger-Kent	Foreign	8-2	106	
Check Your Guns	Dean-Gates	7-7			
Corsican Brothers, The	Fairbanks-Warwick	Reissue	5-24	733	
Devil On Wheels, The (67)	Cardwell-Ford	9-30	2-15	701	2-3
Driftin' River (55)	Dean-Ates	7-22	10-1	741	11-11
Enchanted Valley (C)	Curtis-Gwynne	9-1			
Gashouse Kids Go West (63)	Switzer-Williams	4-14	7-12	711	7-21
Ghost Town Renegades (57)	LaRae-St. John	4-28	7-26	754	8-18
Green for Danger (91)	Grey-Howard	Foreign	9-13		
Gun Law	LaRae-St. John	7-21			
Headin' For Heaven	Erwin-Farrell	8-4			
Heartaches (71)	Ryan-Norris	3-3	6-28	704	7-7
Details under title: Silent Voice					
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23	SP71	10-14
International Lady	Brent-Massey	Reissue	5-24	734	
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-25	102	1-20
It's Maider	Switzer-Whalen	5-12			
Killer at Large (64)	Shaw-Lowery	3-3	5-31	717	6-23
Details under title: Gangway for Murder					
Kit Carson (97)	Andrews-Hall	Reissue	3-22	731	
Law of the Lash (53)	LaRue-St. John	7-28		751	3-17
Linda Be Good	Hubbard-Knax	7-21			
Lost Honeymoon (71)	Tone-Richards	10-28	3-29	104	3-17
Details under title: Alias the Bride					
Love From A Stranger	Sidney-Hodiak	3-17	10-4		
Man from Texas	Craig-Bari	5-26	10-18		
Details under title: A Texas Story					
Northwest Stampede	Leslie-Craig	7-21			
Details under title: Wild Conquest					
Open Secret	Ireland-Randolph	9-1			
Out of The Blue (91)	Brent-Mayo	3-3	9-27		9-1
Phila Vance's Gamble (62)	Curtis-Austin	11-25	4-13	708	5-26
Details under title: Philo Vance's Secret Mission					
Philo Vance, Gentleman Sleuth	Wright-Austin	1-6			
Details under title: Philo Vance No. 3					
Philo Vance Returns (64)	Curtis-Ryan	10-14	6-14	707	4-28
Details under title: Philo Vance's Gamble					
Pioneer Justice (56)	LaRue-St. John	4-14	6-28	753	7-7
Range Beyond the Blue (53)	Dean-Ates		6-15	745	3-31
Red Stallion (C) (81)	Paige-Nash	10-14	8-16	107	8-4
Repeat Performance (93)	Leslie-Hayward	1-6	5-30	105	6-9
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16			

Stars Over Texas	Dean-Ates	9-16	11-18		743	
Step Child (70)	Austin-Joyce	2-3	6-7		703	6-23
T-Men	O'Keefe	7-21				
The El Lobo Mystery	LaRue-St. John	8-4				
Three On A Ticket (62)	Beaumont-Walker	10-28	4-5		715	4-28
Details under title: The Corpse Came Calling						
Tomorrow You Die	Ireland-Ryan	5-12				
Too Many Winners (60)	Beaumont-Marshall	2-17	5-24		716	6-9
Tornado Range	Dean-Holt	9-1				
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28		742	12-23
Untamed Fury (58)	Pendleton-Whipper	3-22			SP72	3-17
West To Glory (61)	Dean-Ates	4-13			746	5-12
Wild Country (C) (59)	Dean-Ates	1-17			744	2-3
Wild West (C) (73)	Dean-Ates	5-27	12-1		706	1-20
Details under title: Melody Round-Up						

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John	4-26			761	
Frontier Fighters (39)	Crabbe-St. John	4-26			766	
Panhandle Trail (—)	Crabbe-St. John	4-26			765	
Raiders of Red Gap (38)	Crabbe-St. John	4-26			763	
Shootin' Irons (40)	Newhill-O'Brien	4-26			764	
Thundergap Outlaws (39)	Newhill-O'Brien	4-26			762	

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (25)	In Production (0)
1947-48 Features	Completed (20)	In Production (3)

NEW PRODUCTIONS

HOMECOMING

Drama—Started August 28

Cast: Clark Gable, Lana Turner, John Hodiak, Anne Baxter, Cameron Mitchell.

Director: Mervyn LeRoy — Producer: Sydney Franklin

Story: A successful surgeon becomes an Army major, meets a new experience and returns home after the war, a changed man.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
High Wall, The	Taylor-Totter	7-7			
Luxury Liner (T)	Brent-Gifford	9-1			
On An Island With You	Williams-Lawford	6-23			
—— 1946-47 ——					
Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar		3-3
Cuckeyed Miracle, The (81)	Morgan-Totter	1-7	Oct	703	7-22
Details under title: But Not Goodbye					
Cynthia (98)	Taylor-Murphy	11-25	July	726	5-26
Details under title: The Rich Full Life					
Dark Delusion (90)	Barrymore-Bremer	10-28	June	724	4-14
Details under title: Cynthia's Secret					
Fiesta (T) (110)	Williams-Carroll	12-24	July	727	6-23
Gallant Bess (Cinecolor) (98)	Thompson-Tobias	10-29	Jan	702	9-30
Details under title: Star from Heaven					
High Barbaree (91)	Johnson-Allyson	5-27	May	721	3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-9
Hucksters, The (115)	Gable-Kerr	1-20	Aug	728	6-23
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6	Apr	718	3-3
Little Mr. Jim (92)	Jenkins-Gilmore	10-29	Apr	719	6-10
Lady In The Lake (103)	Montgomery-Totter	5-27	Jan	712	12-9
Living In a Big Way (104)	Kelly-McDonald	8-6	June	725	6-9
Details under title: To Kiss and To Keep					
Love Laughs at Andy Hardy (93)	Rooney-Cranville	5-13	Feb		
Mighty McGurk, The (85)	Beery-MacMahon	5-13	Jan	711	11-25
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb		11-25
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct	704	9-2
Romance of Rosy Ridge (105)	Johnson-Leigh	9-30	Aug	729	7-7
Secret Heart, The (97)	Colbert-Pidgeon	6-10	Dec	709	12-9
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr	720	2-17
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec	708	8-19
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan	710	11-25
Two Smart People (93)	Ball-Hodiak	10-1	Nov	706	6-10
Undercurrent (111)	Taylor-Hepburn	3-4	Nov	707	10-14
Details under title: You Were There					
Undercover Maisie (90)	Sothern-Nelson	11-11	May	722	3-17
Yearling, The (T) (134)	Peck-Jarman	8-20	May	717	12-9
REPRINTS					
Boom Town (119)	Gable-Tracy		Feb		
Captains Courageous (116)	Tracy-Bartholomew				9-2
Great Waltz (T) (106)	Rainer-Cravet		July	723	
Philadelphia Story, The (110)	Hepburn-Stewart-Grant				
Rage In Heaven (82)	Bergman-Montgomery		Oct	705	9-2
—— 1947-48 ——					
Alias The Gentleman	Beery-Patrick	5-13			
Arnelo Affair, The (87)	Hodiak-Clifford	8-6	Sept	803	2-17
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Cass Timberlane	Tracy-Turner	5-12			
Desire Me	Garson-Hart	4-1			
Details under title: A Woman of My Own					
Good News (T)		3-31			
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
If Winter Comes	Pidgeon-Kerr	6-9			
Killer McCoy	Rooney-E. Taylor	6-23			
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct	805	7-21
Pirate, The (T)	Garland-Kelly	3-3			
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct	804	8-4
Song of The Thin Man (86)	Powell-Loy	2-3	Sept	801	8-4
Summer Holiday	Rooney-DeHaven	7-8			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
This Time for Keeps (T) (120)	Williams-Melchior	8-6			
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept	802	8-4
Details under title: Ballerina					
Virtuous	Johnson-Allyson	7-7			

MONOGRAM

1946-47 Features	Completed (31)	In Production (2)
Westerns	Completed (16)	In Production (0)

NEW PRODUCTIONS

A PALOOKA NAMED JOE

Comedy-Drama—Started September 1

Cast: Leon Errol, Joe Kirkwood Jr., Elyse Knox, Pat Dane.

Director: Reginald LeBorg — Producer: Hal E. Chester

Story: More trouble and fun for Fighting Palooka.

THE OLD GRAY MARE

Musical—Started September 1

Cast: June Preisser, Freddie Stewart, Noel Neill.

Producer-Director: Will Jason

Story: Second in the Teen-Ager musical series.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Bowery Buckaroo (66)	Bowery Boys	6-9	10-11	625	
Bringing Up Father (68)	Yule-McManus	6-24	11-23	604	12-9
Code of the Saddle (53)	Brown-Hatton	6-28		677	
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Cillie-Norris	5-13	9-14	601	11-25
Dillinger (72)	Tierney-Jeffries	Reissue	7-5	3803	
Fall Guy (64)	Pierce-Loring	11-25	3-15	613	
Flashing Guns (59)	Brown-Hatton	6-23	8-16	673	
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Granville-Castle	11-25	3-22	614	
Gun Talk	Brown-McIntyre	9-1			
Details under title: Man from Powder River					
Ginger (67)	Albertson-Reed	9-2	1-4	609	
Hard Boiled Mahoney (63)	Gorsey-Loring	2-3	5-10	616	3-31
Details under title: Panic					
High Conquest (79)	Lee-Roland	12-23	6-21	620	5-12
High Tide (70)	Tracy-Castle	3-31	9-13	4701	
Kilroy Was Here (68)	Cooper-Coogan	3-31	7-19	622	
King of The Bandits (66)	Roland-Greene	6-9	10-4	624	
Joe Palooka in the Knockout	Kirkwood-Knox	5-26	9-20	4702	
Details under title: A Guy Named Palooka					
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The (56)	Brown-Hatton	5-24		672	
Louisiana	Davis-Lindsay	3-3			
Mr. Hex (63)	Gorsey-Robbins	9-2	12-7	608	
Mutiny in the Big House (83)	Bickford-MacLane	Reissue	7-5	3803	
Newshounds (68)	Corcey-Hall	3-31	8-9	622	
Details under title: Searchheads					
Prairie Express	Brown-Hatton	8-4	9-27		
Details under title: Dusty Trail					
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Quest of Willie Hunter, The	Castle-Long	9-1			
Rainbow Over The Rockies (54)	Wakely-Stirling	8-19	2-8	683	
Red Hornet, The	Winter-Currie	9-1			
Ridin' Down The Trail	Wakely-Jones	7-7	8-23	685	
Details under title: Song of the Winchester					
Ridin' Down the Trail	Wakely-Taylor	7-7	8-23		
Details under title: Song of the Saddle					
Riding the California Trail (61)	Roland-Loring	10-14	1-11	610	
Details under title: Cisco and The Angel					
Robin Hood of Monterey (55)	Roland-Brent	5-12	8-2	623	
Rocky	McDowall-Barrier	8-18			
Sarge Goes To College (64)	Stewart-Preisser		5-17	618	5-12
Silver Stallion (59)	Sharpe-Mason	Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White		4-5	684	4-28
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Bella-Sullivan	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Thunderbolt (T) (44)	Documentary		7-26		
Trailing Danger (58)	Brown-Hatton		3-15	676	
Trap, The (68)	Toler-Chandler	8-19	11-30	607	
Vacation Days (68)	Preisser-Stewart	10-28	1-25	611	
Violence (72)	Coleman-O'Shea	12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton		2-15	675	
Wife Wanted (73)	Francis-Shayne	6-24	11-2	605	
Wolf Call (61)	Carroll-Movita	Reissue	6-7	619	5-12
ALLIED ARTISTS					
Black Gold (C) (92)	Quinn-DeMille	12-23	8-1	2	7-21
Gangster, The	Sullivan-Belita	2-17	11-22	3	
Hunted, The	Belita-Foster	4-14		5	
It Happened on Fifth Avenue (115)	Storm-DeFore	4-19		1	2-17
Song of My Heart	Sundstrom-Long	2-3		4	
Details under title: Tragic Symphony					

PARAMOUNT

1946-47 Features	Completed (24)	In Production (0)
1947-48 Features	Completed (18)	In Production (2)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
—— 1946-47 ——					
IN PRODUCTION					
Foreign Affair, A	Lund-Arthur	9-1			
Paleface, The (T)	Hope-Russell	8-18			
COMPLETED					
Adventure Island (C) (67)	Calhoun-Fleming	9-30	10-10	4702	8-18
Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17
Big Town (60)	Reed-Brooke	12-24	5-23	4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8-6	12-27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28
California (T) (97)	Stanwyck-Milland	12-10	2-21	4606	12-23
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers		6-20	4623	3-3
Dear Ruth (93)	Caulfield-Holden	9-2	7-18	4616	6-9
Desert Fury (T) (95)	Scott-Hodiak	9-2	8-15	4617	8-1
Details under title: Desert Town					
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17
Details under title: Third Avenue					
Fear In The Night (72)	Kelly-York	4-29	4-18	4621	3-3
I Cover Big Town (63)	Reed-Brooke	6-10	7-25	4624	3-3
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					

Jungle Flight (67)	Lowery-Savage	6-24		4625		3-3
Ladies' Man (91)	Braeken-Welles	11-26	2-7	4605		1-20
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	4603		3-3
My Own True Love	Douglas-Calvert	7-7				
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604		11-25
Perils of Pauline (T) (96)	Hutton-Lund	3-18	7-4	4615		6-23
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601		3-3
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608		2-17
Trouble with Women, The (80)	Milland-Wright	6-11	6-27	4615		5-12
Two Years Before the Mast (98)	Ladd-Donlevy	5-1	11-22	4601		9-2
Variety Girl (93)	Hatcher-Kelley	11-11	8-29	4618		7-21
Welcome Stranger (107)	Crosby-Caulfield	3-18		4613		4-28
Details under title: The Big Haircut						

RE-ISSUES

Jungle Princess, The (84)	Lamour-Milland	9-1	R5	3620		
Plainsman, The (113)	Cooper-Arthur	9-1	R5	3624		

— 1947-48 —

Albergquerque (C)	Scott-Britton	3-3				
Big Clock, The	Milland-O'Sullivan	3-17				
Big Town After Dark	Reed-Brooks	5-26				
Big Town Scandal	Reed-Brooks	6-23				
Dream Girl	Sutton-Carey	5-12				
Emperor Waltz, The (T)	Crosby-Fontaine	6-24				
Golden Earrings (95)	Milland-Dietrich	8-19	10-31	4703		9-1
I Walk Alone	Lancaster-Scott	12-23				
Details under title: Deadlock						
Night Has A Thousand Eyes	Robinson-Russell	7-7				
Road To Rio	Crosby-Hope	1-6				
Saigon	Ladd-Lake	12-9				
So Evil My Love	Milland-Todd	5-26				
Unconquered (T)	Cooper-Goddard	8-19				
Where There's Life	Hope-Hasso	4-15				
Whispering Smith (T)	Ladd-Marshall	4-28				
Wild Harvest (92)	Ladd-Lamour	9-16	9-26	4701		8-18

REPUBLIC

1946-47 Features	Completed (27)	In Production (1)
Westerns	Completed (19)	In Production (0)
Serials	Completed (18)	In Production (0)

NEW PRODUCTIONS

END OF THE RAINBOW

Romantic Drama—Started September 3

Cast: Marsha Hunt, William Lundigan, Charles Winninger, Gail Patriek, Gene Lockhart, Florenee Batcs, Allen Jenkins, Roscoe Karns.

Assoe- Producer-Director: Allen Dwan

Story: A boy finds a counterfeit thousand dollar bill which does much good and some harm before the bill is discovered to be a fake.

RELEASE CHART

COMPLETED — 1946-47 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Affairs of Geraldine (68)	Withers-Lydon	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor) (64)	Hale-Booth		8-30	651	
Angel and the Badman, The (100)	Wayne-Rossell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	641	3-31
Bells of San Angelo (Trocolor) (79)	Rogers-Evans	12-23	5-15	642	6-9
Bill and Coo	Borton's Birds				
Blackmail (67)	Marshal'-Mara	1-6	7-24	617	8-18
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)	Edwards-Lindley		6-10	694	
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	607	2-17
Driftwood	Brennan-Warrick	5-26	9-15		
Exposed	Mara-Scott	5-12	9-8		
Details under title: It's Murder She Says					
Fabulous Suzanne, The (71)	Britton-Vallee	3-18	12-15	604	
Fabulous Texan, The	Elliott-Carroll	6-23			
Flame, The	Carroll-Ralston	3-31			
Details under title: The Outcast					
G-Men Never Forget (Serial)	Moore-Ames	8-4			
Gay Ranchero, The	Rogers-Frazee	8-4			
Ghost Goes Wild, The (66)	Ellison-Gwynne		3-8	67	4-14
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610	5-12
Homesteaders of Paradise Valley (59)	Lane-Blake		4-1	644	
Jungle Girl (Serial)	Gifford-Neal	Reissue	4-19	692	
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601	9-30
Details under title: Concerto					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21	693	
Macbeth	Welles-Nolan	7-7			
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15	606	
Marshal of Crippled Creek (58)	Lane-Blake	11-25	8-15	667	
Northwest Outpost (91)	Eddy-Massey	11-25	6-25	615	5-26
Details under: Untitled					
On The Old Spanish Trail (Tr.)	Rogers-Frazee	5-12			
Oregon Trail Scouts (58)	Lane-Blake	9-2	5-15	665	
Pilgrim Lady, The (67)	Lane-Blake	9-2	5-15	655	5-26
Details under title: The Inner Circle					
Pretender, The (69)	Dekker-Craig	3-31	8-16	620	
Details under title: Complex					
Red Pony, The (T)	Loy-Mitchum	6-9			
Robin Hood of Texas (71)	Autry-Roberts	4-28	7-15	685	
Rustlers of Devil's Canyon (58)	Lane-Blake	10-14	7 1	661	7-21
Saddle Pals (72)	Autry-Roberts	3-17	6-15	684	6 23
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	661	
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9
Slippy McGee	Barry-Evans	9-1			
Son of Zorro (Serial)	Terner-Stewart		1-18	691	
Spoilers of The North (66)	Kelly-Booth	8-9	4-24	612	5-12
Springtime In The Sierras (Tr.) (75)	Rogers-Frazee	3-3	7-15	646	8-4
Stagecoach to Denver (56)	Lane-Blake	12-23		662	
That's My Man (104)	Ameche-McLeod	11-11	6-1	613	4-14
Details under title: Gallant Man					
That's My Gal (Trucolor) (66)	Barry Roberts	8-6	5-15	609	6-23
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682	2-3
Trespasser, The (71)	Evans-Douglas	2-17	7-3	619	7-21
Details under title: The Finger Woman					
Twilight of The Rio Grande (71)	Autry-Mara	1-20	4-1	683	4-28
Under Colorado Skies (Tr.)	Hale-Booth	7-7			
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15	663	2-17
Wild Frontier, The	Lane-Holt	5-12			
Winter Wonderland (71)	Roberts-Drake	5-13	5-17	614	6-23
Details under title: Snow Cinderella					
Wyoming (84)	Elliott-Ralston	11-25	8-1	618	8-4
Web of Danger (58)	Mara-D'Flynn	10-28	6-10	616	6-23
Yankee Fakir (71)	Fowley-Woodbury		4-1	611	4-28

RKO RADIO

1946-47 Features	Completed (34)	In Production (0)
1947-48 Features	Completed (24)	In Production (9)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Berlin Express	Oberon-Ryan		9-1		
Good Sam	Cooper-Sheridan		8-18		
I Remember Mama	Dunne-Homolka		6-9		
Miracle of The Bells, The	MacMurray-Valli		8-4		
Raee Street	Raft-Maxwell		9-1		
Raehel	Yoong-Holden		9-1		
Song Is Born, A (T)	Kaye-Mayo		8-4		
Details under title: That's Life					
Station West	Powell-Greer		8-18		
War Party	Fenda-Temple		8-18		
COMPLETED — 1946-47 —					
BLOCK NO. ONE					
Great Day (69)	Robson-Portman	Foreign		703	7-22
Lady Luck (97)	Young-Hale		10-29	702	7-22
Sister Kenny (116)	Russell-Knox		11-12	701	7-22
Step By Step (62)	Tierney-Jeffreys		1-21	705	7-22
Sunset Pass (60)	Warren-Leslie		12-10	704	7-22
BLOCK NO. TWO					
Child of Divorce (62)	Meffett-Toomey		3-4	708	10-28
Criminal Court (62)	Conway-O'Driscoll		3-18	709	9-2
Genius At Work (61)	Corney-Brown		9-3	710	8-19
Noetorne (88)	Raft-Barl		5-13	706	10-28
BLOCK NO. THREE					
Dick Tracy vs. Cueball (62)	Conway-Jeffreys		4-1	714	11-25
Falcon's Adventure, The (61)	Conway-Meredith		4-29	715	12-23
Locket, The (86)	Day-Aherne		4-1	711	12-23
Details under title: A Time to Kill					
San Quentin (66)	Tierney Carr		8-19	712	12-23
Vacation in Reno (60)	Haley-Jeffreys		2-4	713	11-11
BLOCK NO. FOUR					
Beat the Band (67)	Langford-Kropa		6-24	718	3-3
Code of The West (57)	Warren-Alden		7-22	720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie		7-8	719	3-3
Farmer's Daughter, The (97)	Young-Cotten		5-27	716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys		8-19	717	3-3
BLOCK NO. FIVE					
Banjo (68)	Moffett-White		9-16	725	4-28
Born To Kill (92)	Trevor-Tierney		5-27	722	4-28
Details under title: Deadlier Than the Male					
Likely Story, A (88)	Williams-Hale		2-4	724	4-28
Details under title: Master Minds					
Honeymoon (74)	Temple-Madison		4-1	721	4-28
Tarzan and the Huntress (72)	Weissmuller-Joyce		10-14	723	3-31
BLOCK NO. SIX					
Dick Tracy's Dilemma (60)	Byrd-Christopher		11-11	729	5-26
Details under title: Dick Tracy vs. the Claw					
Desperate (73)	Brodie-Long		12-9	728	5-26
Details under title: Flight					
They Won't Believe Me (95)	Young-Hayward		8-19	726	5-26
Thunder Mountain (60)	Holt-Hyer		10-28	730	5-26
Woman on The Beach, The (71)	Bennett-Ryan		2-4	727	5-26
Details under title: Desirable Women					
SPECIALS					
Best Years of Our Lives, The (172)	Loy-March		4-29	751	12-9
It's A Wonderful Life (129)	Stewart-Reed		4-29	781	12-23
Notorious (101)	Bergman-Grant		10-29	761	8-5
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-D'Hare		3-4	762	1-20
— 1947-48 —					
BLOCK NO. ONE					
Bachelor and The Bobby-Soxer, The (94)	Grant-Loy		8-6	801	6-9
Crossfire (86)	Young-Mitchum		3-17	802	7-7
Riffraff (80)	O'Brien-Slezak		6-24	803	6-9
Seven Keys to Baldpate (66)	Terry-White		11-25	804	6-9
Under the Tonto Rim (61)	Holt-Leslie		1-20	805	6-9
NOT DESIGNATED					
Bishop's Wife, The	Grant-Young		3-17		
Dick Tracy vs. The Gruesome Gang	Byrd-Karloff		4-14		
Fighting Father Dunne	O'Brien-Dell		3-31		
Fugitive, The	Fonda-Del Rio		1-6		
If You Knew Susie	Cantor-Davis		1-20		
Indian Summer	Knox-Sothern		1-20		
Man About Town	Chevalier-Derrier	Foreign			
Memory of Love	Andrews-Oberon		4-14		
Mourning Becomes Electra	Rossell-Redgrave		4-14		
Out of the Past	Mitchum-Greer		10-28		
Details under title: Build My Gallows High					
Pearl, The	Marques-Del Rio	Foreign			
Return of the Badman	Scott-White		6-9		
Roughshod	Sterling-Grahame		7-7		
So Well Remembered	Scott-Mills				
Tarzan and the Mermaids	Weissmuller-Joyce		8-4		
Tycoon (T)	Wayne-Day		2-3		
Under Arizona Skies	Holt-Leslie		9-1		
Wild Horse Mesa	Holt-Leslie		8-4		
SPECIALS					
Fun and Fancy Free (73)	Disney Cartoon Feature				9-1
Long Night, The (101)	Fonda-Bel Geddes		9-16	861	6-9
Magic Town (103)	Stewart-Wyman		11-25		9-1
Secret Life of Walter Mitty (T) (105)	Kaye-Mayo		4-29		7-21
Your Red Wagon	O'Donnell-Granger		7-7		

SCREEN GUILD

Features — Completed (16) — In Production (0)

RELEASE CHART

COMPLETED — 1946-47

Bells of San Fernando (69) Woods-Warren 11-25....4-5...4614.....
Buffalo Bill Rides Again (66) Arlen-Holt 11-25...4-19...4613.....
Burning Cross, The Daniels-Patton 6-9.....
Bush Pilot (60) Hudson-LaRue ...Foreign....6-7...4616.....
Case of the Baby Sitter, The (40) Neal-Jenkins 3-31...7-26...4618.....
Dark Bullet Wilcoxson-Brian 4-28.....
Dark Road, The Shelton-Doran 8-4.....
Hat Box Mystery, The (40) Neal-Jenkins 3-31...7-15...4617.....
Hollywood Barn Dance (65) Tubb-Irving 3-31...6-21...4619.....
Details under title: Western Barn Dance
Killer Dill (71) Gwynne-Albertson ...3-31.....
My Dog Shep Neil-Chapmen 9-2.....
'Neath Canadian Skies Hayden-Cooper
Prairie, The Baxter-Aubert 8-18.....
Queen of The Amazon (60) Morison-Lowery 9-30.....4-28
Renegade Girl Curtis-Savage 9-30.....
Rolling Home Parker-Hayden 7-8.....
Details under title: One More Chance
Scared to Death (65) Lugosi-Compton 5-3...4608.....
Shoot To Kill (60) Wade-Walters 3-3...5-17...4615.....

HOPALONG CASSIDY REISSUES

Rustler's Valley (60) Boyd-Hayden 3-15...HC07.....
Texas Trail (59) Boyd-Hayden 4-12...HC08.....
Partners of the Plains (71) Boyd-Hayden 4-26...HC09.....
Cassidy of Bar 20 (59) Boyd-Hayden 5-10...HC10.....
Heart of Arizona (68) Boyd-Hayden 6-14...HC11.....
Bar 20 Justice (65) Boyd-Hayden 7-19...HC12.....

SELZNICK—S.R.O.

Features — Completed (3) — In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Portrait of Jenny	Cotten-Jones	3-3			
COMPLETED					
Duel In the Sun (T) (138)	Jones-Cotten	3-19	4-17		4-14
Intermezzo	Bergman-Howard	Reissue	Oct.		
Paradine Case, The	Todd-Peck	12-23			

20th CENTURY-FOX

1946-47 Features — Completed (42) — In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Snake Pit, The	deHavilland-Genn	4-8			
1946-47					
Black Beauty (74)	Freeman-Denning	12-10	Sept.	636	8-19
Boomerang (88)	Andrews-Wyatt	9-30	Feb.	706	2-3
Bowery, The (84)	Raft-Beery	Reissue	Oct.	642	
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb.	707	2-17
Captain From Castile (T)	Powers-Peters	12-9			
Carnival In Costa Rica (T) (95)	Haymes-Holm	4-29	Apr.	710	3-31
Claudia and David (78)	McGuire-Young	3-18	Sept.	637	8-5
Daisy Kenyon	Crawford-Andrews	7-7			
Forever Amber	Darnell-Wilde	11-11			
Foxes of Harrow, The	Harrison-O'Hara	4-28	Oct.	729	
Gentleman's Agreement	Peck-McGuire	6-9			
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715	5-26
Give My Regards to Broadway (T)	Guild-Daley	5-12			
Green Grass of Wyoming (T)	Cummins-Coburn	6-23			
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713	4-28
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June	718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug.	723	6-23
If I'm Lucky (79)	Blaine-James	4-29	Sept.	638	9-2
Details under title: That's for Me					
Invisible Wall, The	Castle-Christine	6-9			
Kiss of Death (99)	Mature-Donlevy	3-31	Sept.	725	9-1
Lats George Apley, The (98)	Colman-Cummins	7-8	Apr.	712	
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct.	640	8-5
Margie (T) (94)	Craine-Young	2-18	Nov.	646	10-28
Meet Me at Dawn (99)	Eythe-Court		July	721	
Moss Rose (82)	Cummins-Mature		June	717	6-9
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept.	724	9-1
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov.	645	10-14
Nightmare Alley	Power-Blondell	6-9	Oct.	730	
Razor's Edge, The (146)	Power-Tierney	4-15	Jan.	701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr.	714	4-14
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan.	703	1-6
Summer Lightning (T)	Haver-McCallister	3-17			
Sun Valley Serenade (86)	Henie-Payne	Reissue	Sept.	641	
Tender Years, The	Brown-Hutchinson	9-1			
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan.	702	1-6
Three Little Girls in Blue (T) (90)	Haver-Montgomery	11-26	Oct.	639	9-16
Thunder in the Valley	Garner-McCallister	7-22		720	6-9
Rev. under title: Bob, Son of Battle					
Wake Up and Dream (T) (92)	Payne-Haver	5-14	Dec.	649	
Wanted for Murder (91)	Portman-Grey	Foreign	Nov.	644	11-11
REISSUES					
Alexander's Ragtime Band (106)	Power-Faye		Mar.	709	
How Green Was My Valley (118)	Pidgeon-O'Hara		Sept.	727	
Les Miserables (105)	March-Laughton		Jan.	704	
Stanley and Livingstone (101)	Tracy-Greene		Jan.	705	
Swamp Water (90)	Brennan-Huston		Sept.	728	
Western Union (95)	Young-Scott		June	719	

SOL WURTZEL PRODUCTIONS

Backlash (66) Travis-Rogers 9-30...Mar....711.....
Crimson Key (76) Taylor-Dowling 3-31...July....722....7-7
Dangerous Millions (69) Taylor-Drake 7 8...Dec....648...12-9
Jewels of Brandenburg (66) Travis-Chertel May....716...4-14
Roses Are Red Castle-Knudsen 6-23.....
Second Chance (62) Taylor-Currie Sept....726...7-21
Strange Journey (65) Kelly-Massen 5-27...Feb....708...9-16
Details under title: Flight To Paradise

UNITED ARTISTS

1945-46-47 Features — Completed (60) — In Production (0)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
1946-47					
COMPLETED					
Able's Irish Rose (96)	Dru-Chekhov	4-29	12-27.	Cby	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11.	Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C) (65)	Martin-Rafferty	8-19	519.	R-C	5-12
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20.	Rgs	9-30
Details under title: Me and Mr. Satan					
Arch of Triumph	Bergman-Boyer	7-22		Ent	
Atlantis	Montez-Aumont	3-3		Neb	
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6.	Stn	9-30
Body and Soul (104)	Garfield-Palmer	1-20	8-22.	Ent	8-18
Caesar and Cleopatra (T) (126)	Olivier-Leigh	For	8-16.	GFD	9-2
Carnegie Hall (134)	Hunt-Prince		8-2	LeB-M	3-17
Chase, The (86)	Cummings-Morgan	6-24	11-22	Neb	11-11
Christmas Eve	Raft-Blondell	12-9	5-47.	Bgs	
Copacabana (92)	Miranda-Marx	12-9	5-30.	Csl	5-26
Dangerous Venture (59)	Boyd-Alexander	8-5	5-23	Rach	3-3
Dishonored Lady (85)	Lamarr-D'Keefe	5-27	5-16.	Smg	4-28
Devil's Playground, The (62)	Boyd-Clyde	5-27	11-15.	B B	9-30
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5	2-21.	Rgs	
Fanny by Gaslight	Mason-Calvert	For		GFD	
Fool's Gold (63)	Boyd-Clyde	5-27	1-31.	B.B	11-11
Fun On A Week-end (93)	Bracken-Lane	7-8	5-14.	Stn	4-14
Details under title: Strange Bedfellows					
Hal Roach Comedy Carnival (112)	Abel-Rafferty	8-20		Ro	9-1
Details under titles: Curley (5-27) and Fabulous Joe (3-3)					
Heaven Only Knows (97)	Cummings-Donlevy	12-23	9-47.	Neb	
Henry V (T) (134)	Olivier-Newton	For		GFD	4-29
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	5-24		Ro	
Hopalong Cassidy Untitled No. 1	Boyd-Brooks	7-21			
Hopalong Cassidy Untitled No. 2	Boyd-Brooks	8-4			
Hopalong Cassidy Untitled No. 10	Boyd-Brooks	9-1			
Hopalong Cassidy Untitled No. 11	Boyd-Brooks	9-1			
Hoppy's Holiday (60)	Boyd-Ware	9-30	7-18.	BB	5-12
Intrigue	Raft-Havoc	5-12			
Johnny In the Clouds (88)	Montgomery-Mills	For	3-15.	GFD	12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11.	R.C.	9-16
Lured (102)	Sanders-Ball	11-11	7-25.	Smg	7-21
Details under title: Personal Column					
Macomber Affair, The (89)	Peck-Bennett	4-29	3-21.	Bog	
Details under title: The Short, Happy Life					
Marauders, The	Boyd-Brooks	4-28		B.B	
Miracle Can Happen, A	All-Star	8-5		Bog-Mer	
Mr. Ace (84)	Raft-Sidney	3-4	8-2.	Bog	10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux (120)	Chaplin-Raye	6-24	10-47.	Chn	4-28
Details under title: Comedy of Murders					
New Orleans (89)	deCordova-Patrick	9-30	4-18.	Lev	5-12
Other Love, The (96)	Stanwyck Niven	10-28	7-11.	Ent	4-14
Outlaw, The (114)	Russell-Huston			Hug	4-1
Private Affairs of Bel Ami (112)	Sanders Lansbury	5-13	3-7	Low	3-3
Ramrod (94)	McCrea-Lake	6-20	5-2.	Ent	3-3
Rebecca (130)	Fontaine-Olivier	Reissue	4-26.	Szk	
Red House, The (100)	Rob'son-McCallister	5-13	2-7.	Lsr	2-17
Scandal In Paris, A (100)	Sanders-Hasso	10-29	4-19.	Psb	8-5
Silent Conflict	Boyd-Clyde	6-23		B.B.	
Details under title: Dead Don't Dream, The					
Mad Wednesday (80)	Lloyd-Walburn	10-1	10-47.	Stg	3-3
Rev. under title: Sin of Harold Diddlebock, The					
Sleep My Love	Colbert-Cummings	6-9		Cgy	
Stampede	Wayne-O'Sheridan	9-30		Hks	
Details under title: Red River					
Stork Bites Man (67)	Cooper-Roberts	2-3	6-21.	Com	8-18
Strange Gamble	Boyd-Clyde	9-1			
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25.	Smg	11-25
Susie Steps Out (65)	Bruce-Caldwell	5-27	12-13.	R.C.	12-9
Details under title: Miss Television					
Time of Your Life, The	Cagney-Bendix	5-26			
Unexpected Guest (67)	Boyd-Tate	9-2	3-28	BB	1-20
Details under title: Whispering Walls					
Vendetta	DeGeorge-Brooke	8-19		Hgs	
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30		Ro	
Details under Misc. Independents Chart					

UNIVERSAL-INTERNATIONAL

1946-47 Features — Completed (40) — In Production (3)
Serials — Completed (0) — In Production (0)

NEW PRODUCTIONS

LETTER FROM AN UNKNOWN WOMAN
Drama—Started September 2
Cast: Joan Fontaine, Louis Jourdan, Mady Christians.
Director: Max Ophuls Producer: John Houseman
(A Rampart Production)
Story: The drama of a woman's secret love is revealed in her letter to her lover.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	Mo.	Rev
IN PRODUCTION					
Mortal Coil, The	Gover-Blyth	8-4			
Naked City, The	Fitzgerald-Duff	7-7			
—— 1946-47 ——					
Black Bart, Highwayman (T)	DeCarlo-Duryea	6-23			
Details under title: Adventures of Black Bart					
Black Narcissus (99)	Kerr-Robson	Foreign			7-21
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
Brute Force (98)	Lancaster-Blyth	3-3	Aug	620	6-23
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr	612	3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign			4-28
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Oct	601	10-14
Destry Rides Again (94)	Stewart-Dietrich	Reissue	Mar	2791	
Double Life, A	Colman-Hasso	6-23			
Details under title: Imagination					
Dracula	Lugosi	Reissue	June	2798	
Egg and I, The (108)	Colbert-MacMurray	12-9		613	3-31
Exile, The	Fairbanks-Montez	5-12			
For The Love of Mary	Durbin-Dall	3-17			
Frankenstein	Karloff	Reissue	June	2797	
Frieda (97)	Farrar-Johns	Foreign			8-18
Great Expectations (116)	Mills-Hobson	Foreign	July	619	3-31
I Know Where I'M Going (91)	Hiller-Livesy	Foreign			9-1
I Stole a Million (78)	Raft-Trevor	Release	Apr	2794	
I'll Be Yours (93)	Durbin-Drake	9-20	Jan	607	1-20
Ivy (99)	Fontaine-Knowles	12-23	June	616	6-23
Johnny Frenchman (104)	Rosay-Roe	Foreign			12-23
Lady Surrenders, A (108)	Lockwood-Granger	Foreign			6-23
Lost Moment, The	Cummings-Hayward	3-31			
Details under title: The Loet Love					
Magic Bow, The (10?)	Granger-Calvert	Foreign			7-7
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Obsession (101)	Dunne-Taylor	Reiseue	May	2795	
Magnificent Doll (94)	Rogers-Niven	6-24	Nov	602	12-9
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar	610	2-17
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov	603	11-11
Odd Man Out (118)	Mason-Ryan	Foreign	June	617	3-3
100 Men and A Girl (84)	Durbin-Stokowski	Reissue	May	2796	
Pirates of Monterey (T)	Montez-Cameron	5-13			
Ride the Pink Horse	Montgomery-Hondrix	5-26			
River Lady (T)	DeCarlo-Duryea	8-4			
Secret Beyond the Door	Bennett-Redgrave	Foreign			
Senator Was Indiscreet, The	Powell-Raines	/-7			
Singapore (79)	MacMurray-Gardner	3-17	Sept	622	8-18
Slave Girl (80)	DeCarlo-Brent	8-5	Aug	623	7-21
Smash-Up (103)	Hayward-Bowman	6-10	Mar	609	2-17
Details under title: Love Takes a Holiday					
Something in the Wind (85)	Durbin-Dall	3-17	Sept	621	8-4
Details under title: For the Love of Mary					
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar	608	2-3
Details under title: Scherazade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	Mar	611	1-6
Secret Beyond the Door	Bennett-Redgrave				
Swell Guy (87)	Toits-Blyth	6-24	Jan	606	12-23
Tap Roots (T)	Heflin-Hayward	6-23			
Temptation (98)	Oberon-Brent	4-29	Dec	605	1-6
Details under title: Belle Donne					
Tims Out of Mind (88)	Calvert-Hutton	10-28	May	614	3-31
They Were Sisters (108)	Mason-Calvert	Foreign	Sept	1065	9-16
This Happy Breed (110)	Newton-Johnson	Foreign	GFD		4-14
Vigilantee Return, The (Cinecolor)	Hall-Lindsay	7-22	Joly	618	
Web, The (87)	O'Brien-Raines	3-17	June	615	6-9
Details under title: Jeopardy					
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar	2792	
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan	605	12-23
Wistful Widow of Wagon Gap	Abbott-Costello	5-12			
Years Between, The (88)	Redgrave-Hobson	Foreign			3-17
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reiseue	Apr	2793	

WARNER BROTHERS

1946-47 Features — Completed (26) — In Production (0)
1947-48 Features — Completed (17) — In Production (4)

NEW PRODUCTIONS

JOHNNY BELINDA
Drama—Started September 4
Cast: Jane Wyman, Lew Ayres, Charles Bickford, Agnes Moorehead, Jan Sterling.
Director: Jean Negulesco Producer: Jerry Wald
Story: A deaf-mute girl emerges from her bitterness aided by a young country doctor.

CHRISTOPHER BLAKE
Drama—Started August 27
Cast: Alexis Smith, Robert Douglas, Ted Donaldson, John Hoyt, Mary Wickes.
Director: Peter Godfrey Producer: Ranald MacDougall
Story: A youngster's plea against his parent's divorce.

APRIL SHOWERS
Comedy with Music—Started August 28
Cast: Jack Carson, Ann Sothern, Bobby Ellis, S. Z. Sakall.
Director: James V. Kern Producer: William Jacobs
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	Mo.	Rev
IN PRODUCTION					
To The Victor	Morgan-Lindfors	8-18			
COMPLETED —— 1946-47 ——					
Beast with Five Fingers, The (88)	Alda-King	12-10	2-8	613	1-6
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne (100)	Morgan-Wyman	4-1	6-14	622	4-28
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16
Cry Wolf (83)	Flynn-Stanwyck	5-27	8-16	625	7-7
Dark Passage	Bogart-Bacall	11-25			
Deception (112)	Davis-Menreid	5-13	10-28	605	10-28
Ever The Beginning	Palmer-Wanamaker	6-9			
Humoresque (125)	Crawford-Garfield	12-24	1-25	612	1-6
Love and Learn (83)	Carson-Vickers	9-16	5-3	620	3-31
Man I Love, The (96)	Lupino-Alda	1-11		611	1-6
Details under title: The Sentence					
Never Say Goodbye (97)	Flynn-Parker	8-6	11-9	606	10-28
Nobody Lives Forever (100)	Garfield-Fitzgerald	9-18	10-12	604	9-30
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2-17
Possessed (108)	Crawford-Heflin	6-24	7-26		6-9
Details under title: The Secret					
Pursued (101)	Wright-Mitchum	8-19	3-8	615	3-3
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	9-2
Stallion Road (97)	Reagan-Smith	4-15	4-12	617	3-31
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2-17
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T) 105	Morgan-Paige	4-2	12-28	610	12-23
Treasure of Sierra Madre	Bogart-Huston	3-31			
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5-14	5-24	621	4-14
Unfaithful, The (109)	Sheridan-Scott	12-9	7-5		6-9
Verdict, The (86)	Greenstreet-Lorre	11-23		607	11-11
REISSUES					
Sea Hawk, The (109)	Flynn-Rains	Release		4-26	618
Sea Wolf, The (87)	Robinson-Lupino	Reissue		4-26	618
King's Row (127)	Sheridan-Cummings	Release		12-7	608
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue		12-7	609
—— 1947-48 ——					
Need For Each Other	Reynolds-Hutton	6-23			
Details under title: Love at First Sight					
Deep Valley	Clark-Lupino	10-14	9-1	701	8-4
Escape Me Never	Flynn-Lupino	11-26			
Life With Father (T) (118)	Dunne-Powell	4-15			9-1
My Wild Irish Rose (T)	Morgan-King	10-14			
Night Unto Night	Lindfors-Reagan	9-30			
Romance in High C (T)	Carson-Paige	6-23			
Silver River	Flynn-Sheridan	5-12			
That Hagen Girl	Reagan-Temple	6-23			
Details under title: Mary Hagen					
Two Guys From Texas (T)	Morgan-Carson	3-17			
Unexpected, The	Raine-Caulfield	2-3			
Voice of The Turtle	Parker-Reagan	3-3			
Woman In White, The	Parker-Young	10-14			
Wallflower	Reynolds-Hutton	3-3			
Whiplash	Clark-Smith	3-31			
REISSUES					
Bad Men of Missouri	Morgan-Wyman	Reissue		10-4	
Each Dawn I Die	Cagney-Raft	Reissue		10-4	

STUDIO SIZE-UPS

(Continued from Page 13)

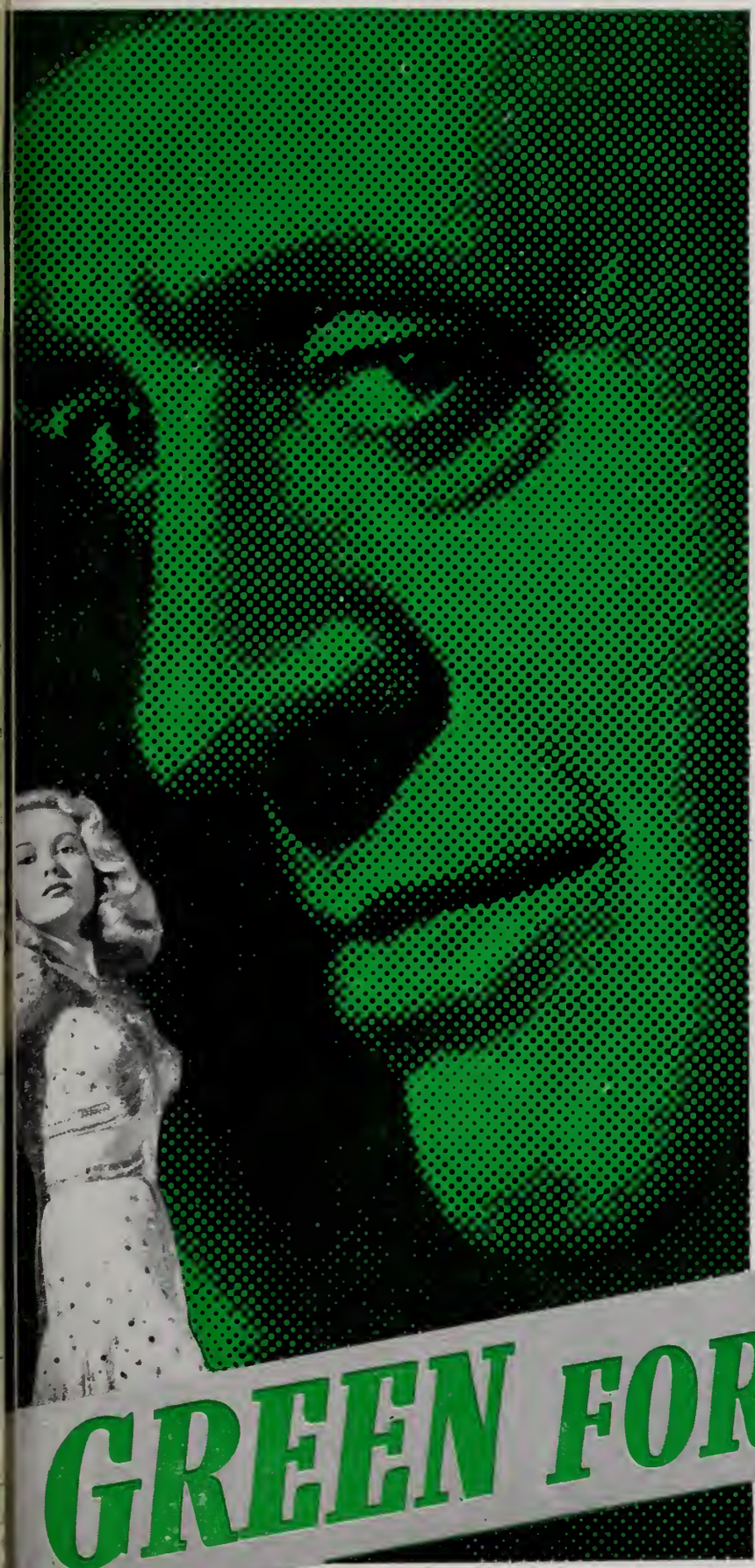
WARNER BROS.

Studio Busy Again

AFTER ITS MID-SUMMER shut down, this studio is back into production activity with three new films in work and one returning from a Paris location for completion. In work on the lot are: "Johnny Belinda" (Jane Wyman-Lew Ayres), "Christopher Blake" (Alexis Smith-Robert Douglas) and "April Showers" (Jack Carson-Ann Sothern). "To The Victor" (Dennis Morgan-Viveca Lindfors) returns this week from Paris and will be completed on the lot.

Scheduled for an early start is the next Bette Davis picture, "Winter Meeting." October will find "Sunburst," "Colt 45" and "The Adventures of Don Juan" on the sound stages.

'GREEN' FOR THE BOX OFFICE!



THE INDUSTRY'S TRADE CLUES TO A THRILL HIT!

"Delightful tale of crime and humor . . . perfectly turned to hold audience attention!" —*Motion Picture Herald*

"Will keep payees guessing . . . Inspector Cockrill played superbly by Alastair Sim!" —*Daily Variety*

"Well-made thriller . . . high degree of suspense!" —*Exhibitor*

"Enthralling thriller . . . builds to suspenseful, ingenious climax!" —*Showmen's Trade Review*

"Refreshingly made . . . excellent all-around acting, clever dialogue, adroit direction!" —*Motion Picture Daily*

"Will keep audiences excited and guessing up to last minute!" —*Independent*

NEW YORK NEWSPAPER CLUES TO A THRILL HIT!

"A humdinger of a baffler . . . humorous, intriguing, startling!" —*Times*

"Loaded with suspense . . . make a note to see it!" —*Daily News*

"Well worth seeing. Amusing and gripping drama!" —*Herald Tribune*

"More humor and excitement than most!" —*Sun*

"Corking good thriller. Suspenseful . . . slick . . . deftly devised. Sim is terrific!" —*Post*

"A tonic for the audience. Inspector Cockrill enchanting!" —*PM*

GREEN FOR DANGER

J. ARTHUR RANK *presents*

SALLY GRAY · TREVOR HOWARD · ROSAMUND JOHN

in "GREEN FOR DANGER"

and presenting ALASTAIR SIM *as Inspector Cockrill*

with LEO GENN · MEGS JENKINS · CAMPBELL · JUDY MARRIOTT

Directed by SIDNEY GILLIAT · *Produced by* FRANK LAUNDER *and* SIDNEY GILLIAT

AN EAGLE LION FILMS RELEASE



U-I Publiciteers Plug Disc Jockey Angle on New Durbin Starrer, "Something in the Wind"

Highlight of the promotion of Universal-International's "Something in the Wind", which is now opening in key cities, was the tie-in effected by the company with the first annual convention of the National Association of Disc Jockeys held at the Hotel Sherman in Chicago August 15. "Something in the Wind", stars Deanna Durbin as a disc jockey marking the first time that a female star has portrayed such a role in a feature film. The picture also launches a new Miss Durbin screen personality—that of a singer of "torchy" songs. As a result of Miss Durbin's acting as one of the sponsors of their convention and Universal-International's underwriting part of the cost of the meeting, the nation's disc jockeys are helping to plug the six new Johnny Green-Leo Robin songs featured in "Something in the Wind", including the title song, "The Turntable Song" and "You Wanna Keep Your Baby Lookin' Right."

Disc jockey delegates from Chicago and other key cities were assembled by U-I's mid-west publicity representative Ben Katz for the Chicago convention of the National Association of Disc Jockeys to discuss mutual problems and ing the final selection.

In connection with the convention, disc jockeys in several key cities conducted contests to select a "Queen" of the convention. Thousands of photographs were sent in with Miss Durbin, Donald O'Connor and the Ritz Brothers makset plans for action.

Finally, many national network shows solicited the convention providing many additional promotional plugs for "Something in the Wind." Local exhibitors are now reaping the benefits of this national promotion and are being aided in their local campaigns as a direct result of Universal-International's participation in the National Association of Disc Jockeys convention.

The general campaign designed for the press book features Deanna's singing and the antics of Donald O'Connor. There are several particularly effective large newspaper ads, two of which are shown below, in reduced size.

Radio is naturally the most logical medium for selling "Something in the Wind," but other means, such as music shops and the theatre lobby should not be neglected.

WEATHER BOARD



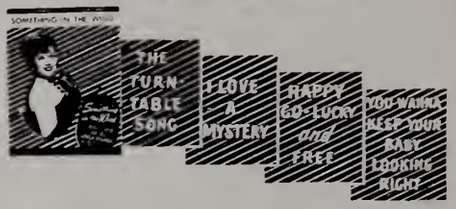
This clever stunt is suggested in the press book. Have your sign shop make up large cutouts of the various official U. S. Weather Bureau flags illustrated above and mount them on a compo panel. Get the weather report for the following day and tack on the proper flag at the top to indicate the forecast.

THE MEN BEHIND THE CAMPAIGN



JOHN JOSEPH
Nat'l. advertising publicity director
MAURICE BERGMAN
Eastern advertising—publicity director
HENRY A. LINET
Eastern advertising manager
AL HORWITS
Eastern publicity manager
CHARLES SIMONELLI
Director of special events

SHEET MUSIC



Tie-up the music shops for displays of the sheet music available on the top tunes in the picture. Attractive lobby displays also can be planned to plug the songs.



EXPLOITATION PICTURE

of the issue



"Something in the Wind"

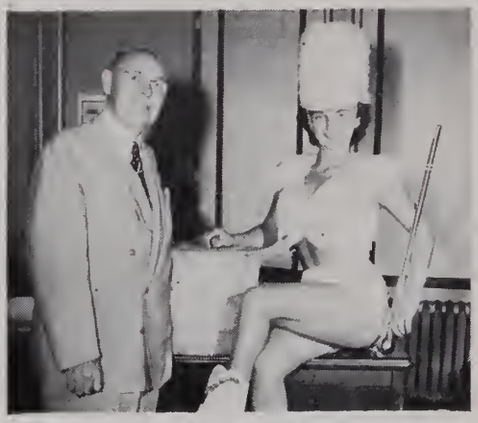
In this frivolous little musical romance, Deanna Durbin is seen as a radio dise jockey who becomes involved in a rather daffy plot about a rich family bent on keeping her from confessing something she had never done. It seems that the family thinks Deanna has had a romance with grandpop, so they kidnap her, try to buy her silence for a million bucks and urge the handsome family heir (John Dall) to make love to her as a means of checking her imagined evil designs. Yes, you guessed it—they fall in love.

All this folderol adds up to some opportunities for Deanna to make with song (6 songs, as a matter of fact), one of them the "La Miserere" due with opera-singer Jan Pearce, and for the irrepressible Donald O'Connor to exuberate This is what the exhibitor has to sell—and it is saleable.





Looking quite happy about the whole thing, Ralph Cohn, Buddy Rogers, Mary Pickford and Sam Dembow, Jr., talk over their first Triangle Productions release through United Artists, "Sleep, My Love."



William R. Ferguson, M-G-M exploitation director, gets both a 50-lb. cheese and lots of cheesecake as he poses with Rosemary Schwebs, "Miss Majorette of America," who made the presentation for the American Legion in Wisconsin.



Hal Wallis arrives in New York aboard the Queen Elizabeth after completing "So Evil My Love" in England for Paramount.



Jeffrey Bernerd (left), producer of "Black Gold," gets the Parents' Magazine Award from Phil Willcox as the Allied Artists production was adjudged the best family picture of the month.

NEWS DIGEST

(Continued from Page 10)

Trade Problems On Agenda

Trueman T. Rembusch, ATO of Indiana prexy, an Allied affiliate, also refused the TOA bid. From the West Coast, R. H. Poole, executive secretary of the PCCITO, declined the invitation to attend on the grounds that it is against PCCITO policy to affiliate with any national exhibitor organization.

The joint meeting will have an agenda crammed, in addition to ratification of a union of the two organizations into the proposed Theatre Owners of America, with such topics as admissions taxes, ASCAP, freedom of the screen, public relations, road shows and film exports as affecting domestic exhibition, it was announced by Herman Levy, MPTOA counsel, and Robert W. Coyne, ATA executive director. They emphasized that the treatment of any problems would be from an objective viewpoint for study and solution rather than by way of "futile and intemporate resolutions of condemnation."

Officials of the two groups conferred last week to pick a slate of officers for presentation at the convention. Registration for the merger meet will be held Sept. 18, with a meeting of the respective boards that evening. Business sessions will begin Sept. 19 and continue through the 20th. There will be a dinner dance and entertainment on the first day, and a President's Supper Dance the final evening.

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HOLLYWOOD STRIKE PARLEY SET FOR OCTOBER 20

The Hollywood strike picture, which brightened considerably when Rep. Carroll Kearns arranged a Chicago meeting of the union heads involved in the long-standing jurisdictional dispute, dimmed again when the confab reached an impasse last week. However, the door to successful negotiation was left open as the AFL union topper arranged a meeting in Los Angeles on Oct. 20 in an attempt to come to terms that might end the wearisome dispute.

Rep. Kearns, chairman of a Congressional subcommittee investigating the strike, sat in on the meeting and termed it "one of the most affable meetings I ever hoped for." He said that the union officials were in agreement on most points and voiced hope that the Los Angeles meeting would iron out terms on which there was still disagreement.

The Oct. 20 meeting date eliminated hope that last week's Fall meeting of the AFL executive council would take any decisive action in the Hollywood case.

Attending the Chicago conference were Richard F. Walsh, IATSE president, and his attorney, M. M. Levy; W. L. Hutcheson, president of the carpenters' union; L. P. Lindeloff, president of the painters' union; Harvey Brown, machinists' union prexy; Robert Byron, president of the sheet metal workers; William Maloney, operating engineers' president, and Scott Milne, secretary of the electrical workers union.

• • •

BRITISH EXHIBS PRESS FOR TAX COMPROMISE

The British ad valorem tax parley with MPAA officials sought by the British Film Producers Association for a possible solution in the impasse resulting from imposition of a 75 per cent tax by Britain and the subsequent indefinite suspension of further film shipments by American companies, was declined by MPAA president Eric Johnston on the grounds that the present time was inopportune for convening the Joint Standing Advisory Committee of the two countries' film industries. It was reported, however, that such a meeting was tentatively scheduled in Great Britain within two months.

There were also reports that Prime Minister Atlee stood ready to consider an alternative to the 75% tax, but one which would still conserve Britain's dwindling dollar balances.

In London, meanwhile, the Cinematograph Exhibitors Association General Council met last week to take steps to speed British Board of Trade action in eliminating the 75 per cent tax in favor of another arrangement more acceptable to the American producers. Sir Sidney Clift, former CEA president, advanced a plan whereby film remittances to the U. S. would be taxed one-third, frozen one-third, and the balance remitted to this country. Clift, in the U. S. on a vacation, decided to take the opportunity to visit top film executives here to promote support for his proposal.

The British Trades Union Congress, on the other hand, endorsed the British tax as an aid to building Britain's film industry up to its "rightful position in the world." The Congress unanimously approved a resolution declaring that for cultural and economic reasons, it is vital that Britain have its own strong film industry and not be dependent on America for 80 per cent of its film entertainment. A spokesman charged Americans are using the United Nations Organization to maintain domination of films, adding that no aspect of British cultural life has been so overwhelmingly subjected to American influence as films.

• • •

20th - FOX, RCA IN JOINT THEATRE VIDEO DEAL

Twentieth Century-Fox and RCA Victor have signed a contract for a joint program of large screen television research, it was disclosed last week by Spyros P. Skouras, 20th-Fox president, and Frank M. Folsom, RCA executive vice-president in charge of RCA Victor. RCA previously had set a deal with Warners, with activity being centered on the West Coast. The arrangement with 20th-Fox calls for the establishment of New York as the Eastern development center for television in the motion picture industry. The cooperative project will be centered in the film company's Movietone Newsreel studios.

Delivery of the first elements of the large-screen equipment developed by the RCA Engineering Products Department in its Camden television laboratories, will begin in the early fall, it was announced. In addition to equipment, RCA will also furnish technical and research information and will provide experienced engineering personnel.

(Continued on Page 26)

'ALONG THE OREGON TRAIL' PLEASING PERIOD WESTERN IN TRUCOLOR

Rates ● ● for western houses; OK as dualler for naborhoods

Republic
64 minutes
Monte Hale, Adrian Booth, Clayton Moore, Roy Barcroft, Max Terhune, Will Wright, Wade Crosby, LeRoy Mason, Tom London, Forrest Taylor, Fay Willing and Riders of the Purple Sage.
Directed by R. G. Springsteen.

Coupled with a comedy, musical or drama, this well-paced oater will do well as a second feature in naborhood houses. Trucolor, superior production quality, magnificent locales and a couple of pleasing songs rendered by Monte Hale and Fay Willing's Riders of the Purple Sage, give it values above those in the average western, although its dearth of marquee names will mitigate against its drawing power. Hale, currently being built up by Republic for stardom, has good looks, an attractive singing voice and rides well; he appears to advantage in his current vehicle. Clayton Moore is a convincing heavy; Adrian Booth is personable and proficent as the recipient of Hale and Moore's rival affections, and Roy Barcroft and Will Wright distinguish themselves in minor roles. The film, dealing with the opening of the Northwest in the 1840's, has plenty of hard riding, fist fights, covered wagon ambuscades and colorfully garbed Indians. R. G. Springsteen's direction and Earle Snell's screenplay are all that could be desired. Recording of the musical numbers is at times poor.

Monte Hale, Kit Carson's protege, routs an outlaw band headed by Roy Barcroft as it attacks a wagon train bearing rifles to Ft. Bridger. Adrian Booth, passenger in the caravan, is engaged to Clayton Moore, Jim Bridger's aide. Planning secretly to establish his own empire in the territory, Moore has Barcroft steal the consignment of rifles, then leads the pursuing posse on a wild goose chase. Hale grows suspicious and, after several attempts on his life, tracks down Barcroft, finds him trying to trick the Indians into attacking the fort. In the ensuing duel he kills Barcroft, races off to rescue Adrian, now Moore's prisoner at the fort. Tricked by Moore into leaving the fort, Bridger's loyal men help Hale recover the stolen guns and ammunition. Returning with Hale, they find the fort held by Moore and his henchmen. Hale uses the retrieved powder to blast a way into the fort, then rescues Adrian and kills Moore.

'GAS HOUSE KIDS IN HOLLYWOOD' LOW-GRADE ROUGH-HOUSE WHODUNIT

Rates ● ● as supporting dualler in action spots

Eagle Lion
63 minutes
Carl "Alfalfa" Switzer, Benny Bartlett, Rudy Wissler, Tommy Bond, James Burke, Jan Bryant, Michael Whalen, Douglas Fowley, Frank Orth, Lyle Latell, Milton Parsons, Kenneth Ferril.
Directed by Edward Cahn.

Earmarked by its low budget and lack of names for the lower slot of action house double bills, this mediocre programmer will appeal primarily to juvenile patrons. Grosses will be negligible. Robert E. Kent's original screenplay is not without humor, most of it stemming from the Gas House Kids' efforts to crash a film studio in an endeavor to enlist a screen detective's aid in solving a murder. Despite Edward Cahn's directorial efforts, Carl "Alfalfa" Switzer manages, as in previous releases of the series, to out-mugg the rest of the cast. Production, photography and recording are satisfactory. The picture has two brief musical interludes: a dancing routine by a troupe of chorus girls, and one song by Switzer. Of the latter, the least said the better.

En route to Hollywood to visit their favorite, screen detective Michael Whalen, the Gas House Kids befriend Prof. Milton Parsons, delver in the occult. In return, Parsons lodges them at his house, said to be haunted by its former owner, a murdered miser. The kids, enjoying the swimming pool with the professor's daughter Jan Bryant and her friends, suddenly discover the body of the house's realty agent, a knife in its back. By the time Lieut. James Burke arrives, the corpse has mysteriously vanished. So too does a cadaver with which Parsons has been experimenting. Unaware Whalen is in cahoots with a gang seeking buried treasure on the premises, the Kids enlist his aid. At end Whalen is unmasked, he and his accomplices captured red-handed by the Kids.

'MARSHAL OF CRIPPLE CREEK' BETTER-THAN-AVERAGE 'RED RYDER'

Rates ● ● ● in western spots

Republic
58 minutes
Allan Lane, Bobby Blake, Martha Wentworth, Trevor Bardette, Tom London, Roy Barcroft, Gene Stutenroth, William Self, Helen Wallace.
Directed by R. G. Springsteen.

More adult than most of the Red Ryder series, this intelligently written, competently acted and expertly produced western should appeal to grownups as well as to youngsters. Sustained pace, slambang fights and far-from-routine chases should assure its chalking up satisfactory grosses in action and western houses. Earle Snell's script has several surprise plot-twists, well-planned characterization and careful motivation. Allan Lane gives a commendable performance as Red Ryder; Trevor Bardette and Gene Stutenroth command attention in lesser roles. Production quality, photography and recording are satisfactory.

Trevor Bardette, caught hi-jacking an ore wagon, disdainful of U. S. Marshal Allan Lane's plea that he turn states evidence, refuses to squeal on his gang or its chief, saloonkeeper Gene Stutenroth. He gets life imprisonment. Lane gets Bardette's son, William Self, a hay-pitching job on Martha Wentworth's ranch but the lad tires of its boredom, goes to work as dealer in Stutenroth's resort. Caught cheating, the lad is saved by Lane from a beating by the fleeced players. Offered another chance on the ranch, Self elects to join Stutenroth's hi-jacking crew. His father breaks out of prison, rejoins the gang, then beats up his son for becoming, as he himself had, a dupe of Stutenroth. Sending his son back to the ranch, he gives up his life helping Lane catch the gang. At end, Lane beats up Stutenroth, flings him and his henchmen into jail.

'BOWERY BUCKAROOS' FAIR PROGRAMMER FOR JUVENILE TRADE

Rates ● ● as dualler in action and minor naborhood houses

Monogram
65 minutes
Leo Gorcey, Huntz Hall, Bobby Jordan, Gabriel Dell, Billy Benedict, David Gorcey, Julie Briggs, Bernard Gorcey, Jack Norman, Minerva Urecal, Russell Simpson, Chief Yowlachi, Iron Eyes Cody, Rosa Turich, Sherman Sanders, Billy Wilkerson, Jack O'Shea, Bud Osborne.
Directed by William Beaudine.

Low in cost and entertainment content, this will prove acceptable to juveniles and other addicts of the Bowery Boys series. Earmarked for action spots, its grosses can be, at best, only nominal. Director William Beaudine has neither been able to impart any spark into the undistinguished script by Tim Ryan and Edmond Seward, nor to curtail the mugging proclivities of Leo Gorcey, Huntz Hall, et al. Production quality, photography and recording are satisfactory.

The Bowery Boys head west for Hangman's Hollow to clear candystore proprietor Bernard Gorcey of a 20-year-old murder charge of killing his partner Briggs; to look after the latter's daughter Julie Briggs, and to search for Gorcey's buried gold. Arrived, they run afoul of Iron Eyes Cody, redskin henchman, and his boss, Jack Norman, owner of the Plugged Dollar Saloon. Ensue kidnappings, rescues, fights, chases and captures. The boys trick Norman into confessing he, not Gorcey, murdered Briggs, then turn him over to Sheriff Russell Simpson. They start searching for the now-exonerated Gorcey's gold and are about to locate the cache when Huntz Hall wakes up, discovers it's all a dream.

An Opportunity For Exhibitors

TO UNITE

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OF EXHIBITOR INTERESTS against unfair trade practices, unjust taxation, censorship, unreasonable government regulation and many other threats to exhibition as a free business enterprise, and

TO IMPROVE

the public standing of the industry to its lasting benefit.

• ● •

The Directors of the American Theatres Association and the Motion Picture Theatre Owners of America invite all exhibitors regardless of size or affiliation to attend a joint convention where a consolidation of these two national organizations will be considered, and where vital industry problems will be studied.

SEPTEMBER 19-20

SHOREHAM HOTEL,

WASHINGTON, D. C.

FOR RESERVATIONS ADDRESS: HARDIE MEAKIN ● RKO-KEITH THEATRE ● WASHINGTON, D. C.

'PHILO VANCE'S SECRET MISSION' ROUTINE WHODUNIT IS WELL-ACTED

Rates ● ● + generally, slightly higher in action spots

Eagle Lion
64 minutes
Alan Curtis, Sheila Ryan, Tala Birell, Frank Jenks, James Bell, Frank Fenton, Paul Maxey, Kenneth Farrell, Toni Todd.
Directed by Reginald Le Borg.

This is a routine mystery programmer. Coupled with a musical or comedy, it should prove satisfactory screenfare to patrons in naborhood and action spots. While the cast lacks marquee power, performances are above average; Alan Curtis's characterization of Philo Vance is clear cut and convincing, Sheila Ryan gives light and shade to a difficult role, and Tala Birell commands attention in a minor but exacting part. Reginald Le Borg's direction and Lawrence Edmund Taylor's screenplay are workmanlike. Production quality, photography and recording are good.

EXPLOITATION: Arrange for bookstores and rental libraries to display S. S. Van Dine's "Philo Vance" series and distribute as free bookmarks one-column ads of the film. Don't overlook radio spot announcements, particularly if your local station is an outlet for the popular Philo Vance program.

Publisher Paul Maxey tells his secretary Sheila Ryan to bring detective Alan Curtis to his home so he may reveal to the sleuth the solution of a seven-year-old mystery — the murder of Tala Birell's husband, one-time partner of Maxey and Frank Fenton. Tala, now the firm's receptionist, reacts to Maxey's instructions with considerable surprise. Before Curtis and Sheila arrive at Maxey, the publisher is murdered, his body later found in the sleuth's car. Curtis and Sheila check on the whereabouts of all interested parties at the time of the murder; only Tala has a satifactory alibi. Sheriff James Bell aids Curtis in having all the suspects shadowed. This proves fruitless. Curtis has all concerned meet at the office, there amazes everyone by presenting a strong case against Sheila, orders Bell to hold her for murder. Later he tells Sheila her arrest was merely a ruse to encourage the real killer to relax. Freed, Sheila accompanies Curtis to Tala's. En route an attempt is made on his life. At end, Curtis reveals Tala's husband is still alive, is responsible for Maxey's death and, his own life insurance now payable, has been plotting to flee with her to South America. Tala and her husband are arrested.

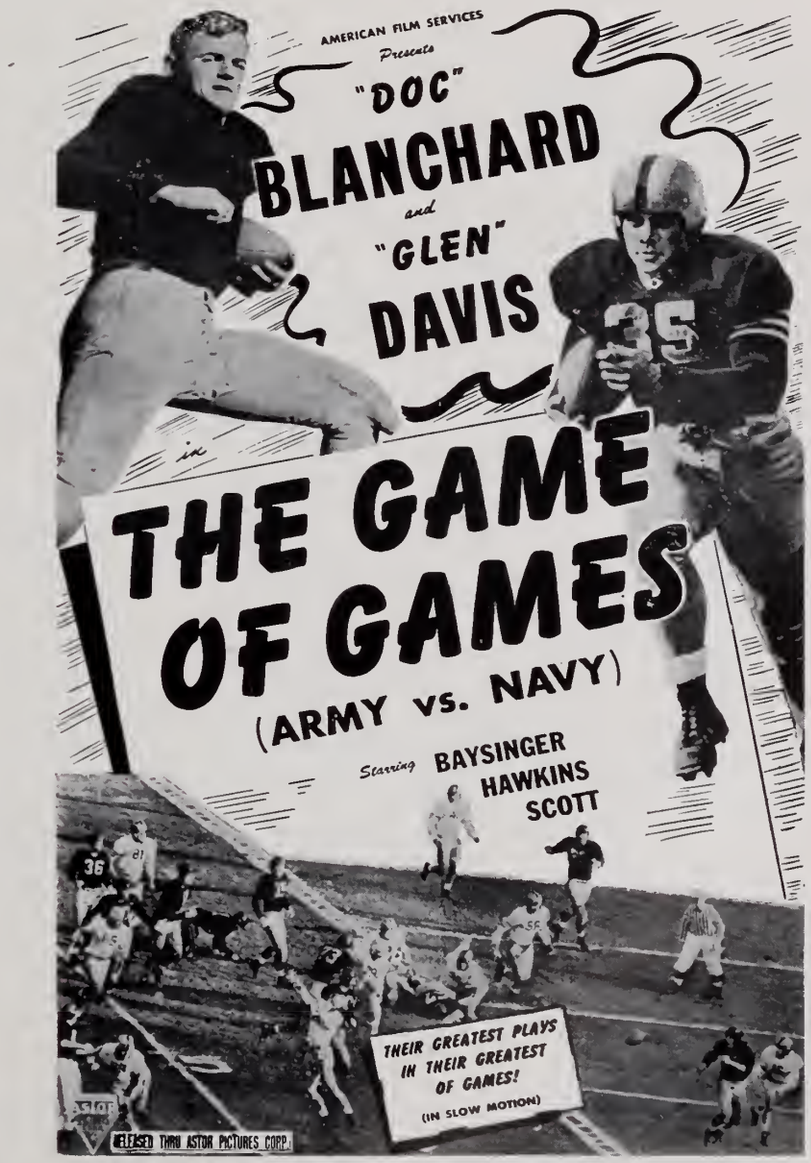
'ROBIN HOOD OF TEXAS' REPUBLIC'S FINAL AUTRY FAIR ENTERTAINMENT

Rates ● ● + for western houses

Republic
71 minutes
Gene Autry, Lynne Roberts, Sterling Holloway, Adele Mara, James Cardwell, John Kellogg, Ray Walker, Michael Branden, Paul Bryar, James Flavin, Dorothy Vaughan, Stanley Andrews, Alan Bridge, Cass County Boys and Champion, Jr.
Directed by Lesley Selander.

Apparently having little desire to build up Autry for his forthcoming Columbia pictures, Republic winds up its contract by presenting him in one of his least-entertaining westerns to date. Although John K. Butler and Earle Snell's screenplay telegraphs most of the situations in advance, it contains enough fist fights, gunplay and mounted pursuits to satisfy western fans, particularly Autry addicts. Although production quality reflects the film's modest budget, the recording of the several pleasing musical numbers is of the highest grade. Lesley Selander's direction, especially in the fight and chase routines, is all that could be desired.

Duped into innocent participation in a $100,000 bank robbery, Gene Autry and the Cass County Boys commandeer an auto and pursue the bandits' getaway car. Their chase futile, they land in jail, charged with being accomplices. Unable to break down their story, Capt. James Flavin releases them but, hopeful they'll make contact with the escaped crooks, has detective Ray Walker tail them to a dude ranch Autry and the Cass County Boys are operating. Chief mobster James Cardwell double-crosses his bandit pals, arrives with the loot at the ranch. His fellow-crooks John Kellogg and Adele Mara ditch co-bandits Michael Brandin and Paul Bryar, trail Cardwell to the ranch. When he refuses to disclose where he has cached the loot, Kellogg kills him, putting Autry in even hotter water. Branden and Bryar arrive, join Kellogg and Adele in hunting for the swag. The four take over the ranch, lock up Autry, Walker and the others in a pump house, eventually discover the loot. Branden and Bryar double-cross Adele and Kellogg, flee with the $100,000. Autry breaks out of the pump house, pursues and overtakes the fugitive crooks, recovers the loot.



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At Paramount's trade screening of "Golden Earrings" in New York, l. to r., Henry Randel, Paramount NY district manager; Jack Harris, Walter Reade Theatres; Jack Gelber, Interboro Theatres, and Sam Lake, Paramount salesman.

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Film Bulletin, 1239 Vine St., Phila., Pa.

THEATRE MANAGERS AND OWNERS

We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

●

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

●

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NEWS DIGEST

(Continued from Page 22)

ATOI WARNS OF 'HOLD DATE' DANGERS

Exhibitors were warned against "hold dates" whereby they have been forced to sign film contracts on terms which they would not ordinarily accept, in a bulletin issued by Associated Theatre Owners of Indiana. It urged exhibitors not to "get out on a limb by advertising a picture on which you have no contract approval or confirmation and do not leave such a date protected," citing a number of theatremen who have been "ambushed" into contracts.

Explaining the system "which has been repeated often enough that we are ready to believe it is a planned strategem," ATOI calls the hold date on an outstanding picture "a decoy" which is negotiated for at the same time as a number of other features. Pending approval of the deals, the terms remain unsettled officially until the playdate is just a few days off. The exhibitor may be running his trailer, advertising the picture and is all set to play, when the distributor "decides the deals are not acceptable and an ultimatum is issued to the exhibitor dictating what revised terms he must sign if he is to get delivery. Faced with this dilemma, the exhibitor usually feels he has no alternative except to agree to the new demands."

The ATOI also urged theatremen to keep the patron aware of the taxes he pays at the box-office, suggesting equal prominence be given the tax and the total price in the schedule of admission and in advertising. "If the patron knows that he is paying these taxes," says the bulletin, "you are more likely to get his support in resisting new taxes and in our efforts to repeal existing excises."

• • •

20th - FOX IN $25,000,000 CREDIT DEAL

Twentieth Century-Fox concluded a $25,000,000 credit agreement with a group of banks, headed by Chase National, with the right to borrow all or any part of the amount, in one of the biggest financial arrangements of its kind in the industry in many years. The company made its initial loan of $5,000,000 for working capital purposes last fortnight. Additional borrowings may be made from time to time as needed.

The credit agreement will bear interest at the rate of one and one-half per cent per annum until Sept., 1949; one and three-quarters per cent until Sept., 1950; and two per cent thereafter.

The company filed a proxy statement with the SEC in Philadelphia directed to prior preferred stockholders whose majority consent is needed to allow borrowings under the credit agreement in excess of $5,000,000. The board of directors fixed the close of business on Sept. 15 as the stock record date for the determination of these stockholders, who are to be solicited and to express their assent or dissent.

• • •

SCHLAIFER REVEALS MPA PIX DEFENSE PROGRAM

A comprehensive publicity and public relations program to combat the effects of "hostile or careless criticisms" of the industry has been developed by the Advertising and Publicity Directors Committee of the MPAA, it was announced by chairman Charles Schlaifer, 20th-Fox ad-publicity-exploitation director. The work of the committee under the plan will supplement the activity of the Johnston office, Schlaifer added.

Calling the motion pictures "a lone whipping boy for self-appointed critics of all varieties," Schlaifer said the program will remind the American people constantly "not only on the quality levels achieved by Hollywood productions, but the attainments and acceptance of the motion picture as an adult institution of society within one generation." Attention will be called to the industry's self-regulating, Hollywood's record in depicting the free way of life to the world, in conveying wholesome messages to world's moviegoers, in helping the development of arts and sciences, in direct and large scale participation in humanitarian causes and in war service.

The announcement followed the recent adoption by the MPA board of a revised code governing motion picture advertising prepared by the Association's Advertising Advisory Council, followed by the major companies for several years, but now the subject of a campaign intended to promote its observance in all segments of the industry.

• • •

UA BOARD APPROVES UK PRODUCTION

A double-barreled plan designed to promote both production and distribution for United Artists, particularly in Great Britain, was set in motion last fortnight when the UA board gave Arthur W. Kelly, executive vice-president and foreign operations head, formal approval to line up British theatre interests as new outlets for the product of UA's producers, as well as the company's proposed production in England, possibly with Hollywood stars and technicians.

Financing for production in Britain was in process of negotiation between the company and unidentified British industrialists. This product will be for world-wide distribution.

The board also ordered a 25 per cent saving in all UA operations in a directive to president Grad Sears.

• • •

BYRNES TO COAST FOR PROBE PLANS

Industry counsel James F. Byrnes left for Hollywood last week to huddle with West Coast film executives and make preliminary preparations for presentation of the industry's case to the House Un-American Activities Committee. He was accompanied by Joyce O'Hara and Edward Cheyfitz, but MPA prexy Eric Johnston, originally scheduled to go, could not leave his hospital bed, where he is undergoing treatment for an attack of acute bursitis.

Byrnes' activity will be confined principally to his avowed efforts to protect freedom of the screen. With the House probe scheduled to begin on Sept. 24, Byrnes is expected to map the details for the industry's presentation of its case, although he will not appear in person before the Committee.

"QUOTES"

What the Newspaper Critics Say About New Films

"Lured" Makes Critics Yawn

"Old hat" melodrama, seemed to be the opinion of most of the New York critics about "Lured." While the intended thrills of this United Artists release were unfolding, the movie reviewers yawned and remembered how often they had seen it all before.

For instance, **Archer Winsten**, in the Post, says: **"'Lured' awakens so many echoes of other stories, other performances, and the identical dialogue about London and a homicidal maniac, that it is difficult to be impressed by the murders under consideration...The suspense is good enough as such, if only you can avoid that depressing sensation of having heard, seen, and experienced all of it, specifically, twenty times previously."**

In the Herald Tribune, **Joe Pihodna** finds that the picture is **"too long, has one grand anti-climax which gives one the feeling of seeing two films and it telegraphs the identity of the killer."** He credits the players with whatever merit "Lured" can claim: **"Were it not for the talents of Ball, Coburn, Sanders, Hardwicke and Calleia, the picture might have fallen on its face long before it actually does."**

Miss **Cecelia Ager** of PM pokes fun at the melodramatic cliches. Speaking of the film's characters, she says, **"Their doings, their postures, and their talk haven't altered a bit since the movies first began."**

The Times' reviewer, **E. J. B.**, calls it a **"routine piece of story-telling...the film is about a half an hour too long and a number of extraneous and rather absurd sequences could have been omitted."**

Even the kinder of the critics, like **Eileen Creelman** of the Sun finds it **"too long,"** although she says **"romance is well mixed with the melodrama."**

Alton Cook, World-Telegram, says that **"whodunit fans will find few new situations in 'Lured',"** although the picture **"gets a lift from a fine cast."**

'LIFE WITH FATHER'

WARNER BROTHERS

"Recaptures all the nostalgia and affection which went into the original Clarence Day sketches and charges the material with far more comic delight. With William Powell giving the greatest performance of a highly distinguished career, Donald Ogden Stewart's canny script, and the superb direction of Michael Curtiz, this photography is something to cheer for...Considerably better than its theatrical prototype." — BARNES, N. Y. HERALD TRIBUNE.

"All that the fabulous play had to offer in the way of charm, comedy, humor and gentle pathos is beautifully realized in the handsomely Technicolored picture...Perfect family entertainment .Warner Brothers can be proud of a job well done."—PRYOR, N. Y. TIMES.

"Remains hilariously hectic entertainment...Solidly amusing screen treatment.. Michael Curtiz has cast his picture superlatively, and directed it to make the most of rapid-fire laugh situations."—THIRER, N. Y. POST.

"Still is a photographed stage play with all the stiffness that goes with that style of movie technique, good as the play may be...The warmth and laughter of the original certainly went into the acted version that was photographed. But the screen does not convey those qualities completely through mere talk.. About as good an example as you could imagine in the craft of photographing stage plays. But that is not the way to make really superior movies."—COOK, N. Y. WORLD-TELEGRAM.

"Utterly charming picture...Hollywood has done simply fine by its expensive purchase...The choices of William Powell and Irene Dunne as Father and Mother seemed to me impeccable, as did the performances of the two. Mr. Powell in particular would appear in line for one of those paperweights."—MAYNARD, N. Y. JOURNAL-AMERICCAN.

"A comedy to brighten any one's heart...Situations are universal and universally delightful. The Warner Theatre is one of the happiest spots in the country this week...Geared for guffaws as well as chuckles."—CREELMAN, N. Y. SUN.

'THE SECRET LIFE OF WALTER MITTY'

RKO-RADIO

"This department is not a Kaye addict, but when the guy is right, there's none funnier. He's 100 percent here...Delightful funnybone tickler which will make you weak with laughter...Goldwyn need not dream of profits. They'll be there."—MORTIMER, N. Y. DAILY MIRROR.

"Big, colorful show and a good one. Perhaps it is just a little too big, for it is difficult to sustain a comedy for close to two hours without a letdown."—PRYOR, N. Y. TIMES.

"Kaye's performing is staunch enough to punctuate the show with frequent laughter. The film should and could have been far better. No end of production pomp...but a fragile fantasy has been blown out of all proportions in its screen translation." —BARNES, N. Y. HERALD TRIBUNE.

"Not up to the extraordinary level of Danny's earlier ones. But with all its shortcomings, it still manages to raise more hilarity in an audience than any but the best comedies we have had this season."—COOK, N. Y. WORLD-TELEGRAM.

"Danny Kaye's best comedy...In spite of the fact that it runs over long, Danny manages to keep the audience laughing with and at him almost all the way through the film."—CAMERON, N. Y. DAILY NEWS.

"Kaye tops even his own previous film work to provide hilarious entertainment...Gags are absurd, wild-eyed and hugely amusing...Acting field day for Kaye and, which is more important, sheer delight for the customers." — PELSWICK, N. Y. JOURNAL-AMERICAN.

"Rip-roaring funny film ..James Thurber short story, considerably changed in transference to the screen, emerges now as a melodrama both hilarious and exciting...The dreams are wildly funny...Laughs come fast and loud."—CREELMAN, N. Y. SUN.

'MOTHER WORE TIGHTS'

TWENTIETH CENTURY-FOX

"Confirmed and talerant members of the handkerchief brigade are the only proper audience for this one. The rest of us are likely to find its songs commonplace, their settings unimaginative and the dancing something less than inspired."—ALTON COOK, N. Y. WORLD TELEGRAM.

"Gaudy and gala reconstruction of two-a-day high jinks, ornamented with Betty Grable's gams, several catchy songs, a great deal of watermelon pink color photography and a vague tale of family reminiscenee...Follows a formula which is becoming definitely tiresome...Lavish, but highly uninspired screen musical."—HOWARD BARNES, N. Y. HERALD TRIBUNE.

"Not unlike all the other big 20th Century-Fox musicals...Depends for its entertainment upon its nostalgic atmosphere, its costumes, its songs, dances and the cast."—CREELMAN, N. Y. SUN.

"More song and/or dance numbers on hand than any I can recall lately in a single picture, and some are quite handsome ...But apart from a loosely managed exercise in reminiscence and good old vaudeville, the doings as a whole don't resemble anything, unless it's an undisciplined and exceptionally gaudy Roman candle."—MAYNARD, N. Y. JOURNAL-AMERICAN.

'THE ROOSEVELT STORY'

TOLA

"Highly partisan document, Roosevelt adherents are likely to respond in a mood of loud cheers and dissenters may be infuriated just as strongly...Judged strictly as a motion picture achievement, it is admirable...Not likely to be surpassed in its own field for years."—COOK, N. Y. WORLD TELEGRAM.

"Smooth-flowing though superficial biographical study...Within its limited confines an interesting compelling document... Narration is so charged with friendly prejudice—the whole tone is unmistakably eulogistic—that it lacks perspective...Technically is a commendable job."—PRYOR, N. Y. TIMES.

"Headlong propaganda...Unbridled hosannahs belong in some form other than national film release...There should be a great story in the late Franklin Roosevelt viewed through objective eyes, and glasses a bit less rose, or possibly red-colored. But it is not here."—MAYNARD, N. Y. JUORNAL-AMERICAN.

"Not a picture which presents anything new in viewpoint, facts, or interpretation...The Roosevelt story is still to be filmed, probably many years from now when it will no longer be a political issue."—CREELMAN, N. Y. SUN.

"Eloquent tribute to a great man — who probably would have been a little taken aback by such awed glorification...Painstakingly, deftly and lovingly assembled." — THIRER, N. Y. POST.

'RED STALLION' SMASH!

Record high business on sensational Day-and-Date national openings makes "Big Red" Box-Office Champion!

CITY	THEATRE	CIRCUIT
Memphis, Tenn.	Warner	Warner
Altoona, Pa.	State	Fabian
Bakersfield, Cal.	Fox	Fox West Coast
Bay City, Mich.	Washington	Washington Theatre Co.
Dallas, Texas	Majestic	Interstate
Elmira, N. Y.	Regent	Warner
Los Angeles, Cal. *Five theatres day-and-date*	Orpheum, El Rey, Vogue, Belmont, Culver City	Fox West Coast
Lincoln, Neb.	Varsity	Westland
Phoenix, Ariz.	Fox	Fox West Coast
Milwaukee, Wisc.	Riverside	Standard
Oakland, Cal.	Orpheum	Fox West Coast
Portland, Me.	Civic	Zeitz
Portland, Ore.	Mayfair	Fox West Coast
Kenosha, Wisc.	Gateway	Standard
Spokane, Wash.	Orpheum	Fox West Coast

CITY	THEATRE	CIRCUIT
Terre Haute, Ind.	Orpheum	Alliance
Ft. Worth, Texas	Worth	Interstate
Santa Barbara, Cal.	Arlington	Fox West Coast
Galveston, Texas	Martini	Interstate
San Diego, Cal.	California, Loma, State	Fox West Coast
San Francisco, Cal.	Warfield	Fox West Coast
Oklahoma City, Okla.	Warner	Warner
San Bernardino, Cal.	Fox	Fox West Coast
Fall River, Mass.	Empire	Yamins
Long Beach, Cal.	U. A. & Crest	Standard
Green Bay, Wisc.	Strand	Fox West Coast
Houston, Texas	Metropolitan	Interstate
Jamestown, N. Y.	Palace	Warner
San Antonio, Texas	Majestic	Interstate
Seattle, Wash.	Orpheum	Fox West Coast

. . . and a hundred more across the country!

ASK THE MAN WHO PLAYED IT!

EAGLE LION HIT!

$3 per Year

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Film BULLETIN

SEPTEMBER 29, 1947



TED R. GAMBLE

Hoped for one national exhibitor group

Pages 7 and 8

America's Independent Motion Picture Journal

Everybody's Cheering **THAT "HAPPY-LUCKY" SHOW**

PARADE OF HIT SONGS:

"FUN AND FANCY FREE" • "LAZY COUNTRYSIDE"

"TOO GOOD TO BE TRUE" • "SAY IT WITH A SLAP"

—and others you'll be humming soon!



MICKEY MOUSE



CHARLIE McCARTHY

Walt Disney's

FULL-LENGTH MUSICAL CARTOON FEATURE

"Fun and Fancy Free"

COLOR BY

TECHNICOLOR

featuring

EDGAR BERGEN · DINAH SHORE

in the flesh, with *Charlie McCarthy* and *Mortimer Snerd.*

voicing the tunes and story of *Bongo*, the bear.

Distributed by—RKO RADIO PICTURES

Tell your patrons this
the best Disney in
ears — it will live up
o your praises! The
best Disney feature
since 'Pinocchio'!
Songs catchy enough
for hit parade popu-
larity!"—Film Bulletin

"A contribution to the gayety, delight and entertainment of the nation . . . to be loved by children, provide stimulation to adults and produce well-rounded boxoffice figures." —*Film Daily*



BONGO



WILLIE THE GIANT

"All of it adds up to one of Disney's finest achievements — and sure-fire top grosses! No cartoon characters, certainly, have ever moved as smoothly across the screen!"

—*Daily Variety*

"Should be enjoyed by everyone! Disney and his craftsmen are again at their best . . . the effects they get are marvelous! Many laughs!"

—*The Exhibitor*



GOOFY



LULUBELLE

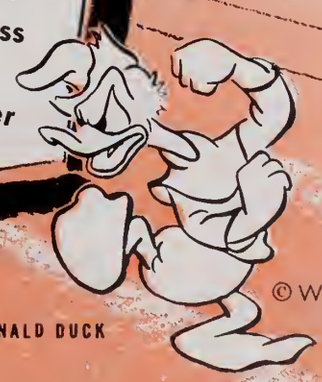
"A good bet for anybody's theatre! Children will turn out in droves! Adults will be pleasantly diverted! Suspense, hilarity and spectacle are effectively blended!"

—*The Independent*

"Designed to charm audiences of any bracket! A happy merger of live and animated talent which will do the characteristic Disney business at the boxoffice!"

—*Hollywood Reporter*





MORTIMER SNERD and DONALD DUCK

©W.D.P.

WORLD PREMIERE SEPTEMBER 27th at the N.Y. GLOBE

THE FUTURE IS VERY M-G-M!

Read this report on Big M-G-M attractions which were previewed at M-G-M's recent Sales Conference in Los Angeles

"GREEN DOLPHIN STREET" mightiest spectacular drama ever made! All advance reports dwarfed as we watched with our own eyes earthquake, tidal wave, shipwreck, tribal warfare in this gigantic, romantic picturization of the book that 20 million readers are waiting for, starring Lana Turner, Van Heflin, Donna Reed, Richard Hart. Truly it's Road-show calibre!

"GOOD NEWS" packed with *Technicolor* verve and joy, moves with lightning pace. Peter Lawford, rapidly reaching top box-office draw, is at his romantic best with June Allyson, plus brilliant young Broadway stage stars. Great tunes, excellent dancing, swell fun. Picture runs only an hour and a half which means perfect set-up for big Xmas and New Years turn-over business.

"CASS TIMBERLANE" unquestionably will be among the Ten Best of the Year! Spencer Tracy and Lana Turner are a marvelous combination in a big-time production of the best-seller that packs humor and humanity, luxury, love and laughter into a warmly appealing romance. It's got everything for the millions of movie-goers. A honey!

"KILLER McCOY" previewed at Loyola Theatre, Inglewood, California, before enthusiastic audience which approved new type of role for Mickey Rooney, the best that he has had since "Boys' Town." Mickey, in his new socko characterization, has terrific power, punch and vitality. This is a highly commercial attraction, with the important factor of an even greater screen career for Mickey Rooney.

"THIS TIME FOR KEEPS" an M-G-M musical in the "Anchors Aweigh" manner, big, luscious, *Technicolor* romance with magnificent backgrounds of Mackinac Island. "Bathing Beauty" sequences in spectacular aqua-show. First picture for Johnnie Johnston gives rich promise of appealing romantic singing stardom, teamed with Esther Williams in a suspenseful love story. Lauritz Melchior, Jimmy Durante, Xavier Cugat in big box-office cast.

"HIGH WALL" exciting, tense, romantic melodrama, which we predict will be a headline box-office attraction. Not since "Johnny Eager" has Robert Taylor had as powerfully rugged a role and Audrey Totter, continuing to build to stardom, is his excellent romantic partner. Fresh direction and fast-paced handling make this a really big, important box-office picture.

"THE PIRATE" teams Judy Garland and Gene Kelly in a rich *Technicolor* Cole Porter musical extravaganza with provocative love story. Picture fans will royally welcome Judy Garland in an adorable singing role. This picture has genuine novelty of treatment and content and produced on tremendous scale is not only eye-filling but has outstanding musical score and is loaded with comedy and action. A great all-around entertainment.

"ON AN ISLAND WITH YOU" has Peter Lawford, new idol of the fans, romantically teamed with Esther Williams plus Ricardo Montalban, Jimmy Durante, Cyd Charisse, Xavier Cugat in a dashing *Technicolor* picture. The love story has a delightfully different, racy, new twist and the South Sea backgrounds are a perfect setting for Esther Williams' beauty. A big, gorgeous musical for packed houses.

"THE KISSING BANDIT" teams Frank Sinatra and Kathryn Grayson in a big and gay *Technicolor* musical with an unusual and intriguing plot and plenty of love songs for the stars to sing. It has a swashbuckling theme of the inaccessible high born girl and the daring kissing bandit, with thrills and excitement galore. Rich, racy, romantic for sure-fire returns! A gala audience attraction.



P.S. Yes we saw them all and you'll see them soon with your own 

EDITORIAL

Vol. 15, No. 20 September 29. 1947

America's Independent Motion Picture Journal

☆

THINK IT OVER

Crucible

Every man will have his own criterion in forming his judgment of others. I depend very much on the effect of affliction. I consider how a man comes out of the furnace; gold will lie for a month in the furnace without losing a grain.

—Richard Cecil.

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Film BULLETIN

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BOOBY PRIZE FOR U. A.

For sheer stupidity in public relations (for which, unfortunately, the entire film industry must suffer) the prize for this season goes, without a contest, to United Artists.

Film people have long complained that our business is the happy hunting grounds for publicity-seeking lawmakers and crackpot reformers, and that is so. Those who delight in "picking on" Hollywood and conjuring up all sorts of calumnious charges against its people and its purposes need no engraved invitations to join any witch-hunt for movie game; they are only too anxious to don their hoods and go on the prowl. Yet we have just had an appalling example of presumably sensible film people inviting a hanging party for the sake of a little cheap publicity.

Charles Chaplin's "Monsieur Verdoux" was scheduled to open its first-run engagement at Loew's Capitol Theatre in Washington the day after the House Un-American Activities Committee was to resume the hearings on alleged communistic inroads in film production, a probe in which Mr. Chaplin's name has figured quite prominently. Sensing that the coincidence of the film's opening and the start of the hearings would appear to be a deliberate attempt to capitalize the probe for publicity purposes, Loew's zone manager, Carter Barron, withdrew "Monsieur Verdoux" and was supported in the action by his home office, a display of intelligence and tact for which both Mr. Barron and the company are to be commended.

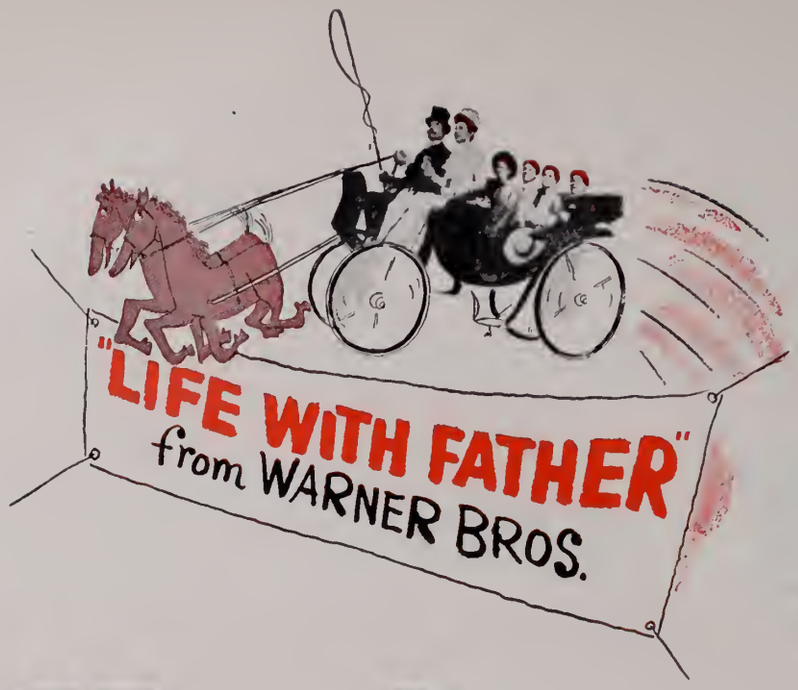
United Artists' officials, failing utterly to grasp the significance of the situation, or unwilling to forego the opportunity to grab the publicity for a picture that badly needs some sensational box-office stimulant, refused to take the cue. They sought to force Loew's to reinstate the booking and, being unsuccessful, arranged to open "Verdoux" on September 26 day-and-date in five key theatres in the capital city.

Just a few days ago, Charles Schlaifer, chairman of the Motion Picture Association's Advertising and Publicity Directors' Committee, told an exhibitor group in Washington that the plan of his organization was "the launching of a militant, progressive program to guide the thinking of the opinion-makers and the public itself, as well as the controlling of irresponsible mavericks in our own industry."

Speaking of "irresponsible mavericks" — who in United Artists is to blame for this terrible blunder? Judging by Mr. Chaplin's wisecracking remarks about the coincidence of the picture's opening and the Congressional hearings, he desired (perhaps demanded) that the dates be set to gain this perverse publicity for the film. Chaplin is notorious for his exercise of the "artistic privilege" of flouting public opinion. But where were United Artists' president Grad Sears and advertising director Paul Lazarus, Jr.? It was their duty to persuade the boss that his scheme would be an unpardonable breach of good taste and a black eye for the whole industry. Why did they not convince Chaplin that the stunt would add fuel to the fires forever being fanned against our business by its enemies, that it would lend credence to their allegations against movie people? Someone should have threatened to resign rather than go through with it!

It is of no consequence that the House Un-American Activities Committee, by postponing the hearings until late October, cheated United Artists of its golden opportunity to use the United States Congress as a publicity device. The damage has been done.

MO WAX



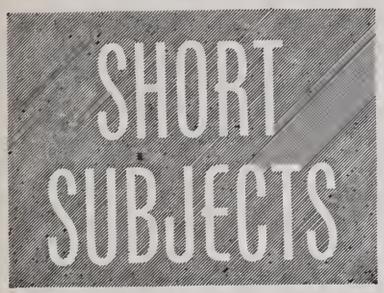
New Heights FOR THE MEN OF THE MOTION PICTURE THEATRE.

To every one of the theatre men who are playing this attraction we want to acknowledge the wholehearted skill and the great showmanship which is now contributing to making "Life With Father" the record success it is.

WARNER BROS.

Clarence Day's
"LIFE WITH FATHER" STARRING ★ WILLIAM POWELL ★ IRENE DUNNE
IN COLOR BY TECHNICOLOR
with ELIZABETH TAYLOR EDMUND GWENN ZASU PITTS • HOWARD LINDSAY & RUSSEL CROUSE From the Original Play by • MICHAEL CURTIZ Directed by • ROBERT BUCKNER Produced by
From Oscar Serlin's Stage Production • Screen Play by Donald Ogden Stewart • Music by Max Steiner

No Chance of Merger Between Allied & TOA



Officials of the new Theatre Owners of America (offspring of the mating of the MPTOA and ATA) are rapidly casting out whatever hopes they had that Allied might climb into bed with them. All overtures to the Allied bigwigs have brought the sturdy response that there is no chance of a merger as long as producer-owned theatres are in the TOA set-up. That has been Allied's long-standing and irrevocable policy. Some TOA toppers had thought that there might be strong enough sentiment in the Allied rank and file to force the leadership into the new outfit, but this has not proven to be the case. The two organizations conceivably may cooperate in such matters as ASCAP and taxation. But when trade practices enter the picture, Allied is convinced its path separates from the TOA's.

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BRITISH TAX SOLUTION: If British Prime Minister Clement Atlee takes up the solution offered by John W. Rogers, producer and co-owner of Bro-Rog Pictures Corp., makers of the Blanchard-Davis epic, "The Spirit of West Point," for an alternative to the 75 per cent tax Britain has put on American films, this country may find itself flooded with enough scotch and tweeds to soothe and clothe our male population for many a year. Mr. Rogers suggested in a letter to Mr. Attlee that he would take British manufactured goods in exchange for his pictures' profits in England. In addition, Harry Joe Brown, partner of Rogers, offered to leave a percentage of the pic's profits in England for a fund to be used to help stimulate interest in American and British sports, with a similar percentage to be used in the same manner in America. We shudder to think what would happen if the idea caught fire.

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PULL-EEZE! We are blushing. The Toledo Standard, having plucked something from our editorial pages for quotation, very kindly referred to us as "Film Bulletin, America's TOP publication for the industry." Ooo, thank you so very much... Robert Nathan seems to be Hollywood's most popular novelist at this writing, with four of his brain-children cavorting among the filmdom's elite productions: Sam Goldwyn's "The Bishop Wife," David O. Selznick's "Portrait of Jenny," Walt Disney's "Woodcutter's House" and Charles Feldman's "The Barley Fields".. When William Goldman finally opens his Erlanger Theatre in downtown Philly (house's shuttering was basis of his successful suit against the majors and the Warner chain), the theatre will feature the only free parking lot, a full city block, in the center city area for movie patrons.

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ODDS 'N ENDS: The first of several short subjects to be sponsored by the MPAA as an industry aid to promote the American way of life, the two-reel Technicolor "Power Behind the Nation," produced and distributed by Warners, gets a simultaneous showing in 200 theatres throughout the country on Oct. 11, with all proceeds over "cost of production and distribution derived from film rentals paid by theatres that show the picture" to go to the Damon Runyon Memorial Fund, guaranteed a minimum of $50,000, according to Eric Johnston, MPAA president... "My Father's House," first feature produced in Palestine, was premiered at the Ambassador (NY) at five bucks per. Show was sponsored by Eddie Cantor for benefit of Jewish National Fund. The pic has English dialogue spoken by Palestinian actors... "Monsieur Verdoux," the Chaplin picture, pulled out of its Capitol first-run Washington theatre by the Loew's circuit because of the Congressional probe of Hollywood scheduled to open simultaneously, was immediately booked into five smaller Washington showplaces for a day-and-date opening.

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TEEING OFF: Paramount film shipments in the first week of the company's 1947 sales drive which opened on August 31 zoomed to a new high for the organization with a total of 41,823, distribution head Charles M. Reagan proudly reveals. Dallas took top honors with 2,994; New York was second with 2,422 and show spot went to Boston with 2,027...Another big push that teed off with one right down the fairway was the 20th-Fox Andy Smith Drive, August 31 - December 31 ..In addition to seven features whose release dates fall within the 17-week drive, the Pennsylvania branches are getting an assist from Gov. James H. Duff, who has endorsed two single reels "Cradle of Liberty" and "Summer Trails" for "Pennsylvania Week," Oct. 13-19.

PLUGGING 'EM: Paramount's "Unconquered," the C. B. DeMille production, will have the rare distinction of having a church participate in the pre-premiere festivities. Trinity Church, one of Pittsburgh's oldest, will play one solid hour of carillon music from the score of the production during the civic parade preceding the world premiere of the picture in the steel city on Oct. 3 ...Another big gun for its all-out promotional campaign will be a coast-to-coast radio salute on the Vox Pop network program Oct. 1, with Gov. James Duff and Mayor David Lawrence taking part...Ben Wallerstein of Warners Theatres Pacific Coast Zone, arranged a nifty in connection with the "Life with Father" opening in three L. A. theatres when he provided steeplejacks with T shirts bearing the name of the pic, while a gaping public watched them go through their daredevil chores...When "Singapore" opened in NY's Winter Garden, Universal-International engineered a tongue-wagging stunt when it arranged with L. Heller and Sons, manufacturers of Deltah pearls, to give away free to the first 100 women in line at the ayem opening a string of pearls.

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UP AND ABOUT...Al Herman was named by Eagle-Lion sales chief A. W. Schwalberg to the district manager post for the Buffalo and Albany territories. Lewis J. Lieser will serve as Buffalo branch manager and Harry S. Alexander as Albany branch head...Joseph P. Smith has been appointed RKO branch manager in San Francisco, replacing N. P. Jacobs, resigned. Richard Lange, L. A. sales manager, takes over Smith's former post as Portland branch manager...Larry Doyle, former booking and office mgr. of SRO in 'Frisco, has been upped to handle all sales for the company in the Oregon territory...Earl Wingart, veteran publicist, goes into the assistant publicity manager spot at 20th Century-Fox, working under Ulric Bell...Ralph Cramblet, who was to have replaced Rud Lohrenz as United Artists midwest district manager, remains in his present post as Minneapolis branch manager

THE FRONT PAGE

TED R. GAMBLE

President, Theatre Owners of America

Anyone who ever heard Ted Gamble eloquently harangue an audience in the days when he was peddling war bonds for Uncle Sam a few years ago knew immediately that this young man was destined to cut a wide swath in the affairs of the movie industry. A dynamic speaker, he did Trojan work throughout the war in furthering the bond drives and was rewarded in 1943 with an appointment by Secretary of the Treasury Morgenthau to the post of Director of the Treasury's War Finance Division.

A week ago Ted Gamble was elected president of the newly-organized Theatre Owners of America, a merger of the MPTOA and the ATA. He had been one of the organizers of the American Theatres Association early in 1916 and was largely instrumental in shaping that body's policy, which eschewed the field of trade practice disputes between exhibitors and distributors. However, the ATA could hardly avoid becoming involved in inter-industry relations, and no one recognized this faster than the alert Mr. Gamble. For some time, he had hopes of forming one united, national exhibitor body composed of Allied States Association, his ATA and the quiescent MPTOA, which had long been supported by the producer-controlled theatres. Allied, determined to maintain its independence, refused to join, so the ATA and the MTOA proceeded to throw together their assets of leadership and membership into the Theatre Owners of America.

Theodore Roosevelt Gamble was born in Nevada, Missouri, February 8, 1906. He's an alumnus of the University of Washington. At a rather tender age he went into the employ of Pantages in Seattle, and was only about 20 years old when he was buying, booking and managing for a theatre circuit in the northwest. In 1931, he became Oregon-Washington division manager for Fox West Coast Theatres and remained with that company until 1940, when he formed his own organization, Gamble Theatres. Despite his responsibilities to this new, personal enterprise, he heeded his country's call and traveled the country from end to end throughout the war years selling bonds by the millions.

In 1939, the City of Portland selected the personable Mr. Gamble its First Citizen. The U. S. Chamber of Commerce named him one of the 10 outstanding young men of the nation for 1942. He received an Honorary Doctor of Laws from the University of Portland in 1945.

In 1929, he married Myrtle Marie Wilson. Their attractive family includes two daughters, Joan and Susan, and Ted, Jr.

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Heading the newly organized Theatre Owners of America are: (left to right) Si Fabian, regional vice-president from New York; Ted Gamble, president; Fred Wehrenberg, chairman of the Board.



East met West at M-G-M studios when Louis B. Mayer greeted William F. Rodgers and his sales division managers at their recent sales confab. Shown, l. to. r., are George Hickey, Si Seadler, Jack Byrnes, Rodgers, Burtis Bishop, E. J. Mannix and Mayer.



Paramount's ace producer - director team, Charles Brackett (left) and Billy Wilder, as they arrived in New York after their Berlin jaunt to film backgrounds for their new opus, A Foreign Affair."

TED GAMBLE HEADS THEATRE OWNERS OF AMERICA; NEW GROUP TO TACKLE TRADE PROBLEMS

Theatre Owners of America, a new national exhibitors organization formed by the merger of Motion Picture Theatre Owners of America and the American Theatres Association, claiming a total representation of approximately 10,000 theatres, was born in Washington, Sept. 19-20, as 300 delegates from 38 States and the District of Columbia gathered at the Shoreham Hotel to consider and approve a merger of the two organizations.

Several minor crises beset the two-day meeting, involving such issues as ASCAP, advanced admissions, representation on the board of directors and finances, but they were resolved after heated debate from the floor or in committee rooms where the organizational work went into arduous sessions. One of the issues which had promised argument, that of whether the new organization would actively engage in trade practice problems, never hit the floor, as it became obvious that trade practices would be an integral part of the TOA's activity.

The slate of officers, presented to the delegates at the close of the final business session was elected unanimously. They are: Ted Gamble, former ATA chairman, president; Fred Wehrenberg, former MPTOA president, chairman; Leonard Goldenson, Paramount vice-president in charge of theatre operations, first vice-president; Charles Skouras, president of National Theatres (20th Century-Fox), treasurer; Morris Loewenstein, former MPTOA secretary, and Herman Levy, former general counsel for MPTOA, in the same post for TOA. There were eighteen regional vice-presidents.

Board Elected By Regional Units

The board of directors was to be elected by the regional or local organizations affiliated with TOA on the basis of one director for each such organization. There will also be three members of the board elected "at-large" presumably to represent the major circuits.

The ASCAP issue, one of the most extensively discussed at the confab, drew the appearance of A. F. Myers, board chairman and general counsel of National Allied, and Jack Kirsch, president, both of whom had declined the bid to attend the meeting. They attended only the session which discussed ASCAP and both addressed the committee, which actually attracted virtually all of the delegates. Myers outlined Allied's plan to combat the ASCAP increase, which included court action and legislation to ban double taxation by ASCAP. He suggested an amendment to the copyright laws where the producer, at the time he signed contracts to use music, also get the right to license the theatres on the exhibition contract to perform the copyright music. He admitted that distributors would probably raise the rentals if they had to pay the ASCAP fee, but theatre owners, Myers added, would not be beset by the double duty. Both Kirsch and Myers declared their willingness to cooperate with any industry group that advanced a better plan to beat the ASCAP raise.

ASCAP Legislation Promised

Harry Brandt, present as an observer for ITO of New York, condemned any action that would ask the Attorney General for aid and announced that his organization had received assurance from Rep. Emanuel Celler, D., N. Y., that he will sponsor an amendment to the copyright law which sounded very much like the amendment advocated by Myers. In addition, Brandt said, ITO will "very shortly" enter a suit for an injunction against ASCAP to prevent putting through the increases.

Warning exhibitors that ASCAP cannot be licked in the courts, E. C. Mills, former president of ASCAP, who withdrew from that body in 1940 because of exorbitant broadcasting rates increases voted by the Society, said that the only course offering any hope in the present emergency would be achieved by negotiations with ASCAP. Destruction of that body by law would only serve to worsen the situation, said Mills, because the copyright owners could then sue individually and would result in a considerably higher expense to the exhibitor. It was evident that many of the delegates opposed a compromise with ASCAP, but the resolution as finally passed by the meeting approved the move seeking a six-months delay in imposition of the new rates during which the TOA ASCAP committee would negotiate for a lower license fee. It was agreed that no TOA member agree or contract with ASCAP for the higher rates "until further notice" from the committee.

Financing Creates Furor

Another subject which called forth heated argument and almost resulted in disruption was the problem of financing the organization. Charles Skouras, chairman of the committee on budget and finance, advocated a 10-cents-per-seat assessment and many exhibitors considered the proposal a jest. In the consequent flurry, during which Fred Wehrenberg threatened to walk out of the convention if the plan was adopted, supporter of the proposal E. V. Richards of New Orleans lectured the convention in blunt language and was instrumental in convincing the delegates that such an assessment was necessary to meet the needs of the organization in carrying on a vigilant actionful program. He warned against the fate that was met by ATA and MPTOA, which he called "two bankrupt organizations run by two or three men and going to the distributors for a handout" to remain in existence. It was compromised that a special assessment of 10 cents per seat for those able to pay be set, which would account for approximately $400,000, Skouras estimated. After TOA is completely organized, it was agreed, the budget for the organization will be drawn up and membership dues established. It was understood that each regional organization would make the collection.

Advanced Admissions Problem to Presidents

Reports from the other committees were approved with much less furor. The committee on advanced admission exhibitor policy, submitted by S. H. Fabian, chairman, recommended that a special committee be appointed to meet with the presidents of the various producing and distributing companies for a joint study in which the exhibitor's case would be presented "forcefully" and "a statesmanlike solution be

(Continued on Page 17)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Economy Wave Dumps More

THE ECONOMY WAVE cleaned out the coast publicity department with three more people getting the sack. Two others, already in the department were shifted to cover the vacancies. In the Eastern offices it was the Story Department that felt the cut. Seven people were cut from this department at one blow leaving the whole unit to be handled by a story editor and one secretary. More nickel-and-dime savings when the cry is for dollars.

"BORN YESTERDAY" FOR HAYWORTH

Despite the economy wave, $100,000 and a percentage of the take was the price Columbia paid last week for film rights to 'Born Yesterday," the Garson Kanin hit. Rita Hayworth will star in it and it has immediately set everyone to speculating on how the play will be distorted to fit the star. Miss Hayworth decided she wanted to do the part and Columbia execs, well aware that the actress is their most valuable property, hastened to pick up the play for her in spite of heavy competition from several other major studios.

Janet Blair, the actress who might have hit the top ranks if there hadn't been a Rita Hayworth at this studio, is ending her contract here. The actress went on suspension when she asked for a vacation before starting "Let's Fall In Love." Now, she's talked it over with the studio and will be back October 1 to start shooting. However, the result of the talk is that she is winding her contract here with this picture. She has been on the lot for six years, has always just missed on the top roles and now she feels the time for change has come.

Leaving the MGM lot, for the first time in his film career, Comedian Red Skelton will start next week in "The Fuller Brush Man" for Edward Small. Sylvan Simon, an ex-Metro director, will handle the film which is an independent production to be released through Columbia.

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EAGLE-LION

Cahn Set to Turn Out "B's"

EDWARD L. CAHN, shorts director at MGM, has set up a new indie unit called Box Office Productions and has already set a deal with Eagle-Lion for release of one film with an option for two more. Cahn set a deal with Fullcolor for six pictures. He expects to be operating within the month and his product will run at about $100,000 each. Other releasing deals are pending here with Screen Guild and Film Classics. Cahn, a veteran in the business, saw the lack of B product and decided to help fill the gap. He is working with a minimum overhead so his chore should be a simple one.

One of the highest prices ever paid for a screen property, $75,000, by this company was dished out last week to author George Axelrod for his book, "Beggars Choice." The deal calls for another $50,000 if the book sells 500,000 copies. New twist in the contract gives the studio Television rights. That's one of the first shadows cast by that coming event.

Dennis O'Keefe has been signed to the starring role in "Corkscrew Alley," one of E-L's big pictures. Aubrey Schenck will produce with Anthony Mann as director. Production goes next month.

With both PRC and E-L quiet this week, Arthur Lyon's indie production of "Prelude To Night" (Zachary Scott-Diana Lynn) is the only film on the scoreboard.

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M-G-M

Studio Loses "Joan" Deal

AFTER MUCH pre-production ballyhoo, the deal between Walter Wanger and this studio for the release of "Joan of Lorraine" is off. Wanger has moved his company, bag and baggage, over to RKO though the film will be made on the Hal Roach lot. Reason given for the last-minute switch was disagreement on the distribution share. Apparently, Metro wanted more than the indie unit could give. As it stands now, New York bankers are putting up $3,500,000 of the $4,600,000 budget. RKO will take over the balance of the budget and be cut in for 35% of the profits. Metro reputedly wanted 50%. This one will really be sliced up profit-wise. The star, Ingrid Bergman, gets the lion's share, Wanger and Director Victor Fleming come next. Metro got a refund of the $200,000 it had already invested in the picture and production goes ahead as per schedule.

A deal by which Metro would take over the Criterion theatre in New York is now on the fire. Reported plan is that this company will use the theatre for most of its important openings with in-between time being leased to Universal which now has a deal there. If the deal goes through, "Green Dolphin Street" will be the initialer. "Cass Timberlane" will get a national opening at Radio City Music Hall regardless of this deal.

PIDGEON-GARSON TEAM AGAIN

"The Nutmeg Tree" has been definitely set into the Metro schedule with Greer Garson and Walter Pidgeon resuming their co-starring partnership again. Jack Conway will direct for Producer Everett Riskin. This is Miss Garson's first trip to the cameras since "Desire Me" started so long ago.

One of Broadway's most successful musical writing teams, Richard Rodgers and Oscar Hammerstein II ("Oklahoma," "Annie Get Your Gun," etc.) have been signed to a blanket deal to "prepare a musical" for MGM. Producer Arthur Freed is racking his brain and the MGM story morgue for an idea for these two prolific writers. Time limit on the deal is a mere ten months.

METRO DICKERING ON "HAPPY BIRTHDAY"

The Anita Loos play that Helen Hayes scored in on Broadway last year is about to become a Metro property. Metro will not lay out the reported $300,000 for the property until it gets an ok from the Johnston office. If the deal goes through, Katharine Hepburn grabs off the plum role created by Helen Hayes on the stage.

With "It Happened In Brooklyn," "Fiesta," and "Romance of Rosy Ridge" all out on release, Producer Jack Cummings has completed his tab for this year and is now working on a trio for 1948. "Neptune's Daughter" is number one (though with the Esther Williams accident this may have to be changed), a musical around the life of Bert Kalmar and Harry Ruby, and a musical with a Mexican setting complete the present Cummings program.

"The Saintly Mrs. Peters" will be the next Hepburn starrer at Metro giving the actress a chance for a lighter role as a young school teacher. Miss Hepburn wanted to do the second femme role in "State Of The Union" with Spencer Tracy and Claudette Colbert but studio moguls felt the role would have to be built up for her considerably and the script is already so long as to be cumbersome.

PRUNING CONTINUES QUIETLY

With an effort to keep the news as quiet as possible, Metro last week dropped a quartet from its publicity department. Studio spokesmen (even one of those let out!) insist it is just "reorganization." It is said that the theme at the studio is changing from straight publicity to direct exploitation and the people dismissed were not considered experienced enough in the new field.

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MONOGRAM

Keeping On Schedule

AS PER SCHEDULE, "Panhandle," the John Champion-Blake Edwards western, and "Jiggs and Maggie in Society" are the pair on the boards this week. This studio cannot be said to be working at full speed but the pace is adequate to keep abreast of the schedule.

Typical of the tempo of the recent economy cuttings, Monogram has had to do almost no trimming of staff. It is geared to a market that is more permanent than the public that seeks out the "big," expensive pictures. It makes a commodity that is always in demand. It also has always worked on a minimum production cost basis so that no drastic cuts to offset unnecessary extravagances were needed.

STUDIO SIZE-UPS

PARAMOUNT

Lamour Leaves Paramount

AFTER ELEVEN YEARS of continuous contract, Dorothy Lamour (one of Paramount's big moneymakers) has checked off the lot and will freelance. No reason was given for the Lamour take-off. But it is obvious that with a three picture deal set with RKO and a one-a-year deal still in effect with Paramount (probably to cover the "Road" pictures if they continue), the actress is better off on a freelance basis than she could be under a straight contract. Her first freelance venture will be for Benedict Bogeaus in "Lulu Belle." This actress was the pet of the Paramount lot. The people who really know when someone is a "good Joe," her hairdresser, the make-up people, the crew men, gave the gal a tribute when she left that carried much more compliment and affection than many more formal and ostentatious tributes could have. She's never claimed to be a great actress but she made money for her bosses and for exhibitors and never learned the meaning of the word "temperament."

The contract player list has been cut by 20 in the last two months. None of those dropped in this move were star names, but rather character people and newcomers. Sonny Tufts has been erased from the star list and Phyllis Calvert has been added to the special contract list.

After testing practically every young actress on the lot for the lead in Bing Crosby's "A Connecticut Yankee," it looks as though Rhonda Fleming, under contract to David O. Selznick, will be the lucky girl. The producer's option on the player came up while she was testing for the Crosby film. Naturally, Selznick quickly picked it up and now Paramount will have to deal with him on his terms for the actress' service. Sometimes it's hard to decide whether Mr. Selznick is a great agent or a great producer.

After five months in England, Hal Wallis is back on the Paramount lot and his first statement to the press indicated that he is not deviating from his original program of production in any way, despite the British tax. Having just wound up a film in England, Wallis declared that with the efficiency of the unit he has built and the economy that was part of it from the beginning, he can and will continue to make the quality and quantity of pictures he scheduled. Furthermore, he added that he will make another picture in England next Spring.

On the general film situation, Wallis pointed out that England cannot produce more than 80 pictures a year no matter what emergency measures they invoke. He reported that British film producers were as upset by the Ad Valorem tax as were Hollywood people. English exhibitors can absorb 400 pictures a year to keep their theatres running and the shutting off of the American market is the mark of doom for them. He emphasized that the British industry is now working at a level where every sound stage available is used every single day without a loss of a day's work. He had to make arrangements before he left England for stage space for next Spring. Since no new stages can be constructed, this indicates that England is now at its present possible peak and from that peak only about ¼ of the films they need can be derived.

"PALEFACE" EXPERIMENT SAVES MONEY

By keeping "Paleface" (Bob Hope-Jane Russell) on the lot and eliminating the originally planned location shooting, the studio has effected a saving of approximately $250,000 on its budget for the film. So reported a studio spokesman in commenting on how money can be saved on pictures. The studio executives claim that by careful pre-planning and by the efforts and imagination of the art department, a sound stage was transformed into the necessary four sites which had originally been planned for location shooting. It took a lot of "doing" for the art department, set dressers and the nursery men but a saving like that really makes sense. There's an economy that will really show up and no one had to be fired to effect it.

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REPUBLIC

Yates Back At Work

BACK AT HIS DESK, after months of controversy, President Herbert J. Yates faced up to his studio's future as well as the industry's with some good, firm, optimistic talk. He feels that the economy wave now flooding Hollywood was inevitable and was only heightened by the British tax blow. He sees no dire tragedy falling to the industry if a "back-to-work" movement is launched. Waste must be cut to a minimum, says the executive, and then the problem will be solved. For his own studio, he announced a continuance of the program of "deluxe" pictures without any curtailment. It had been rumored that the studio would revert completely to the old Yates formula of low-budget western, action and musical films but Yates quickly denied the rumor and made his firm statement on the inclusion of high budget product in the studio's program. For additional proof, Yates points to the $50,000 the studio paid for "Mr. Mighty," an original screenplay.

With two pictures now in production, the studio plans three more for immediate starting. First to go will be "Campus Honeymoon," a college romance with music; "California Firebrand," a Trucolor musical western, and "In Old Los Angeles," a William Elliott starrer, will roll at the same time.

Orson Welles is doing his final editing on "Macbeth" and studio executives are setting plans to release the film in December. It is reported that the picture will get a trial run in about ten spots before the final sales campaign and policy is set.

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RKO

Backlog Builds: Prod. Continues

WITH NINE PICTURES in production, sixteen in the cutting room and nine more ready to be shipped, this studio is in the best shape it has been in for a long time. The editing department is working overtime to get the load down with special concentration being given to "Mourning Becomes Electra" which may be an Academy entry.

To add to its strength, now comes the last minute switch of Walter Wanger's "Joan" from Metro to this studio. More than that, John Ford and Merian Cooper, who are winding up "War Party" ahead of schedule, have plans for four more pictures to go during the next year and a half. All of these will go into the RKO releasing program.

"Joan" will be in production by the time this is printed and will be shot on a schedule of 100 days. The slip of the pen that brought this one into the RKO fold is a fortunate one for the company. Although the costs will run excessively high on this, it is bound to be the prestige picture of the year and will do RKO good both financially and in bolstering its status in the industry.

N. Peter Rathvon returned from New York last week naming "Bachelor and the Bobby-Soxer" as the year's top grosser with "The Best Years of Our Lives," the Goldwyn production, rated as the biggest money-maker. "Crossfire," the low-budget smash, is also heading for a top spot on the company's product list though its final take cannot yet be estimated, Rathvon said.

"War Party," John Ford and Merian Cooper's first indie production (Argosy Films), is winding up this week 27 days under the shooting schedule and $700,000 under the original budget of $2,800,000. That's real carving and while actors admit that John Ford, the director, is a hard-driving man, they also admit he is a great man to work for, exhaustion or no.

Next Argosy picture goes late in December. It is "The Family," a current best-seller. After that, the unit goes to Ireland to make a picture and then two more follow here quickly. This seems to be another independent unit which has not been too badly hurt by the current crisis.
plans for him have not been announced as yet.

As indicated in these columns before, this is one of the few studios that has faced the problem of economizing realistically. The savings, or at least the bulk of it, must come from production costs. As proof that it can be done, RKO has "Crossfire," a 22-day, $520,000 picture, doing landslide business. Ordinarily, this film would have been given a 50-day shooting schedule and an $800,000 budget. But it was used as an experiment and with the able Adrian Scott and Eddie Dmytryk working, the experiment proved good pictures could be made on that basis. Now, RKO is planning more of the same. Next to go on the schedule are: "The Boy with Green Hair" and "The Great Man's Whiskers." No casting or production staffs have been set yet but the budgets on both are set under $300,000 with shooting schedules of not more than 20 days. It will be worth watching the results on this pair. and given the assurance that all requirements of the banking interests involved would be met. This is one of the rare times when anything as concrete as this pledge has emanated from the heads of the company in unison. It might be the beginning of a better relationship.

Enterprise has closed a deal with Stanley Kramer of Screenplays, Inc. for a piece of Kramer's first picture, "So This Is New York." Loew and Einfeld will provide part of the financing and arrange for a UA release. But Kramer and his associates hold the ownership of their company intact. Enterprise will control

STUDIO SIZE-UPS

RECALL SOME OF LAY-OFFS

This studio, which led the parade in the personnel carving a few weeks ago, has recalled about 200 of the people laid off (over 500) with the production spurt now under way. With three films going on the lot and three more set to go within the month plus three location stints, the studio is bouncing back from the low spot it hit in August when the lay-offs occurred. The employment roll in August registered 2400 people as compared to 4900 the previous February.

With production once more rolling here, the studio announces five additional directorial assignments on pictures to be made during the next three-month period. Henry Hathaway has been handed "Call Morningside 777," a James Stewart starrer; Henry King will do "Deep Water" with Dana Andrews and Jean Peters; Otto Preminger gets "The Dark Wood," the next Tyrone Power piece; John M. Stahl gets "The Walls of Jericho," Linda Darnell, Gene Tierney and Robert Preston; William Keighley gets "The Street With No Name," June Haver, Mark Stevens, Richard Widmark and Lloyd Nolan cast.

☆

SCREEN GUILD

Westerns Working

LONGRIDGE PRODUCTIONS, Maury Nunes and Carl Hittleman owners, put one of a pair of westerns they have scheduled into work last week. This one is called "Law of The Mounties" and has Russell Hayden and Jennifer Holt heading the cast. The second in this group will follow shortly.

☆

20th CENTURY-FOX

"Amber" Set for Mass Release

PLANNING THE BIGGEST day-and-date opening in the history of motion picture openings, this studio has set October 29 for the mass release of "Forever Amber," its much-publicized version of a much-publicized novel. Four hundred theatres are already set to take the break with more to come. The world premiere hits one week earlier at the Roxy in New York. Prices will be advanced in the mass openings but there will be continuous performances in all theatres. The amount of money tied up in this production makes a smash opening absolutely essential so that the impetus can carry the picture on to gross-hiking runs needed to recover the negative costs, let alone a profit.

This studio is the first of the major studios to take up active participation in the low-budget ($150,000-$200,000) field as a weapon against the reduced market. Twenty-four low budget features are planned for the 1948-49 schedule, all of which will, of course, be offered to exhibitors on a flat-rental basis. To handle this new division of product, 20th will call on Sol Wurtzel (already contributing to the 20th release schedule in this division), Reliance Pictures (Ben Pivar-Bernard Small) and the newly formed Frank Seltzer productions plus one more firm, as yet unnamed. Seltzer, an ex-publicity and exploitation man for Hal Roach, will turn in six exploitation pictures for the schedule; Reliance will give six and so will Sol Wurtzel. Wurtzel still has one more to go on his 1947 schedule but he is now in the East talking contract renewal with 20th executives.

☆

UNITED ARTISTS

Fight For Survival

THERE SEEMS to be a good possibility here that at long last the producers releasing through UA and UA owners Charles Chaplin and Mary Pickford, will be able to work out a reasonable arrangement for the immediate future. David Loew and Carl Leserman serving as a committee representing the producers, approached the UA tops last week with a plea for some guarantee that the $5,000,000 revolving fund promised for new production be forthcoming in the near future. There was no indication of ultimatum in this request; all the interested producers seemed willing, even eager, to go along. But, as the committee pointed out, the money is essential and so is the settling of releasing problems on pictures which the individual producers are making with bank money.

The result of the meeting with Miss Pickford and Mr. Chaplin seemed to brighten the UA picture considerably. Producers were promised full cooperation in the solving of their problems the budget (set by Kramer at $900,000 but now probably due for an upping) and will handle sales. The company also took an option for a similar deal on Kramer's next production although without any stipulation of a releasing organization.

British tax or no, this indie unit seems to be in good shape for its future production schedule which includes seven new pictures. First on its list is "So This Is New York," which is a participation deal; Charles Boyer goes in "Eugene Aram" in October as does Ginger Rogers in "Wild Calendar." When this trio winds up ("New York" will be shot on Enterprise sound stages), "Pursuit of Love" will go as well as another John Garfield starrer, as yet unchosen. "Tuesday to Bed" and "Proud Destiny" are the two remaining titles on the Enterprise "future" list.

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SELZNICK

Signs For Hellinger Product

SRO HAS FOLLOWED the closing of its first "outside" releasing deal "Mr. Blandings Builds His Dream House," a property co-owned by RKO and Selznick, with a pact with Mark Hellinger Productions for six pictures to be delivered at the rate of three a year. First will go before the cameras next Spring. The product will include three Humphrey Bogart productions and an Ernest Hemingway story. A number of Selznick stars also will appear in the Hellinger pictures. With the "Blandings" pic, starring Cary Grant, Myrna Loy and Melvyn Douglas, and the Hellinger product, SRO is beginning to look like the new "United Artists" of the industry.

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UNIVERSAL-INTERNATIONAL

Production Prospect Sound

ALTHOUGH THERE IS only one film in work on the lot this week, the schedule calls for a quick beginning on five big pictures within the next two weeks. Those to come are: "Up In Central Park" (Deanna Durbin-Dick Haymes), Tony Martin's "Casbah," "All My Sons" (Edward G. Robinson-Burt Lancaster), "Are You With It" and "Another Part of the Forest." In addition to these, the studio has 13 pictures ready for release including some of the top product thus far made by U-I producers. With little more than a year elapsed since the merger that brought U-I into being, studio executives are pointing with pride at their record of achievement.

After much controversy and rumor, Douglas Fairbanks, Jr. has signed a new deal that will keep his independent producing unit under the U-I banner. Fairbanks will not make another picture on this deal until some time early next year since his next chore is over at 20th Century-Fox as leading man to Betty Grable in "Lady In Ermine."

☆

WARNER BROS.

Wald Preps Busy Schedule

WITH TWO FILMS already in work, "Johnny Belinda" and "To The Victor," Producer Jerry Wald has three more set to go by mid-October. The trio to come are: "The Adventures of Don Juan," "Act of Violence" and "Key Largo." This will give Wald a record, even for Wald.

With four holdovers on the production sheet this week ("April Showers," "Christopher Blake," "To The Victor," and "Johnny Belinda") the production department is steaming along at a pace that has Chief J. L. Warner satisfied. Additional reason for satisfaction on the Warner lot is the record-smashing business that is being done by "Life With Father" which has rated top criticisms (with only few exceptions) and complete audience response in all its first runs (now holdovers). The picture cost a lot of money, the exploitation has been geared to the hilt, but it looks like this one might pay off.

Next starter on the production schedule is "Winter Meeting," Bette Davis' first picture in more than a year. Henry Blanke is producing and Bretaigne Windust, a Broadway play man, is directing. Miss Davis got herself a new leading man, ex-MGM player Jim Davis.

PRODUCTION & RELEASE RECORD

SEPTEMBER 29, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (58)	In Production (2)
Westerns	Completed (22)	In Production (2)
Serials	Completed (5)	In Production (0)

NEW PRODUCTIONS

RETURN OF OCTOBER
Comedy—Started Sept. 18
Cast: Glenn Ford, Perry Moore, Frederick Tozere.
Director: Joseph Lewis Associate Producer: Rudy Mate
Story: Race track tout returns in reincarnation as a horse to win the derby for his penniless niece.

CORONER CREEK (C)
Western—Started Sept. 8
Cast: Randolph Scott, Marguerite Chapman, George Macready, Edgar Buchanan, Sally Eilers.
Director: Ray Enright Producer: Harry Joe Brown
Story: Wandering cowboy out to avenge suicide of his girl, drives villain to death and finds a new love.

BLONDIE'S NIGHT OUT
Comedy—Started Sept. 15
Cast: Penny Singleton, Arthur Lake.
Director: Abby Berlin
Story: More sense and nonsense from the continuing Bumsteads.

WEST OF SONORA
Western—Started Sept. 18
Cast: Charles Starrett, Smiley Burnette.
Director: Ray Nazarro Producer: Colbert Clark
Story: The Durango Kid settles a problem of custody for two grandfathers and a little girl.

THE WOMAN FROM TANGIER
Drama—Started Sept. 19
Cast: Adele Jergens, Stephen Dunne, Steven Geray, Michael Duane.
Director: Harold Daniels Producer: Martin Mooney
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED — 1946-47 —					
Alias Mr. Twilight (69)	Duane-Marshall	9-16	12-20	828	
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-23
Black Arrow, The	Hayward-Blair	8-4			
Blind Spot (74)	Morris-Dowling	9-30	2-6	825	2-3
Details under title: Inside Story					
Blondie's Anniversary	Singleton-Lake	9-1			
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Blondie in the Dough (69)	Singleton-Lake	4-14	10-16		
Boston Blackie and the Law (69)	Morrie-Marshall	8-19	12-12	822	11-2
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Bulldog Drummond at Bay (70)	Randell-Louise	12-23	5-15		
Bulldog Drummond Strikes Back	Randell-Henry	9-4			
Cigarette Girl (68)	Brooke-Lloyd	9-30	2-13	826	2-17
Crime Doctor's Gamble	Baxter-Cheirel	8-4			
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Corpse Came C.O.D., The	Brent-Blondell	1-6	5-31		
Dead Reckoning (100)	Bogart-L. Scott	6-24	2-47	830	1-6
Devil Ship, The	Lane-Campbell	7-21			
Down To Earth (T) (101)	Hayworth-Parks	4 15			8-1
Fighting Frontiersman (61)	Starrett-Burnette	12-19		863	
For the Love of Rusty	Donaldson-Powers	12-23	5-1		
Framed (82)	Ford-Carter	9-30	4-47		3-17
Details under title: They Walk Alone					
Guilt of Janet Ames (83)	Rossell-Douglas	7-22	4-47		3-17
Details under title: My Empty Heart					
Gunfighters, The (C) (87)	Scott-Britton	9-30	7-15		6-23
Details under title: Twin Sombreros					
Her Husband's Affairs (85)	Tone-Ball	3-3			7-21
Details under title: Lady Knew How					
I Love Trouble	Tone-Blair	5-26			
Details under title: Double Take					
I Surrender Dear	Krupa-Reed	9-1			
Details under title: Clamour Girl					
It Had To Be You	Rogers-Wilde	5-26			
Jaisan Story, The (T) (128)	Parks-Keyes	11-12	1-47	831	9-30
Johnny O'Clock (96)	Powell-Keys	7-8	3-47	833	1-6
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Keeper of The Bees	Henry-Duane	3-17	7-10		
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
King of Wild Horses (79)	Foster-Patrick	12-9	3-27		3-31
Lady from Shanghai, The	Hayworth-Welles	10-14			
Loadrush (53)	Starrett-Burnette	11-26	10-17	861	9-30
Last Days of Boot Hill, The	Starrett-Burnette	6-23			
Last of The Redman (Color) (77)	Hall-Ankers	9-16	8-47		
Last Round-Up, The	Autry-Heather	5-26			
Law of The Canyon	Starrett-Burnette	10-28	4-24		
Little Miss Broadway (69)	Porter-Shelton	2-3	6-19		
Details under title: Broadway Baby					
Little Spanish Town, A	Autry-Marion	8-18			
Lone Hand Texan (54)	Starrett-Burnette	10-14	3-6	836	3-3
Lone Star Moonlight (67)	Curtis-Barton	8-19	12-12	854	1-6
Lone Wolf In London, The	Mohr-Saunders	5-26			
Lone Wolf In Mexico, The (69)	Mohr-Ryan	9-16	1-16	823	1-6
Details under title: Lone Wolf's Invitation to Murder					
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Lou	Lowery-Barton	1-15			
Mating of Millie, The	Ford-Keyes	7-7			
Millerson Case, The (72)	Baxter-Saunders	1-20	5-29		
Details under title: Crime Doctor's Vacation					
Millie's Daughter (72)	George-Nelson	10-28	3-20	814	2-17
Mr. District Attorney (81)	D'Keefe-Chapman	8-5	2-47	832	2-3
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13	8-2	2-17
Pacific Adventure (95)	Randell-Steinbeck	7-47			
Phantom Valley	Starrett-Burnette	8-4			
Prairie Raiders (54)	Starrett-Saunders	11-11	5-29		
Prince of Thieves, The	Hall-Morgan	5-12			
Relentless	Young-Chapman	12-9			
Details under title: Three Were Thoroughbreds					
Return of Monte Cristo, The (91)	Hayward-Britton	7-8	12-26	829	12-23
Riders of The Lone Star (55)	Starrett-Hunter	12-23	8-14		
Rose of Santa Rosa	Hot Shots	9-1			
Sign of the Ram, The	Peters-Knox	8-4			
Singin' In the Corn (66)	Canova-Jenkins	12-26		804	12-9
Six Gun Law	Starrett-Saunders	7-7			
Smoky River Serenade	Campbell-Terry	4 28	8-21		
Son of Rusty, The (69)	Donaldson-Powers	4-14	8-7		
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22	10-24		
South of the Chisholm Trail (59)	Starrett-Burnette	9-30	1-30	865	2-3
Sea Hound, The	Crabbe-Blake	5-26			
Secret of The Whistler (65)	Dix-Brooks	7 22	11-7	818	11 2?
So Dark the Night (70)	Geray-Cheirel	12-10	10-10	803	9 16
Sport of Kings (68)	Henry-Campbell	2-17	6-26		
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City (56)	Starrett-Burnette	11-25	7-3		
Strawberry Roan, The	Autry-Henry	7-7			
Sweet Genevieve (68)	Porter-Lydon	10-23			
Swing the Western Way (66)	Leonard-Dugan	3-17	6-26		
Swordsman, The (T)	Parks-Drew	12-9			
Terror Trail (56)	Starrett-Burnette	10 29	11-21	862	12-9
Tex Crainger	Stevens-Stewart	8-4			
Thirteenth Hour, The (66)	Dix-Morley	10-14	3-6	819	2-17
Details under title: Hunter Is a Fugitive.					
To the Ends of the Earth	Powell-Maylia	12 9			
Two Blondes and A Redhead	Porter-Lydon	4-14			
Details under title: Sweet Genevieve					
Vigilante, The (Serial)	Byrd-Ames	3-3	5-22		
West of Dodge City (57)	Starrett-Burnette	3-27			3-31
When a Girl's Beautiful	Jergens-Platt	6-23	9-25		
Whirlwind Raiders	Starrett-Saunders	9-15			
Wreck of The Hesperus, The	Parker-White	9-15			

EAGLE-LION

1946-47 Features	Completed (39)	In Production (1)
Westerns	Completed (12)	In Production (0)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Prelude To Night	Scott-Lynn	9-1			
COMPLETED — 1946-47 —					
Adventuress, The (98)	Kerr-Howard	Foreign		103	3-17
Details under title: I See a Dark Stranger					
Adventures of Casanova	deCordova-Nash	5-12			
Bedella (85)	Lockwood-Hunter	Foreign	2-1	101	2-3
Big Fix (63)	Brown-Ryan		4-19	702	5-12
Black Hills	Dean-Ates	5-12		9-27	
Blonde Savage	Sherwood-Erlson	7-7			
Border Feud (55)	LaRue-Marion	12-23	5-10	792	5-26
Burn To Speed (61)	Sands-Wall	8-19	1-12	705	2-3
Details under Eagle-Lion heading					
Brute Man, The (58)	Hatton-Adams	11-26	10-1	714	11-25
Details under Universal Release Chart					
Bury Me Dead	D'Donnell-Daniels	4-14	9-20		
Caravan (80)	Granger-Kent	Foreign	8 2	106	9-15
Check Your Guns	Dean-Gates	7-7			
Corsican Brothers, The	Fairbanks-Warwick	Release	5-24	733	
Devil On Wheels, The (67)	Cardwell-Ford	9-30	2-15	701	2-3
Driftin' River (55)	Dean-Ates	7-22	10-1	741	11-11
Enchanted Valley (C)	Curtis-Cwynne	9-1			
Gas House Kids in Hollywood (63)	Switzer-Bartlett				9-15
Gashouse Kids Go West (63)	Switzer-Williams	4-14	7-12	711	7-21
Ghost Town Renegades (57)	LaRue-St. John	4-28	7-26	754	8-18
Green for Danger (91)	Grey-Howard	Foreign	9-13		
Gun Law	LaRue-St. John	7-21			
Headin' For Heaven	Erwin-Farrell	8-4			
Heartaches (71)	Ryan-Norris	3-3	6-28	704	7-7
Details under title: Silent Voice					
Her Sister's Secret (85)	Coleman-Reed	10-29	9-23	SP71	10-14
International Lady	Brent-Massey	Release	5-24	734	
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-25	102	1-20
It's Murder	Switzer-Whalen	5-12			

Killer at Large (64)	Shaw-Lowery	3-3	5-31	717	6-23	
Details under title: Gangway for Murder						
Kit Carson (97)	Andrews-Hall	Reissue	3-22	731		
Law of the Lash (53)	LaRue-St. John		7-28	751	3-17	
Linda Be Good	Hubbard-Knox		7-21			
Lost Honeymoon (71)	Tone-Richards	10-28	3-29	104	3-17	
Details under title: Alias the Bride						
Love From A Stranger	Sidney-Hodiak	3-17	10-4			
Man from Texas	Craig-Bari	5-26	10-18			
Details under title: A Texas Story						
Northwest Stampede	Leslie-Craig		7-21			
Details under title: Wild Conquest						
Open Secret	Ireland-Randolph	9-1				
Out of The Blue (91)	Brent-Mayo	3-3	9-27		9-1	
Philo Vance's Gamble (62)	Curtis-Austin	11-25	4-13	708	5-26	
Philo Vance, Gentleman Sleuth	Wright-Austin	1-6				
Details under title: Philo Vance No. 3						
Philo Vance Returns (64)	Curtis-Ryan	10-14	6-14	707	4-28	
Details under title: Philo Vance's Gamble						
Philo Vance's Secret Mission (64)	Curtis-Ryan				6-1	
Pioneer Justice (56)	LaRue-St. John	4-14	6-28	753	7-7	
Range Beyond the Blue (53)	Dean-Ates		6-15	747	3-31	
Red Stallion (C) (81)	Paige-Nash	10-14	8-16	107	8-4	
Repeat Performance (93)	Leslie-Hayward	1-6	5-30	105	6-9	
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16				
Stars Over Texas	Dean-Ates	9-16	11-18	743		
Step Child (70)	Austin-Joyce	2-3	6-7	703	6-23	
T-Men	O'Keefe	7-21				
The El Lobo Mystery	LaRue-St. John	8-4				
Three On A Ticket (62)	Beaumont-Walker	10-28	4-5	715	4-28	
Details under title: The Corpse Came Calling						
Tomorrow You Die	Ireland-Ryan	5-12				
Two Many Winners (60)	Beaumont-Marshall	2-17	5-24	716	6-9	
Turnado Range	Dean-Holt	9-1				
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28	742	12-23	
Untamed Fury (58)	Pendleton-Whipper	3-22	SP72		3-17	
West To Glory (61)	Dean-Ates	4-13		746	5-12	
Wild Country (C) (59)	Dean-Ates	1-17		744	2-3	
Wild West (C) (73)	Dean-Ates	5-27	12-1	706	1-20	
Details under title: Melody Round-Up						

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John	4-26	761	
Frontier Fighters (39)	Crabbe-St. John	4-26	766	
Panhandle Trail (—)	Crabbe-St. John	4-26	765	
Raiders of Red Gap (38)	Crabbe-St. John	4-26	763	
Shootin' Irons (40)	Newhill-O'Brien	4-26	764	
Thundergap Outlaws (39)	Newhill-O'Brien	4-26	762	

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (25)	In Production (0)
1947-48 Features	Completed (22)	In Production (4)

NEW PRODUCTIONS

B. F'S DAUGHTER

Drama—Started Sept. 15

Cast: Barbara Stanwyck, Van Heflin, Richard Hart, Charles Coburn, Keenan Wynn, Spring Byington, Margaret Lindsay.

Director: Robert Leonard Producer: Edward Knopf

Story: From the J. P. Marquand best-seller.

HILLS OF HOME

Drama—Started Sept. 15

Cast: Edmund Gwenn, Janet Leigh, Tom Drake, Donald Crisp, Reginald Owen, Rhys Williams and Lassie.

Director: Fred Wilcox Producer: Robert Sisk

Story: More drama with a dog teaching stern old men how to live and helping young love.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel	No.	Rev.
Homecoming	Gable-Turner	9-15			
Luxury Liner (T)	Brent-Clifford	9-1			
—— 1946-47 ——					
Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar		3-3
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct	703	7-22
Details under title: But Not Goodbye					
Cynthia (98)	Taylor-Murphy	11-25	July	726	5-25
Details under title: The Rich Full Life					
Dark Delusion (90)	Barrymore-Bremer	10-28	June	724	4-14
Details under title: Cynthia's Secret					
Fiesta (T) (104)	Williams-Carroll	12-24	July	727	6-23
High Barbaree (91)	Johnson-Allyson	5-27	May	721	3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-6
Hucksters, The (115)	Cable-Kerr	1-20	Aug	728	6-23
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6	Apr	718	3-3
Little Mr. Jim (92)	Jenkins-Gifford	10-29	Apr	719	6-10
Lady In The Lake (103)	Montgomery-Totter	5-27	Jan	712	12-9
Living In a Big Way (104)	Kelly-McDonald	8-6	June	725	6-9
Details under title: To Kiss and To Keep					
Love Laughs at Andy Hardy (93)	Rooney-Cranville	5-13	Feb		
Mighty McGurk, The (85)	Beery-MacMahon	5-13	Jan	711	11-25
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb		11-25
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct	704	9-2
Romance of Rosy Ridge (105)	Johnson-Leigh	9-30	Aug	729	7-7
Secret Heart, The (97)	Colbert-Pidgeon	6-10	Dec	709	12-9
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr	720	9-17
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec	708	8-18
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan	710	11-25
Two Smart People (93)	Ball-Hodiak	10-1	Nov	706	6-10
Undercurrent (111)	Taylor-Hepburn	3-4	Nov	707	10-14
Details under title: Yes Were There					
Undercover Maisie (90)	Sothern-Nelson	11-11	May	722	3-17
Yearling, The (T) (128)	Peck-Jarman	8-20	May	717	12-9

REPRINTS

Boom Town (120)	Gable-Tracy	Feb	
Captains Courageous (116)	Tracy-Bartholomew		9-2
Great Waltz (T) (103)	Rainer-Gravet	July	723
Philadelphia Story, The (110)	Hepburn-Stewart-Grant		
Rage in Heaven (82)	Bergman-Montgomery	Oct	705 9-2
Women, The (133)	Shearer-Crawfurd		

—— 1947-48 ——

Alias The Gentleman	Beery-Patrick	5-13			
Arnelo Affair, The (87)	Hodiak-Gifford	8-6	Sept	803	2-17
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25			
Cass Timberlane	Tracy-Turner	5-12			
Desire Me	Garson-Hart	4-1			
Details under title: A Woman of My Own					
Good News (T)		3-31			
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
High Wall, The	Taylor-Totter	7-7			
If Winter Comes	Pidgeon-Kerr	6-9			
Killer McCoy	Rooney-E. Taylor	6-23			
Kissing Bandit, The (T)	Sinatra Grayson	5-26			
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct	805	7-21
On An Island With You	Williams-Lawford	6-23			
Pirate, The (T)	Garland-Kelly	3-3			
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct	804	8-4
Song of The Thin Man (86)	Powell-Loy	2-3	Sept	801	8-4
Summer Holiday	Rooney-DeHaven	7-8			
Tenth Avenue Angel	O'Brien-Morphy	4-1			
This Time for Keeps (T) (105)	Williams-Melchior	8-6			
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept	802	8-4
Details under title: Ballerina					
Virtuous	Johnson-Allyson	7-7			

MONOGRAM

1946-47 Features	Completed (33)	In Production (1)	
Westerns	Completed (16)	In Production (1)	

NEW PRODUCTIONS

PANHANDLE

Western—Started Sept. 16

Cast: Rod Cameron, Cathy Downs, Anne Gwynne.

Director: Leslie Selander Producers: J. Champion & B. Edwards

Story: A man returns to avenge his brother's death.

JIGGS AND MAGGIE IN SOCIETY

Comedy—Started Sept. 15

Cast: Joe Yule, Rene Riano, Dale Carnegie, Arthur Murray, Sheila Graham, Lee Bonnell.

Director: Eddie Cline Producer: Barney Gerard

Story: The comic strip team tries Society with the help of Murray and Carnegie.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED					
—— 1946-47 ——					
Bowery Buckaroos (65)	Bowery Boys	6-9	10-11	625	9-15
Bringing Up Father (68)	Yule-McManus	6-24	11-23	604	12-9
Code of the Saddle (53)	Brown-Hatton		6-28	677	
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	5-13	9-14	601	11-25
Dillinger (72)	Tierney-Jeffries	Reissue	7-5	3803	
Fall Guy (64)	Pierce-Loring	11-25	3-15	613	
Flashing Guns (59)	Brown-Hatton	6-23	8-16	673	
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Granville-Castle	11-25	3-22	614	
Gun Talk	Brown-McIntyre	9-1			
Details under title: Man from Powder River					
Ginger (67)	Albertson-Reed	9-2	1-4	609	
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	5-10	616	3-31
Details under title: Panic					
High Conquest (79)	Lee-Roland	12-23	6-21	620	5-12
High Tide (70)	Tracy-Castle	3-31	9-13	4701	
Kilroy Was Here (68)	Cooper-Coogan	3-31	7-19	622	
King of The Bandits (66)	Roland-Greene	6-9	10-4	624	
Joe Palooka in the Knockout (72)	Kirkwood-Knox	5-26	9-20	4702	9-15
Details under title: A Guy Named Palooka					
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The (56)	Brown-Hatton		5-24	672	
Louisiana (85)	Davis-Lindsay	3-3			9-15
Mr. Hex (63)	Gorcey-Robbins	9-2	12-7	608	
Mutiny In the Big House (83)	Bickford-MacLane	Reissue	7-5	3803	
Newshounds (68)	Gorcey-Hall	3-31	8-9	622	
Details under title: Scareheads					
Old Cray Mare, The	Preisser-Stewart	9-15			
Palooka Named Joe, A	Errol-Kirkwood	9-15			
Prairie Express	Brown-Hatton	8-4	9-27		
Details under title: Dusty Trail					
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Quest of Willie Hunter, The	Castle-Long	9-1			
Rainbow Over The Rockies (54)	Wakely-Stirling	8-19	2-8	683	
Red Hornet, The	Winter-Currie	9-1			
Ridin' Down The Trail	Wakely-Jones	7-7	8-23	685	
Details under title: Song of the Winchester					
Ridin' Down the Trail	Wakely-Taylor	7-7	8-23		
Details under title: Song of the Saddle					
Robin Hood of Monterey (55)	Roland-Brent	5-12	8-2	623	
Rocky	McDowall-Barrier	8-18			
Sarge Goes To College (64)	Stewart-Preisser	5-17		618	5-12
Silver Stallion (59)	Sharpe-Mason	Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White	4-5		684	4-28
Song of The Sierras (58)	Wakely-Carlin	8-19	12-28	681	
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Bellta-Sullivan	10-29	6-15	609	4-15
Details under title: Clamour Girl					
Thunderbolt (T) (44)	Documentary	7-26			
Trailing Danger (58)	Brown-Hatton	3-15		676	
Trap, The (68)	Toler-Chandler	8-19	11-30	607	
Violence (72)	Coleman-O'Shea	12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton		2-15	675	
Wife Wanted (73)	Francis-Shayne	6-24	11-2	605	
Wolf Call (61)	Carroll-Movita	Reissue	6-7	619	5-12

ALLIED ARTISTS

Black Gold (C) (92)	Quinn-DeMille	12-23	8-1	2	7-21
Gangster, The	Sullivan-Bellita	2-17	11-22	3	
Hunted, The	Bellta-Foster	4-14		5	
It Happened on Fifth Avenue (115)	Storm-DeFore	4-19		1	2-17
Song of My Heart	Sundstrom-Long	2-3		4	
Details under title: Tragic Symphony					

PARAMOUNT

1946-47 Features	Completed (21)	In Production (0)
1947-48 Features	Completed (18)	In Production (4)

NEW PRODUCTIONS

CAGED FURY
Drama—Started Sept. 18
Cast: Richard Denning, Sheila Ryan, Buster Crabbe, Mary Beth Hughes.
Producers: William Pine - William Thomas
Story: Drama with a circus background.

THE LONG GRAY LINE
Romantic Drama—Started Sept. 18
Cast: Alan Ladd, Donna Reed, Audie Murphy, Dick Hogan, Russell Wade, Conrad Janis, Robert Coleman, Paul Leeds, Don Michael.
Director: John Farrow Producer: Robert Fellows
Story: A returned veteran tries to take his dead friend's place at West Point. He finds love with his friend's widow.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
—— 1946-47 ——					
IN PRODUCTION					
Foreign Affair, A	Lund-Arthur	9-1			
Paleface, The (T)	Hope-Russell	8-18			
COMPLETED					
Adventure Island (C) (67)	Calhoon-Fleming	9-30	10-10	4702	8-13
Blaze of Noon (91)	Baxter-Holden	11-11	-?	4611	3-17
Big Town (60)	Reed-Brooke	12-24	5-23	4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8-6	12-27	4602	9-30
Calcutta (83)	Ladd-Rossell	7-9	5-30	4612	4-28
California (T) (97)	Stanwyck-Milland	12-10	2-21	4606	12-23
Cross My Heart (83)	Hatton-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers		6-20	4623	3-3
Dear Ruth (93)	Caulfield-Holden	9-2	7-18	4616	6-
Desert Fury (T) (95)	Scott-Hodiak	9-2	8-15	4617	8-1
Details under title: Desert Town					
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17
Details under title: Third Avenue					
Fear in The Night (72)	Kelly-York	4-29	4-18	4621	3-3
I Cover Big Town (63)	Reed-Brooke	6-10	7-25	4624	3-3
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					
Jungle Flight (67)	Lowery-Savage	6-24		4625	3-3
Ladies' Man (91)	Bracken-Welles	11-26	2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	460	3-3
My Own True Love	Douglas-Calvert	7-7			
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Perils of Pauline (T) (96)	Hatton-Lund	3-18	7-4	4615	6-23
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601	3-3
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608	2-17
Trouble with Women, The (90)	Milland-Wright	6-11	6-27	4615	1?
Two Years Before the Mast (98)	Ladd-Morley	5-1	11-22	4601	9-?
Variety Girl (93)	Hatcher-Kelley	11-11	8-20	4618	7-21
Welcome Stranger (107)	Crosby-Caulfield	3-18		4613	4-28
Details under title: The Big Haircut					
RE-ISSUES					
Jungle Princess, The (84)	Lamoor-Milland		9-1	R5-3620	
Plainsman, The (113)	Cooper-Arthur		9-1	R5-3624	
—— 1947-48 ——					
Albuquerque (C)	Scott-Britton	3-3			
Big Clock, The	Milland-O'Sullivan	3-17			
Big Town After Dark	Reed-Brooks	5-26			
Big Town Scandal	Reed-Brooks	6-23			
Dream Girl	Hatton-Carey	5-12			
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Golden Earrings (95)	Milland-Dietrich	8-19	10-31	4703	9-1
I Walk Alone	Lancaster-Scott	12-23			
Details under title: Deadlock					
Night Has A Thousand Eyes	Robinson-Russell	7-7			
Road To Rio	Crosby-Hope	1-6			
Saigon	Ladd-Loke	12-9			
So Evil My Love	Milland-Todd	5-26			
Unconquered (T)	Cooper-Coddord	8-19			
Where There's Life (75)	Hope-Hasso	4-15	11-21	4704	10-13
Whispering Smith (T)	Ladd-Marshall	4-28			
Wild Harvest (92)	Ladd-Lamour	9-16	9-?6	4701	8-13

REPUBLIC

1946-47 Features	Completed (27)	In Production (2)
Westerns	Completed (19)	In Production (0)
Serials	Completed (18)	In Production (0)

NEW PRODUCTIONS

THE MAIN STREET KID
Comedy—Started Sept. 10
Cast: Al Pearce, Janet Martin, Adele Mara, Alan Mowbray, Grant Withers.
Director: R. G. Springsteen Assoc. Producer: Sidney Picker
Story: Meek man gets yen to be a mind reader. He gets his wish but in one day disturbs his whole life and is willing to be rid of it.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
End of The Rainbow	Hunt-Lundigan	9-15			
COMPLETED —— 1946-47 ——					
Affairs of Geraldine (68)	Withers-Lydon	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along The Oregon Trail (Trucolor) (64)	Hale-Booth		8-30	651	9-15
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	641	3-31
Bells of San Angelo (Trucolor) (79)	Rogers-Evans	12-23	5-15	642	6-9
Bill and Coo	Bartoo's Birds				
Blackmail (67)	Marshall-Mara	1-6	7-24	617	8-18
Details under title: Lightnin' Strikes Twice					
Block Widow, The (Serial)	Edwards-Lindley		6-10	694	
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	607	2-17
Driftwood	Brennan-Warrick	5-26	9-15	621	
Exposed (59)	Mara-Scott	5-12	9-8	620	9-29
Details under title: It's Murder She Says					
Fabulous Suzanne, The (71)	Britten-Vallee	3-18	12-15	604	
Fabulous Texan, The	Elliott-Carroll	6-23			
Flame, The	Carroll-Ralston	3-31			
Details under title: The Outcast					
G-Men Never Forget (Serial)	Moore-Ames		8-4		
Gay Ranchero, The	Rogers-Frazee		8-4		
Ghost Goes Wild, The (66)	Ellison-Gwynne		3-8	605	4-14
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610	5-12
Homesteaders of Paradise Valley (59)	Lane-Blake		4-1	664	
Jungle Girl (Serial)	Clifford-Neal	Reissue	4-19	692	
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601	9-30
Details under title: Canaerte					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21	693	
Macbeth	Welles-Nolan	7-7			
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15	606	
Marshal of Crippled Creek (58)	Lane-Blake	11-25	8-15	667	9-15
Northwest Outpost (91)	Eddy-Massey	11-25	6-25	615	5-26
Details under: Untitled					
On The Old Spanish Trail (Tr.)	Rogers-Frazee	5-12			
Oregon Trail Scouts (58)	Lane-Blake	9-2	5-15	665	
Pilgrim Lady, The (67)	Lane-Blake	9-2	5-15	665	5-26
Details under title: The Inner Circle					
Pretender, The (69)	Dekker-Craig	3-31	8-16	620	
Details under title: Complex					
Red Pony, The (T)	Loy-Mitchom	6-9			
Robin Hood of Texas (71)	Autry-Roberts	4-28	7-15	685	9-15
Rustlers of Devil's Canyon (58)	Lane-Blake	10-14	7-1	661	7-21
Saddle Pals (72)	Autry-Roberts	3-17	6-15	684	6-23
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	661	
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9
Slippy McGee	Barry-Evans	9-1			
Son of Zorro (Serial)	Turner-Stewart		1-18	691	
Spoilers of The North (66)	Kelly-Booth	8-9	4-24	612	5-12
Springtime in The Sierras (Tr.) (75)	Rogers-Frazee	3-3	7-15	646	8-4
Stagecoach to Denver (56)	Lane-Blake		12-23	662	
That's My Man (104)	Ameche-McLeod	11-11	6-1	613	4-14
Details under title: Gallant Man					
That's My Gal (Trocolor) (66)	Barry-Roberts	8-6	5-15	609	6-23
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682	2-3
Trespasser, The (71)	Evans-Douglas	2-17	7-3	610	7-21
Details under title: The Finger Woman					
Twilight of The Rio Grande (71)	Autry-Mara	1-20	4-1	683	4-28
Under Colorado Skies (Tr.)	Hale-Booth	7-7			
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15	663	2-17
Wild Frontier, The	Lane-Holt	5-12	10-1	751	
Winter Wonderland (71)	Roberts-Drake	5-13	5-17	614	6-23
Details under title: Snow Cinderella					
Wyoming (84)	Elliott-Ralston	11-25	8-1	618	8-4
Web of Danger (58)	Mara-O'Flynn	10-28	6-10	616	6-23
Yankee Fakir (71)	Fowley-Woodbury		4-1	611	4-28

RKO RADIO

1946-47 Features	Completed (34)	In Production (0)
1947-48 Features	Completed (25)	In Production (8)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Berlin Express	Oberon-Ryan	9-1			
Good Sam	Cooper-Sheridan	8-18			
I Remember Mama	Dunne-Homolka	6-9			
Miracle of The Bells, The	MacMurray-Valli	8-4			
Race Street	Raft-Maxwell	9-1			
Rachel	Young Holden	9-1			
Song Is Born, A (T)	Kaye-Mayo	8-4			
Details under title: That's Life					
Station West	Powell-Greer	8-18			
COMPLETED —— 1946-47 ——					
BLOCK NO. ONE					
Great Day (69)	Robson-Portman	Foreign		703	7-22
Lady Luck (97)	Young-Hale	10-29		702	7-22
Sister Kenny (116)	Rossell-Knox	11-12		701	7-22
Step By Step (62)	Tierney-Jeffreys	1-21		705	7-22
Sunset Pass (60)	Warren-Leslie	12-10		704	7-22
BLOCK NO. TWO					
Child of Divorce (62)	Moffett-Toomey	3-4		708	10-28
Criminal Court (62)	Conway-O'Driscoll	3-18		709	9-2
Genius At Work (61)	Carney-Brown	9-3		710	8-19
Noeturne (88)	Ratt-Barl	5-13		706	10-28
BLOCK NO. THREE					
Dick Tracy vs. Cueball (62)	Conway-Jeffreys	4-1		714	11-25
Falcon's Adventure, The (61)	Conway-Meredith	4-29		715	12-23
Locket, The (86)	Day-Aherne	4-1		711	12-23
Details under title: A Time to Kill					
San Quentin (66)	Tierney-Carr	8-19		712	12-23
Vacation In Reno (60)	Haley-Jeffreys	2-4		713	11-11
BLOCK NO. FOUR					
Beat the Band (67)	Langford-Krupa	6-24		718	3-3
Code of The West (57)	Warren-Alden	7-22		720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie	7-8		719	3-3
Farmer's Daughter, The (97)	Young-Cotten	5-27		716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys	8-19		717	3-3
BLOCK NO. FIVE					
Banjo (68)	Moffett-White	9-16		725	4-28
Born To Kill (92)	Trevor-Tierney	5-27		722	4-28
Details under title: Deadlier Than the Male					
Likely Story, A (88)	Williams-Hale	2-4		724	4-28
Details under title: Master Mind					

Honeymoon (74)	Temple-Madison	4-1		721	4-28
Tarzan and the Huntress (72)	Weissmuller-Joyce	10-14		725	3-31
BLOCK NO. SIX					
Dick Tracy's Dilemma (60)	Byrd-Christopher	11-11		729	5-26
Details under title: Dick Tracy vs. the Claw					
Desperate (73)	Brodie-Long	12-9		728	5-26
Details under title: Flight					
They Won't Believe Me (95)	Young-Hayward	8-19		726	5-26
Thunder Mountain (60)	Holt-Hyer	10-28		730	5-26
Woman on The Beach, The (71)	Bennett-Ryan	2-4		727	5-26
Details under title: Desirable Woman					
SPECIALS					
Best Years of Our Lives, The (172)	Loy-March	4-29		7 1	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Notorious (101)	Bergman-Grant	10-29		761	8-5
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762	1-20
—— 1947-48 ——					
BLOCK NO. ONE					
Bachelor and The Bobby-Soxer, The (94)	Grant-Loy	8-6		801	6-9
Crossfire (86)	Young-Mitchum	3-17		802	7-7
Riffraff (80)	O'Brien-Slezak	6-24		803	6-9
Seven Keys to Baldpate (66)	Terry-White	11-25		804	6-9
Under the Tonto Rim (61)	Holt-Leslie	1-20		80	6-9
NOT DESIGNATED					
Bishop's Wife, The	Grant-Young	3-17			
Dick Tracy vs. The Gruesome Gang	Byrd-Karloff	4-14			
Fighting Father Dunne	O'Brien-Dell	3-31			
Fugitive, The	Fonda-Del Rio	1-6			
If You Knew Susie	Cantor-Davis	1-20			
Indian Summer	Knox-Sothern	1-20			
Man About Town	Chevalier-Derrier	Foreign			
Memory of Love	Andrews-Oberon	4-14			
Mourning Becomes Electra	Russell-Redgrave	4-14			
Out of the Past	Mitchum-Greer	10-28			
Details under title: Build My Gallows High					
Pearl, The	Marques-Armendariz	Foreign			
Return of the Badman	Scott-White	6-9			
Roughshod	Sterling-Grahame	7-7			
So Well Remembered	Scott-Mills				
Tarzan and the Mermaids	Weissmuller-Joyce	8-4			
Tycoon (T)	Wayne-Day	2-3			
Under Arizona Skies	Holt-Leslie	9-1			
War Party	Fonda-Temple	8-18			
Wild Horse Mesa	Holt-Leslie	8-4			
SPECIALS					
Fun and Fancy Free (73)	Disney Cartoon Feature				9-1
Long Night, The (101)	Fonda-Bel Geddes	9-16		861	6-9
Magic Town (103)	Stewart-Wyman	11-25			9-1
Secret Life of Walter Mitty (T) (105)	Kaye-Mayo	4-29			7-21
Your Red Wagon	O'Donnell-Granger	7-7			

SCREEN GUILD

Features **Completed (16)** **In Production (1)**

NEW PRODUCTIONS

LAW OF THE MOUNTIES
Western—Started Sept. 15
Cast: Russell Hayden, Jennifer Holt, Emmett Lynn, Zon Murray, Charles Bedell, Terry Frost, Harry Cording, Pedro Regas, Frank Lackteen.
Director: Howard Bretherton Exec. Producer: Maury Nunes
Producer: Carl Hittleman
Story: Not available. See next issue.

RELEASE CHART

COMPLETED —— 1946-47 ——					
Bells of San Fernando (69)	Woods-Warren	11 25	4-5	4614	
Buffalo Bill Rides Again (66)	Arlen-Holt	11-25	4-19	4613	
Burning Cross, The	Daniels-Patton	6-9			
Bush Pilot (60)	Hudson-LaRue	Foreign	6 7	4	
Case of the Baby Sitter, The (40)	Neal-Jenkins	3-31	7-26	4618	
Dark Bullet	Wilcoxson-Brian	4-28			
Dark Road, The	Shelton Doran	8-4			
Hat Box Mystery, The (40)	Neal-Jenkins	3-31	7-15	4617	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4619	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31			
My Dog Shep	Nell-Chapman	9-2			
Neath Canadian Skies	Hayden-Cooper				
Prairie, The	Baxter-Aubert	8-18			
Queen of The Amazon (60)	Morison-Lowery	9-30			4-28
Renegade Girl	Curtis-Savage	9-30			
Rolling Home	Parker-Hayden	7-8			
Details under title: One More Chance					
Scared to Death (65)	Lugosi-Compton		5-3	4608	
Shoot To Kill (60)	Wade-Walters	3-3	5-17	4615	
HOPALONG CASSIDY REISSUES					
Rustler's Valley (60)	Boyd-Hayden		3-15	HC07	
Texas Trail (59)	Boyd-Hayden		4-12	HC08	
Partners of the Plains (71)	Boyd-Hayden		4-26	HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden		5-10	HC10	
Heart of Arizona (68)	Boyd-Hayden		6-14	HC11	
Bar 20 Justice (65)	Boyd-Hayden		7-19	HC12	

SELZNICK—S.R.O.

Features **Completed (3)** **In Production (1)**

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Portrait of Jenny	Cotten-Jones	3-3			
COMPLETED					
Duel In the Sun (T) (138)	Jones-Cotten	3-19	4-17		4-14
Intermezzo	Bergman-Howard	Reissue	Oct		
Paradine Case, The	Todd-Peck	12-23			

20th CENTURY-FOX

1946-47 Features **Completed (42)** **In Production (4)**

NEW PRODUCTIONS

BALLAD OF FURNACE CREEK
Western Drama—Started Sept. 15
Cast: Victor Mature, Coleen Gray, Reginald Gardner.
Director: Bruce Humberstone Producer: Fred Kohlmar
Story: Not available. See next issue.

THE FLAMING AGE
Drama—Started Sept. 15
Cast: Jeanne Crain, Dan Dailey, Barbara Lawrence.
Director: Lloyd Bacon Producer: Fred Kohlmar
Story: Small town girl marries big name orchestra leader in the "twenties."

ESCAPE
Drama—Started Sept. 16
Cast: Rex Harrison, Peggy Cummins, Jill Esmond.
Director: Joseph Mankiewicz Producer: William Pearlberg
Story: Man convicted of accidental murder, attempts prison escape but finally learns he cannot escape from himself.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Snake Pit, The	deHavilland-Genn	8-4			
—— 1946-47 ——					
Black Beauty (74)	Freeman-Denning	12-10	Sept	636	8-19
Boomerang (88)	Andrews-Wyatt	9-30	Feb	706	2-3
Bowery, The (84)	Roft-Beery	Reissue	Oct	642	
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb	707	2-17
Captain From Castile (T)	Powers-Peters	12-9			
Carnival in Costa Rica (T) (95)	Haymes-Helm	4-29	Apr	710	3-31
Claudia and David (78)	McGuire-Young	3-18	Sept	637	8-5
Daisy Kenyon	Crawford-Andrews	7-7			
Forever Amber	Darnell-Wilde	11-11			
Foxes of Harrow, The	Harrison-O'Hara	4-28	Oct	729	
Gentleman's Agreement	Peck-McGuire	6-9			
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715	5-26
Give My Regards to Broadway (T)	Guild-Dailey	5-12			
Green Grass of Wyoming (T)	Cummins-Coburn	6 23			
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713	4-28
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June	718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug	723	6-23
If I'm Lucky (79)	Blaine-James	4-29	Sept	638	9-2
Details under title: That's for Me					
Invisible Wall, The	Castle-Christine	6-9			
Kiss of Death (99)	Mature-Donlevy	3-31	Sept	725	9-1
Late George Apley, The (98)	Colman-Cummins	7-8	Apr	712	2-17
Home Sweet Homicide (70)	Bari-Scott	3-18	Oct	640	8-5
Margie (T) (94)	Craine-Young	2-18	Nov	646	10-28
Meet Me at Dawn (99)	Eythe-Court		July	721	
Moss Rose (82)	Cummins-Mature		June	717	6-9
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept	724	9-1
My Darling Clementine (T) (97)	Fonda-Darnell	4-29	Nov	645	10-14
Nightmare Alley	Power-Blondell	6-9	Oct	730	
Razor's Edge, The (146)	Power-Tierney	4-15	Jan	701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr	714	4-14
Shocking Miss Pilgrim The (T) (86)	Grable-Haymes	12-10	Jan	703	1-6
Summer Lightning (T)	Haver-McCallister	3-17			
Sun Valley Serenade (86)	Henie-Payne	Reissue	Sept	641	
Tender Years, The	Brown-Hutchinson	9-1			
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan	702	1-6
Three Little Girls In Blue (T) (90)	Haver-Montgomery	11-26	Oct	639	9-16
Thunder in the Valley	Garner-McCallister	7-22		720	6-9
Rev. under title: Bob, Son of Battle					
Wake Up and Dream (T) (92)	Payne-Haver	5-14	Dec	649	
Wanted for Murder (91)	Portman-Grey	Foreign	Nov	644	11-11
REISSUES					
Alexander's Ragtime Band (106)	Power-Faye		Mar	709	
How Green Was My Valley (118)	Pidgeon-O'Hara		Sept	727	
Les Miserables (105)	March-Laughton		Jan	704	
Stanley and Livingstone (101)	Tracy-Greene		Jan	705	
Swamp Water (90)	Brennan-Huston		Sept	728	
Western Union (95)	Young-Scott		June	719	
SOL WURTZEL PRODUCTIONS					
Backlash (66)	Travis-Rogers	9-30	Mar	711	
Crimson Key (76)	Taylor-Dowling	3-31	July	722	7-7
Dangerous Millions (69)	Taylor-Drake	7-8	Dec	648	12-9
Jewels of Brandenburg (66)	Travis-Cheirel		May	716	4-14
Roses Are Red	Castle-Knudsen	6-23			
Second Chance (62)	Taylor-Currie		Sept	726	7-21
Strange Journey (65)	Kelly-Massen	5-27	Feb	708	9-16
Details under title: Flight To Paradise					

UNITED ARTISTS

1945-46-47 Features **Completed (60)** **In Production (0)**

KEY TO PRODUCERS
Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

—— 1946-47 ——

Title—Running Time	Cast	Details	Rel	No.	Rev
COMPLETED					
Abie's Irish Rose (96)	Pat Chekhov	4-29	12-27	Cby	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					

Adventures of Don Coyote (C) (65)	Martin-Rafferty	8-19	5-19	R-C	5-12
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20	Rgs	9-30
Details under title: Me and Mr. Satan					
Arch of Triumph	Bergman-Boyer	7-22		Ent	
Atlantis	Mentez-Aumont	3 3		Neb	
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Body and Soul (104)	Garfield-Palmer	1-20	8-22	Ent	8-18
Caesar and Cleopatra (T) (126)	Olivier-Leigh	For	8-16	GFD	9-2
Carnegie Hall (134)	Hunt-Prince		8-2	LeB-M	3-17
Chase, The (86)	Cummings-Morgan	6-24	11-22	Neb	11-11
Christmas Eve	Raft-Blondell	12-9	9-47	Bgs	
Copacabana (92)	Miranda-Marx	12-9	5-30	Csl	5-24
Dangerous Venture (59)	Boyd-Alexander	8-5	5-23	Rach	3-3
Dishonored Lady (85)	Lamarr-O'Keefe	5-27	5-16	Smg	4-23
Devil's Playground, The (62)	Boyd-Clyde	5-27	11-15	B.B	9-30
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5	2-21	Rgs	
Fanny by Gaslight	Mason-Calvert	For		GFD	
Fool's Gold (63)	Boyd-Clyde	5-27	1-31	B.B	11 11
Fun On A Week-end (93)	Bracken-Lane	7-8	5-14	Stn	4-14
Details under title: Strange Bedfellows					
Hal Roach Comedy Carnival (112)	Abel-Rafferty		8-29	Re	9-1
Details under titles Comedy (1-27) and Fabulous Joe (3-3)					
Heaven Only Knows (97)	Cummings-Donlevy	12-23	9-47	Neb	8-4
Henry V (T) (134)	Olivier-Newton	For		GFD	4-29
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	5-24		Re	
Hopalong Cassidy Untitled No. 1	Boyd-Brooks	7-21			
Hopalong Cassidy Untitled No. 2	Boyd-Brooks	8-4			
Hopalong Cassidy Untitled No. 10	Boyd-Brooks	9-1			
Hopalong Cassidy Untitled No. 11	Boyd-Brooks	9-1			
Hoppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB	5-12
Intrigue	Raft-Havoc	5-12			
Johnny In the Clouds (88)	Montgomery-Mills	For	3-15	GFD	12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11	R.C.	9-16
Lured (102)	Sanders-Ball	11-11	7-25	Smg	7-21
Details under title: Personal Column					
Macomber Affair, The (89)	Peck-Bennett	4-29	3-21	Bag	
Details under title: The Short, Happy Life of Francis Macomber					
Marauders, The	Boyd-Brooks	4-28		B.B	
Miracle Can Happen, A	All-Star	8-5		Bag-Mer	
Mr. Ace (84)	Raft-Sidney	3-4	8-2	Bog	10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdeux (120)	Chaplin-Raye	6-24	10-47	Chn	4-28
Details under title: Comedy of Murders					
New Orleans (89)	deCordova-Patrick	9-30	4-18	Lev	5-12
Other Love, The (96)	Stanwyck Niven	10-28	7-11	Ent	4-14
Outlaw, The (114)	Russell-Huston			Hug	4-1
Private Affairs of Bel Ami (112)	Sanders-Lansbury	5-13	3-7	Lew	3-3
Ramrod (94)	McCrea-Lake	6-20	5-2	Ent	3-3
Rehoeon (130)	Fontaine-Dilvier	Reissue	4-26	Szk	
Red House, The (100)	Robinson-McCallister	5-13	2-7	Lsr	2-17
Scandal In Paris, A (100)	Sanders-Hasse	10-29	4-19	Psb	8-5
Silent Conflict	Boyd-Clyde	6-23		B.B.	
Details under title: Dead Don't Dream. The					
Mad Wednesday (80)	Lloyd-Walburn	10 1	10-47	Stg	3-3
Rev. under title: Sin of Harold Diddlebock. The					
Sleep My Love	Colbert-Cummings	6-9		Coy	
Stampede	Wayne-O'Sheridan	9-30		Hks	
Details under title: Red River					
Stork Bites Man (67)	Cooper-Roberts	2-3	6-21	Com	8-13
Strange Gamble	Boyd-Clyde	9-1			
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg	11-25
Susie Steps Out (65)	Bruce-Caldwell	5-27	12-13	R.C.	12-9
Details under title: Miss Television					
Time of Your Life, The	Cagney-Bendix	5-26			
Unexpected Guest (67)	Boyd-Tate	9-2	3-28	BB	1-20
Details under title: Whispering Walls					
Vendetta	DeGeorge-Brooks	8-19		Hgs	
Who Killed Doc Robin? (C)	Disen-Jannsen	9-30		Re	
Details under Misc. Independents Chart					

UNIVERSAL-INTERNATIONAL

1946-47 Features	Completed (42)	In Production (1)
Serials	Completed (0)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	Ha.	Rev
Letter From An Unknown Woman	Fontaine-Jourdan	9-15			

—— 1946-47 ——

Black Bart, Highwayman (T)	DeCarlo-Duryea	6-23			
Details under title: Adventures of Black Bart					
Black Narcissus (99)	Kerr-Robson	Foreign			7-21
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
Brute Force (98)	Lancaster-Blyth	3-3	Aug.	620	6-23
Back Privates Come Home (77)	Abbott-Costello	12-9	Apr.	612	3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign			4-28
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Oct.	601	10-14
Destry Rides Again (94)	Stewart-Dietrich	Reissue	Mar.	2791	
Double Life, A	Colman-Hasso	6-23			
Details under title: Imagination					
Dracula	Lugosi	Reissue	June	2798	
Egg and I, The (108)	Colbert-MacMurray	12-9		613	3-31
Exile, The	Fairbanks-Montez	5-12			
For The Love of Mary	Durbin-Dall	3-17			
Frankenstein	Karloff	Reissue	June	2 9?	
Frieda (97)	Farrar-Johns	Foreign	Sept		
Great Expectations (116)	Mills-Hobson	Foreign	July	619	3 31
I Know Where I'M Going (91)	Hiller-Livesy	Foreign			9-1
I Stole a Million (78)	Ratt-Trevor	Reissue	Apr.	2794	
I'll Be Yours (93)	Durbin-Drake	9-20	Jan.	607	1-20
Ivy (99)	Fontaine-Knowles	12-23	June	616	6-23
Johnny Frenchman (104)	Rosay-Roe	Foreign			12-23
Lady Surrenders, A (108)	Lockwood-Granger	Foreign			6-23
Lost Moment, The	Cummings-Hayward	3-31			
Details under title: The Lost Love					
Magic Bow, The (105)	Granger-Calvert	Foreign			7-7
My Heart Goes Crazy (T)	Field-Kendall	Foreign			
Magnificent Obsession (101)	Dunne-Taylor	Reissue	May	2795	
Magnificent Doll (94)	Rogers-Niven	6-24	Nov.	602	12-9
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar.	610	2-17
Mortal Coil, The	Boyer-Blyth	8-4			
Naked City, The	Fitzgerald-Duff	7-7			
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov.	603	11-11
Odd Man Out (118)	Mason-Ryan	Foreign	June	617	3-3
100 Men and A Girl (84)	Durbin-Stokowski	Reissue	May	2796	
Pirates of Monterey (T)	Montez-Cameron	5-13			
Ride the Pink Horse (101)	Montgomery-Hendrix	5-26			9-15
River Lady (T)	DeCarlo-Duryea	8-4			
Secret Beyond the Door	Bennett-Redgrave	Foreign			
Senator Was Indiscreet, The	Powell-Raines	1-7			
Singapore (79)	MacMurray-Gardner	3-17	Sept	622	8-18
Slave Girl (80)	DeCarlo-Brent	8-5	Aug.	623	7-21
Smash-Up (103)	Hayward-Bowman	6-10	Mar.	609	2-17
Details under title: Love Takes a Holiday					
Something In the Wind (89)	Durbin-Dall	3-17	Sept	621	8-4
Details under title: For the Love of Mary					
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar.	608	2-3
Details under title: Scheherazade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	Mar.	611	1-6
Secret Beyond the Door	Bennett-Redgrave				
Swell Guy (87)	Yotts-Blyth	6-24	Jan.	606	12-23
Tap Roots (T)	Heflin-Hayward	6-23			
Tawny Pipit (81)	Miles John	Foreign			9-15
Temptation (98)	Oberon-Brent	4-29	Dec.	605	1-6
Details under title: Bella Donna					
Time Out of Mind (88)	Calvert-Hatton	10-28	May	614	3-31
They Were Sisters (108)	Mason-Calvert	Foreign	Sept.	1065	9-16
This Happy Breed (110)	Newton-Johnson	Foreign		GFD	4-14
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22	July	618	
Web, The (87)	O'Brien-Raines	3-17	June	615	6-9
Details under title: Jeopardy					
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar	2792	
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan.	605	12-23
Wistful Widow of Wagon Gap	Abbott-Costello	5-12			
Years Between, The (88)	Redgrave-Hobson	Foreign			3-17
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue	Apr.	2793	

WARNER BROTHERS

1946-47 Features	Completed (26)	In Production (0)
1947-48 Features	Completed (17)	In Production (4)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	Ha.	Rev
April Showers	Carson-Sothern	9-15			
Christopher Blake	Smith-Douglas	9-15			
Johnny Belinda	Wyman-Ayres	9-15			
To The Victor	Morgan-Lindfors	8-18			

COMPLETED —— 1946-47 ——

Beast with Five Fingers, The (88)	Alda-Klag	12-10	2-8	613	1-6
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19
Cheyenne (100)	Morgan-Wyman	4-1	6-14	622	4-28
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16
Cry Wolf (83)	Flynn-Stanwyck	5-27	8-16	625	7-7
Deception (112)	Davis-Henreid	5-13	10-28	605	10-28
Ever The Beginning	Palmer-Wanamaker	6-9			
Humoresque (125)	Crawford-Garfield	12-24	1-25	612	1-6
Love and Learn (83)	Carson-Vickers	9-16	5-3	620	3-31
Man I Love, The (96)	Lupino-Alda	1-11		611	1-6
Details under title: The Santonos					
Never Say Goodbye (97)	Flynn-Parker	8-6	11-9	606	10-28
Nobody Lives Forever (100)	Garfield-Fitzgerald	9-18	10-12	604	9-30
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2-17
Possessed (108)	Crawford-Heflin	6-24	7-26		6-9
Details under title: The Secret					
Pursued (101)	Wright-Mitchum	8-19	3-8	615	3-3
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	9-2
Stallion Road (97)	Reagan-Smith	4-15	4-12	617	3-31
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2-17
Details under title: A Very Rich Man					
Time, The Place and The Girl, The (T) 105	Morgan-Paige	4-2	12-28	610	12-23
Treasure of Sierra Madre	Bogart-Huston	3-31			
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5-14	5-24	621	4-14
Unfaithful, The (109)	Sheridan-Scott	12-9	7-5		6-9
Verdict, The (86)	Greenstreet-Lorre	11-23		607	11-11

REISSUES

Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26	618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609	

—— 1947-48 ——

Dark Passage (106)	Bogart-Bacall	11-25	9-27	703	9-15
Deep Valley	Clark-Lupino	10-14	9-1	701	8-4
Escape Me Never	Flynn-Lupino	11-26			
Life With Father (T) (118)	Dunne-Powell	4-15		702	9-1
My Wild Irish Rose (T)	Morgan-King	10-14			
Night Unto Night	Lindfors-Reagan	9-30			
Need For Each Other	Reynolds-Hatton	6-23			
Details under title: Love at First Sight					
Romance in High C (T)	Carson-Paige	6-23			
Silver River	Flynn-Sheridan	5-12			
That Hagen Girl	Reagan-Temple	6-23			
Details under title: Mary Hagen					
Two Guys From Texas (T)	Morgan-Carson	3-17			
Unsuspected, The (103)	Rains-Caulfield	2-3		706	9-29
Voice of The Turtle	Parker-Reagan	3-3			
Woman In White, The	Parker-Young	10-14			
Wallflower	Reynolds-Hatton	3-3			
Whiplash	Clark-Smith	3-31			

REISSUES

Bad Men of Missouri	Morgan-Wyman	Reissue	10-4		
Each Dawn I Die	Cagney-Raft	Reissue	10-4		



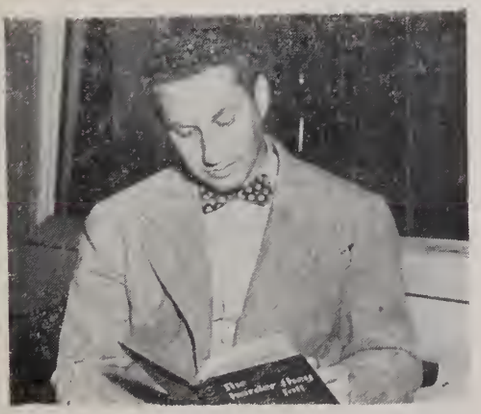
Eagle-Lion completed their realignment of its national sales organization with the appointments of Eastern and Western sales managers. Sales chief A. W. Schwalberg mitts the new Eastern sales head, Al Suehman.



Stanley W. Hand, veteran equipment executive, was recently named general sales manager of Nu-Screen Corporation.



Director Lewis Milestone and Myrna Loy talk things over with producer Charles K. Feldman on the Republic lot during filming of "The Red Pony."



The industry's own Budd Schulberg, author of the new best-seller, "The Harder They Fall," which RKO Radio is preparing to bring to the screen.

NEWS DIGEST

(Continued from Page 8)

found." Other action reported on by committees included distributor-exhibitor relations, legislation (including a special committee to confer with the housing expediter to eliminate the ban on theatre remodeling and new construction), audience expansion, 16 mm. films, theatre television, campaigns and charities, public relations, and film programs, including "message" films.

Speaking before the group, both at convention sessions and at social functions were Spyros P. Skouras, president of 20th-Fox; Charles Schlaifer, director of advertising-publicity for 20th-Fox; Tom Clark, Attorney General; Averill Harriman, Secretary of Commerce; Paul Raibourn, Paramount television chief, and Edward Arnold, actor.

The regional vice-presidents elected were: S. H. Fabian, NY; William Crockett, Va.; E. V. Richards, New Orleans; Robert O'Donnell, Texas; Herman Hunt, Cincinnati; Bob Livingston, Nebraska; Roy Cooper, San Francisco; Edward Zorn, Pontiac, Ill.; Ben Strozier, S. Car.; Frank Walker, Scranton, Pa.; Lawrence Gordon, Detroit; Mitchell Wolfson, Miami; Homer Strewig, Kansas City, Mo.; Arthur Lockwood, Boston; Merritt Kyser, Aurora, NY; Harry Lowenstein, Ardmore, Okla.; Mack Jackson, Alexander City, Ala.; Lewen Pizor, Philadelphia; M. A. Lightman, Memphis.

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SRO, HELLINGER IN DISTRIB PACT

Selznick Releasing Organization swelled its distribution outlook with a pact calling for six pictures to be produced and delivered by Mark Hellinger Productions, Inc. at the rate of three per year. The deal called for SRO worldwide release of future Hellinger productions which will include three Humphrey Bogart pictures and one Ernest Hemingway story. Bogart is a stockholder in Mark Hellinger Productions and is under exclusive contract to that organization, except for his one picture yearly with Warner Brothers.

Announced last week by Daniel T. O'Shea and Neil Agnew for Selznick, and by Hellinger and A. Morgan Maree for the producer, the pact followed closely on the SRO announcement that it would distribute the RKO-produced "Mr. Blandings Builds His Dream House," initial outside production handled by Selznick.

In addition to Bogart and Burt Lancaster, both under contract to Hellinger, a number of Selznick stars will appear in the Hellinger pix. First production will go before the cameras this coming Spring. Hellinger's current picture, "The Naked City," will be his last picture for release by Universal-International.

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2500 THEATRES TO HAVE CHILDREN'S SHOWS

With the conclusion of a successful experimental year of selecting films for children, Eric Johnston, president of the Motion Picture Assn. of America, announced that the film industry will serve regularly films calculated to meet the screen tastes of 15,000,000 youngsters between six and twelve, with approximately 2500 theatres enlisted for the coming to the screen these specially graded films each Saturday.

A jury of 40 children, representing a cross section of their age group throughout the country, will make their choices, subject to the judgment of a group of mothers, representing a wide range of women's organizations and educational institutions. The Children's Film Library is starting its second year with 42 feature films, including 15 which were added last week:

"Dog of Flanders" and "Mother Carey's Chickens," (RKO); "Little Old New York," "Young Mr. Lincoln," "The Story of Alexander Graham Bell" (20th-Fox); "The Biscuit Eater," "Geronimo," "Henry Aldrich, Boy Scout" (Paramount); "Christmas Carol," "Stablemates" (M-G-M); "Son of Davy Crockett," "Junior Army" (Columbia); "Penrod and Sam" (WB); "Three Smart Girls" (Universal); "Swiss Family Robinson" (Astor).

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E-L COMPLETES SALES REALIGNMENT

Eagle-Lion completed the realignment of its national sales organization with the appointment of Al Suchman as Eastern sales manager and L. E. (Nicky) Goldhammer as Western division head, it was announced by A. W. Schwalberg, E-L vice-president and general sales chief.

Schwalberg announced that the organization of E-L's 31 domestic branches has been completed, with Suchman supervising 17 branches and Goldhammer in charge of the balance.

Suchman started with Universal in 1918 and was engaged in both distribution and exhibition, serving with Consolidated Amusement Enterprises and Schine Chain. He resigned as special sales representative for Samuel Goldwyn Prods. to join Eagle-Lion.

Goldhammer, industry veteran of 30 years, served with Universal, Warners and RKO before joining E-L in 1946 as West Coast district manager.

• • •

20th-FOX CLEARANCE CUT TO BE EXTENDED

Continuing his policy of departing from established sales procedure in his effort to improve exhibitor-distributor relations, Andy W. Smith, Jr., 20th-Fox general sales manager, announced that an experimental plan under which several deluxe subsequent run theatres in Cleveland were offered reduced clearance on 20th-Fox pictures has been accepted and that the policy will be extended to other territories.

The plan involved a reduction of two weeks in availability under what Smith considered an outmoded clearance arrangement, dropping the availability from 35 days to 21 days. Smith personally visited the theatres affected and said that the subsequents, on the basis of their physical superiority, should not be bound to an antiquated availability policy.

As proposed, shorter availability would require higher percentage rentals, reportedly 40 per cent, and theatres would increase admission scales to meet those of the second-run houses.

(Continued on Page 22)

'DESIRE ME' WEAK GREER GARSON VEHICLE

Rates ● ● ● — in first-runs on star's name; much less in subsequents

M-G-M
91 minutes
Greer Garson, Robert Mitchum, Richard Hart, Morris Ankrum, George Zucco, Cecil Humphreys, David Hoffman.
(No director listed)

Reports of Metro's difficulties with the production of "Desire Me" were noted in our Studio Size-up department over a two-year span; now the evidence is at hand for all to see. This is an unfortunate, an unhappy Greer Garson vehicle, despite the star's heroic effort to make it worthwhile. Her own performance is good, but the two male leads are atrocious, while the story is confused and poorly directed. All in all, it is far from a gratifying picture and the box-office returns will depend solely on Miss Garson's personal draw. Grosses in first-runs probably will be slightly above average, but unfavorable word-of-mouth is bound to take its toll in the subsequents. None of the three directors who had a hand in the production deemed the credit worthy of note, so no director is listed. Unfortunately for Robert Mitchum and Richard Hart, their participation could not be so simply concealed and they must take their medicine. Mitchum is lucky to come upon the scene only in the film's last ten minutes, but Mr. Hart, unhappily, has about one full hour in which to twitch his moustache and portray one of the hammiest movie villains of recent seasons.

EXPLOITATION: Play up the Enoch Arden angle. The local Inquiring Reporter can ask: "How long should a woman remain true to her supposedly-dead husband?" Limitless tie-ups possibilities in the title: "Women 'Desire Me' for My Delicate Fragrance (perfume)," etc. Mention Greer Garson's past great performances.

Sturdy, simple-hearted Breton fisherman Robert Mitchum, captured by the Nazis, spends four years in a prison camp, makes a bosom companion of fellow-prisoner Richard Hart, Paris-born thief, describing to him in detail his village, his home and his faithful wife Greer Garson. The two attempt to escape; Mitchum is shot and Hart, heedless of his pal's plea for aid, leaves him to die, cravenly returns to the camp. Following France's liberation, Hart goes to Greer, tells her Mitchum is dead, gradually wears down her resistance until she lets him supplant her husband. Later he intercepts a letter from Mitchum announcing his impending release from hospital. He persuades Greer to sell Mitchum's fishing business and come with him to Paris, promising to marry her upon their arrival. Mitchum arrives on the eve of their departure, learns of Hart's duplicity. Unarmed save for a knife, he stalks the pistol-toting Hart through a gathering fog along a high cliff, corners him. Wounded by the last of Hart's bullets, Mitchum comes to grips with his betrayer. Ensues a death grapple, ending in Mitchum hurling Hart off the cliff.

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'THE UNSUSPECTED' ONE OF YEAR'S BEST KILLER-CHILLERS

Rates ● ● ● generally

Warner Bros.
103 minutes
Joan Caulfield, Claude Rains, Audrey Totter, Constance Bennett, Hurd Hatfield, Michael North, Fred Clark, Harry Lewis, Jack Lambert, Nana Bryant, Ray Walker, Walter Baldwin.
Directed by Michael Curtiz.

From its first scene to its final fadeout, "The Unsuspected" is sizzling, suspenseful melodrama, certain to startle and thrill mass patronage in all situations. Backed by showmanship, this can get off to a good start, but the resulting word-of-mouth advertising should send grosses soaring in subsequent runs. Charlotte Armstrong's story, adapted by Bess Meredyth and scripted by Ranald Mac Dougall, despite a few weak spots, has an abundance of action, mystery, novelty romance and surprise twists. Acting honors go to Claude Rains as a radio narrator-turned-killer and to personable newcomer Michael North as his nemesis. Joan Caulfield and Audrey Totter acquit themselves creditably in the leading feminine roles. Michael Curtiz' direction is up to his customary high standard, production quality, photography and recording are first-rate.

EXPLOITATION: To your mailing list send cards reading: "You May Expect 'The Unsuspected' on (Playdate) at the Theatre." For teaser: "Tune In on Station KILL Next Week at the Theatre—You'll Hear 'The Unsuspected'." Play up Claude Rains' masterly performance as the Kilocycle Killer. Herald the screen debut of newcomer Michael North, a film find of the first magnitude. Stress the sinister plottings of a maniacal mastermind, the breath-taking pursuit of a ruthless killer by a cordon of baffled police, the dynamic climaxes and the hair-raising last-second rescue of Joan Caulfield and Michael North from the clutches of an archfiend. Use radio spot announcements to the limit!

Beloved and prominent radio narrator of murder bysteries Claude Rains comes home from his nightly broadcast, phones the police to report he has found his secretary a suicide. One week later Rains' surprise birthday party is crashed by Michael North, purporting to be the husband of the narrator's ward Joan Caulfield, reported drowned in a shipwreck off Rio. Joan's step-sister Audrey Totter is attracted immediately to North, but Rains suspects he's a fortune-hunter after the drowned girl's millions. Word comes that Joan, rescued and alive, is on her way home. She arrives, but has no recollection of marrying North, a total stranger to her. Rains overhears Audrey tipsily telling North she suspects he (Rains) killed his secretary. Later he murders Audrey, throws suspicion on her sottish husband Hurd Hatfield who meets with an "accidental" death, arranged by Rains. North discovers proof of Rains' guilt, warns Joan of her guardian's character. Fearful of exposure Rains poisons Joan, has North slugged by professional killer Jack Lambert and taken in a trunk aboard the latter's truck to be burned alive in the city dump. Detective Fred Clark arrives in time to revive Joan and, following a terrific chase, through the congested streets, rescues North. Rains is captured, convicted and executed.

'EXPOSED' POORLY-PLOTTED LOW-GRADE WHODUNIT LACKS NAMES

Rates ● ● — as supporting dualler for minor spots

Republic
59 minutes
Adele Mara, Robert Scott, Adrian Booth, Robert Armstrong, William Haade, Bob Steele, Harry Shannon, Charles Evans, Joyce Compton, Russell Hicks, Paul E. Burns, Colin Campbell, Edward Gargan, Mary Gordon, Patricia Knox.
Directed by George Blair.

Devoid of plot twists and lacking marquee names this low-grade melodrama will provide a minimum of entertainment to all but the most avid of mystery addicts. It is carmarked by nominal production quality for the lower slot in minor action and nabe orhood houses. Of the large and undistinguished cast, only William Haade gives a memorable performance in his role of dumb assistant to a private detective. Despite her top billing, Adele Mara displays neither looks nor talent in depicting a woman detective. Robert Armstrong is wasted on a thankless part — that of a police sleuth. Screenplay by Royal K. Cole and Charles Moran, based on an original story by Moran, is synthetic, unimaginative and routine throughout. Direction by George Blair is undistinguished. Photography and recording are OK.

EXPLOITATION: Have Inquiring Photographer explain that Adele Mara plays a private-eye in "Exposed," then ask: "Can Women Make Better Detectives than Men?" Arrange counter and window displays at camera shops and drugstores with cards reading: "Blackmail and Murder Are 'Exposed' at the Blank Theatre — Have Your 'Exposed' Films Processed Expertly at Liggett's."

Wealthy Russell Hicks hires Adele Mara, private-eye, to investigate his stepson Robert Scott, whose large withdrawals from his account and removal to a secluded apartment have aroused the old man's suspicions. When Adele calls on Hicks at his home that afternoon he's dead, a paper knife through his heart. Adele's father, police detective Robert Armstrong arrives, derides her contention Hicks was fatally poisoned and then stabbed, and orders her to leave the crime's solution to him. She ignores his warning and, aided by her not-too-bright aide William Haade, contacts Scott, learns he has been secretly financing some dipsomania cure experiments with Hicks' enemy, Professor Paul E. Burns. She later discovers Hicks was murdered by his attorney Charles Evans who has blamed his own embezzlements on Scott. Cornered, Evans dies by his own hand.

'UNCONQUERED' MAGNIFICENT DeMILLE TECHNICOLOR FRONTIER SAGA

Rates ● ● ● ●

Paramount
146 minutes

Gary Cooper, Paulette Goddard, Howard DaSilva, Boris Karloff, Cecil Kellaway, Ward Bond, Katherine DeMille, Henry Wilcoxen, Sir C. Aubrey Smith, Victor Varconi, Virginia Grey, Porter Hall, Mike Mazurki, Richard Gaines, Virginia Campbell, Gavin Muir, Alan Napier, Nan Sunderland, Marc Lawrence, Jane Nigh.

Directed by Cecil B. DeMille.

Exhibitors will have to dig deep into their thesauruses to find words adequately describing the entertainment value—and boxoffice power—of Cecil B. DeMille's "Unconquered." Here is the master producer-director at his greatest—DeMille at his DeMillenium. Here is sock-o entertainment for every picturegoer except the cynical sophisticates — a potential record-smashing crowd-puller for every boxoffice in the land. Call its technique old-fashioned, if you will; but its craftsmanship is dated only in that it calls to mind DeMille's greatest successes of the past, his roadshow masterpieces of yesteryear. In "Unconquered" he depicts with unerring strokes on a tremendous canvas the pre-Revolutionary era of 1763. It has marquee names, romance and action. It has spectacle, sweep and suspense. It has pace, movement and situations. In short, it has everything mass movie audiences would want—plus Technicolor. Thanks to DeMille's unerring direction, performances by the strong cast are clear cut and convincing. Gary Cooper as a Colonial militiaman, Paulette Goddard as a hapless bond slave, Howard DaSilva as a treacherous trader—all are perfect in their respective roles; but to single out any particular player would be manifestly unfair to the remaining members of the huge, proficient and talented cast. The script by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr., does full justice to Neil H. Swanson's novel. Packed with thrills, combats, pursuits and rescues, it furnishes nearly two and one-half hours of adventure and romance. The film has but one minor flaw—some of the fortuitous, hairbreadth escapes do tax the spectator's credulity. Production quality is magnificent; Technicolor, photography and recording are superior.

EXPLOITATION: Go to town with this one—it should prove a bonanza in prestige and profits, goodwill and grosses. Play up the performances of Gary Cooper, Howard DaSilva, Paulette Goddard and Boris Karloff; the resplendent Technicolor, and the name of Cecil B. DeMille. Stress the film's sweeping portrayal of a great historical era, its colorful costumes, its authentic detail. Sell the highlights: Paulette Goddard sold on the auction block as a bond slave...the massacre of settlers...a beautiful white girl faces torture by Redskins...Indian pursuit foiled by the fugitives' leap from a mighty cascade...frontier outposts sacked ...Fort Pitt besieged, beleaguered Colonials rescued by a regiment of dead soldiers!

1763. Powerful trader (and traitor) Howard DaSilva bribes venal slave-driver Porter Hall to sell him beautiful Paulette Goddard, an indentured servant previously purchased and freed by Virginia militiaman Gary Cooper. His empire threatened by the influx of settlers, DaSilva arms the Indians, plots with his father-in-law Chief Boris Karloff and 17 other chieftains to war against the whites. Aware of DaSilva's treachery, Cooper exposes him to the British military commander but gets nowhere. Destruction and torture sweep the frontier settlements. Karloff's blood-crazed savages prepare the captive Paulette for death at a burning stake. Cooper rescues her by a daring ruse. Pursued by the enraged redskins, he effects his and Paulette's escape by sending his closely-followed canoe over a towering waterfall. The two arrive at Fort Pitt, warn Captain Henry Wilcoxen of the Indians' approach. Thrown into a cell for technical desertion, Cooper escapes. Aided by DaSilva's betrayed redskin wife Katherine DeMille, Cooper makes his way to the nearest outpost to get reinforcements for Fort Pitt, now beleagured and facing annihilation. Unable to obtain reinforcements, Cooper musters a handful of drummers and bagpipers, marches with them and several wagonloads of erect, but dead, Redcoats and cleverly vanquishes the savages besieging Fort Pitt. At end, he kills DaSilva and weds Paulette.

'THE FOXES OF HARROW' IMPRESSIVE COSTUME DRAMA

Rates ● ● ● — where co-stars' names draw

20th Century-Fox
118 minutes

Rex Harrison, Maureen O'Hara, Richard Haydn, Victor McLaglen Vanessa Brown Patricia Medina, Gene Lockhart, Charles Irwin, Hugo Haas, Dennis Hoey, Roy Roberts, Marcel Journet, Kenneth Washington.

Directed by John Stahl.

Twentieth Century-Fox has spent plenty of money in bringing Frank Yerby's best-selling novel to the screen and the outlay shows in production quality, a strong cast and two hours of colorful spectacle. Unfortunately, however, the picture as scripted by Wanda Tuchock and edited by James B. Clark, leaves much to be desired; essential motivations are missing, their footage devoted to extraneous scenes of voodoo rites to give atmosphere to the film, and last-reel hurricane scenes to hypo John Stahl's slow-paced direction. Despite its faults, the picture should appeal to audiences generally, particularly women. Suitably exploited, it will score above-average grosses in most situations. The large and well known cast acquits itself creditably; Rex Harrison is well cast as a ne'er-do-well gambler thirsting for power and Richard Haydn romps home with the picture's comedy-honors. Maureen O'Hara, Gene Lockhart and Vanessa Brown give indifferent performances, while Victor McLaglen's diction is occasionally unintelligible. Photography by Joe La Shelle is superb, settings and recording are of the highest order. Costumes of the period (1827) are attractive.

EXPLOITATION: Among the first ten on the best-seller lists for 32 weeks, "The Foxes of Harrow" has been pre-sold to millions of readers — approach every book outlet for window and counter displays, contact literary groups by mail, offer copies of the book as prizes in a contest (Do Women Like to Be Dominated?), supply material for school and library bulletin board displays, use blowups of the books as lobby and marquee displays. Play up the strong cast, headed by Rex ("The Ghost and Mrs. Muir") Harrison and Maureen ("Miracle of 34th Street") O'Hara.

Well-born, dashing Rex Harrison, caught cheating at cards aboard a Mississippi steamer, is marooned on a sandbank. Rescued by pigboat skipper Victor McLaglen, he makes his way to New Orleans, becomes acquainted with wealthy Creole dandy Richard Haydn. Through Haydn he meets haughty aristocrat Maureen O'Hara, then woos and finally wins her. Their temperaments clash and, after a quarrel over his riverboat friends, Harrison and Maureen live as strangers at his palatial estate, Harrow. Their son is born crippled but Harrison refuses to accept the boy's frailties and builds a vast empire for him. Maureen softens, seeks reconciliation, but Harrison has found happiness with pretty quadroon Patricia Medina, and their estrangement becomes complete when their son dies as the result of a fiery argument. Bent on his own destruction, Harrison tosses away his fortune. Maureen visits Harrison at Patricia's, in vain begs him to return to Harrow, its furnishings now sold to pay his debts. The slaves, heedless to her pleas, refuse to save the corn crop, threatened by a hurricane. She tries to do the job almost single-handed. Harrison suddenly returns, takes command and saves the day. Reconciliation follows.



'BURY ME DEAD' ENGROSSING MYSTERY PLOT, WEAK IN NAMES

Rates ● ● as dualler generally

Eagle-Lion
66 minutes
Cathy O'Donnell, June Lockhart, Hugh Beaumont, Mark Daniels, Greg McClure, Milton Parsons, Virginia Farmer, Sonia Darrin, Cliff Clark.
Directed by Bernard Vorhaus.

This well-acted, cleverly-plotted, unpretentious whodunit will keep audiences interested from beginning to end. Unfortunately, its lack of names will result in negligible grosses and confine it to the lower slot on dual bills. Coupled with a comedy, musical or western of equal merit, it will give satisfaction in most situations. Best performances are those of Cathy O'Donnell as a neurotic adolescent, and Hugh Beaumont as a scheming attorney. Based on a radio story by Irene Winston, Karen deWolf and Dwight V. Babcock's screenplay is fast-paced, packed with surprise twists and suspense. Direction by Bernard Vorhaus is satisfactory, as are production quality, photography and recording.

EXPLOITATION: In your advance campaign use teasers such as: "Who Wants to 'Bury Me Dead'...and Why?" "My Best Friend Stops at Nothing to 'Bury Me Dead'" and "My Dearest Relative Hates Me Enough to 'Bury Me Dead'!" Play up the previous performances of Cathy ("Best Years of Our Lives") O'Donnell, Mark ("Winged Victory") Daniels, June ("The Yearling") Lockhart.

June Lockhart, wealthy estranged wife of Mark Daniels, returns home to attend her own funeral. The corpse, burned beyond recognition in a stable fire, is that of Daniels mistress, Sonia Darrin. Among those the police suspect of murdering Sonia are June, her neurotic young foster-sister Cathy O'Donnell (in love with Daniels), prize-fighter Greg McClure and Hugh Beaumont, friend and attorney of June and Daniels.

Implicated by Cathy's false testimony, Daniels is taken to the police station for questioning. This gives Beaumont, the real culprit, a chance to kill June and make it look like suicide. Thwarted when Cathy enters, Beaumont prepares to slay both girls, but is killed by the police who arrive with Daniels at the opportune moment.

FOREIGN FILMS

'MY FATHER'S HOUSE' INTERESTING PALESTINE STORY

Rates ● ● ● in Jewish naborhood and art houses

World View Films
85 minutes
Ronnie Cohen, Irene Broza, Isaac Danziger, Herman Heuser, Joseph Pacovsky, Zalman Leiviush, R. Klatchkin, Miriam Laseson, and the Hazimir Singers of Tel Aviv.
Directed by Herbert Kline.

Produced in Palestine with an English-speaking cast, "My Father's House" may get wider distribution than the average foreign-made feature. Primarily, of course, it is for Jewish audiences and generally it will be limited to art theatres and those in Jewish naborhoods. The story of an 11-year-old lad who comes to Palestine in a vain search for his long-missing family has poignance, while the underlying theme of the Jews' struggle for their homeland is stirring. The picture (parts are documentary) has been beautifully photographed against the grandeur of the Palestine locale. It contains many interesting scenes of native life in the Holy Land and some fine singing by the Hazamir Singers of Tel Aviv. The cast includes Gentiles and Moslems, as well as Jews, most of them recruited from local theatre groups, and performances are satisfactory for the most part.

EXPLOITATION: Obtain the cooperation of local leaders of Zionist organizations, liberal groups and charity executives (profits from the release will go to the Jewish National Fund, mentioned in Life magazine's September 20 issue). Circularize film appreciation groups, teachers and students of economics and geography. Obtain counter and window displays in travel bureaus. Play up the fact this is the first full-length feature ever completely filmed in Palestine. Don't overlook the fact it is based on a novel by well-known writer Meyer Levin, author of the screenplay.

Evading British naval patrols a boatload of Jewish refugees land by night in Palestine. Among them are 11-year-old Ronnie Cohen, desperately searching for his long-missing family, and pretty Irene Broza, trying to erase memories of years of enforced shame as a victim of the Nazi Feldkorps. Ronnie's determined but futile search for his dead parents eventually affect him psychologically, makes him a psychotic infant unable to walk or talk. The lad's yearning for a parent's love serve to reawaken in Irene something of the human importance war and degradation has all but destroyed. At end, Ronnie and Irene find in each other — and, parenthetically, in Palestine — a fulfillment of their deepest needs.

'SHOE-SHINE' GRIPPING ITALIAN FILM

Rates ● ● ● in art houses and Italian naborhood spots

Lopert Films
93 minutes
Rinaldo Smordoni, Franco Interlenghi, Aniello Mele, Bruno Ortensi, Pacifico Astrologo, Francesco De Nicola, Antonio Carlino, Enrico De Silva.
Directed by Vittorio De Sica.

Grim and gripping, this poignant account of two boys railroaded into a reform school makes arresting filmfare for Italian naborhood houses and art theatres. Grosses will be comparable to those registered by any other foreign language masterpiece. The cast, unknown to U. S. audiences, consists for the most part of boys, two of whom — Rinaldo Smordoni and Franco Interlenghi — give brilliant performances. Under Vittorio De Sica's direction, the action-packed narrative builds suspensefully to a dynamic crescendo. English titles by Herman G. Weinberg vividly translate the dialogue. Production and film quality are fair.

EXPLOITATION: Play this up as a fearless commentary of conditions abroad today as well as a relentless expose of Black Markets and of penal institutions for so-called juvenile delinquents. Stress the brilliant performances by two Italian lads, actually shoe-shine boys in real life. Advertise it as "The Film Every Boy Should See and Every Parent Must See!"

Roman shoe-shine boys Rinaldo Smordoni and Franco Interlenghi save their pennies for the day when they can buy for their very own a livery stable horse. Their opportunity comes when the pair, innocent accomplices in a black market deal engineered by Rinaldo's scapegrace brother, receive the horse's purchase price to keep silent about a robbery they've witnessed. Identified by the victim, the two are arrested and sent to an overcrowded, ill-run reform school. Tricked by the school officials into revealing the real culprits, Franco is regarded as a spy. To get even with him for informing on his brother, Rinaldo hides a file in Franco's mattress, then tips off the guards. Later the two are tried on the robbery charge and Franco, unable to get efficient counsel, receives a severer sentence than Rinaldo. Soon after his return to the reformatory, Rinaldo, and an older boy, escape during a fire. Embittered on hearing the escapees plan to take his beloved horse, Franco aids in their recapture but in a moment of rage accidentally kills Rinaldo.

'THE DEVIL'S ENVOYS' FRENCH MIRACLE PLAY STRICTLY FOR HIGHBROWS

Rates ● ● + for art spots

Superfilm
105 minutes
Arletty, Jules Berry, Marie Dea, Alain Cuny, Ledoux, Marcel Herrand, Gabriel Gabrio, Pierre Labry.
Directed by Marcel Carne.

Produced by the same director, scenarist and star responsible for the noteworthy "Children of Paradise," this current French import abounds in magnificent performances, lavish sets and gorgeous costumes. Unfortunately, despite its beauty, its appeal will be limited in this country to the highbrow patrons of foreign films. Pace is pedestrian; dialogue, judging by the English titles, is heavy-laden with theological dissertations, and plot is devoid of twists or suspense. Exploitation possibilities comprise selling Arletty the star, the colorful locale of medieval France with its gorgeous costumes and magnificent settings; teachers and students of French history, drama and language might be circularized to advantage.

According to an old legend, in May 1485, Jules Berry (Satan) sends two of his envoys, Arletty and Alain Cuny, to corrupt the world. They arrive at the castle of Baron Ledoux during the pre-nuptial festivities for Chevalier Marcel Herrand and the Baron's daughter Marie Dea. In accordance with her pact with Satan, Arletty seduces first Herrand and then Ledoux, eggs on both into a duel wherein the Baron kills his youthful adversary. Meanwhile, Cuny has made ardent love to the virginal Marie. Satan arrives, bares Marie's sin to the Baron and his court, persuades his host to imprison and torture Cuny. Marie, empowered by her love for Cuny, is able to resist the lecherous advances of Satan. Balked and revengeful, he turns both Marie and Cuny into stone.

'SCHOOLGIRL DIARY' OUTSTANDING ITALIAN COMEDY

Rates ● ● ● for art theatres and Italian naborhoods

Film Distributor Co.
95 minutes
Valli, Irasema Dilian, Andrea Checchi, Guiditta Rissone, Ada Dondini, Carlo Campanini, Sandro Ruffini, Nino Michelnzzi,
Directed by Mario Mattoli.

By far the best Italian film comedy imported in years, "Schoolgirl Diary" is reminiscent of, but vastly superior to, "Girls' Dormitory," a Tyrone Power-Simone Simon co-starrer of a decade ago. It compares favorably with any of the top French features seen recently in sensitivity, humor, pathos and heart interest. It is a natural for art theatres and Italian naborhood houses. In the former spots it should appeal to adult patrons particularly, although youngsters will appreciate its sympathetic portrayal of adolescents. Screenplay, adaptation and direction by Mario Mattoli are, in the main, excellent; the picture's only fault is its slight plot and contrived climax.

Andrea Checchi, chemistry professor in a girls' boarding school, is called into the office of Guiditta Rissone, the principal, who shows him the diaries confiscated from the third form. Each book is filled with declarations of passion for Checchi, the most ardent are those of wealthy, sorority president Valli, a beautiful but lax student. One diary is missing: that of studious, pretty Irasema Dilian, who claims to have destroyed it and refuses to reveal its contents. Already jealous of the studious Irasema because of the apparent favoritism shown her by the professor, Valli turns the other girls against her as a "spy." One night Irasema is seen in the garden embracing a man, apparently the professor. Disgraced, she flees the school the following evening, is found, badly injured by a fall, and brought back by the professor. She recovers, reveals the man she'd been seen embracing was her father, a fugitive from the law. At end, her father's name is cleared and she becomes the most popular girl in the school. Professor Checchi weds Valli.

'THE GREAT DAWN' NOVEL ITALIAN MUSICAL HAS GREAT POSSIBILITIES

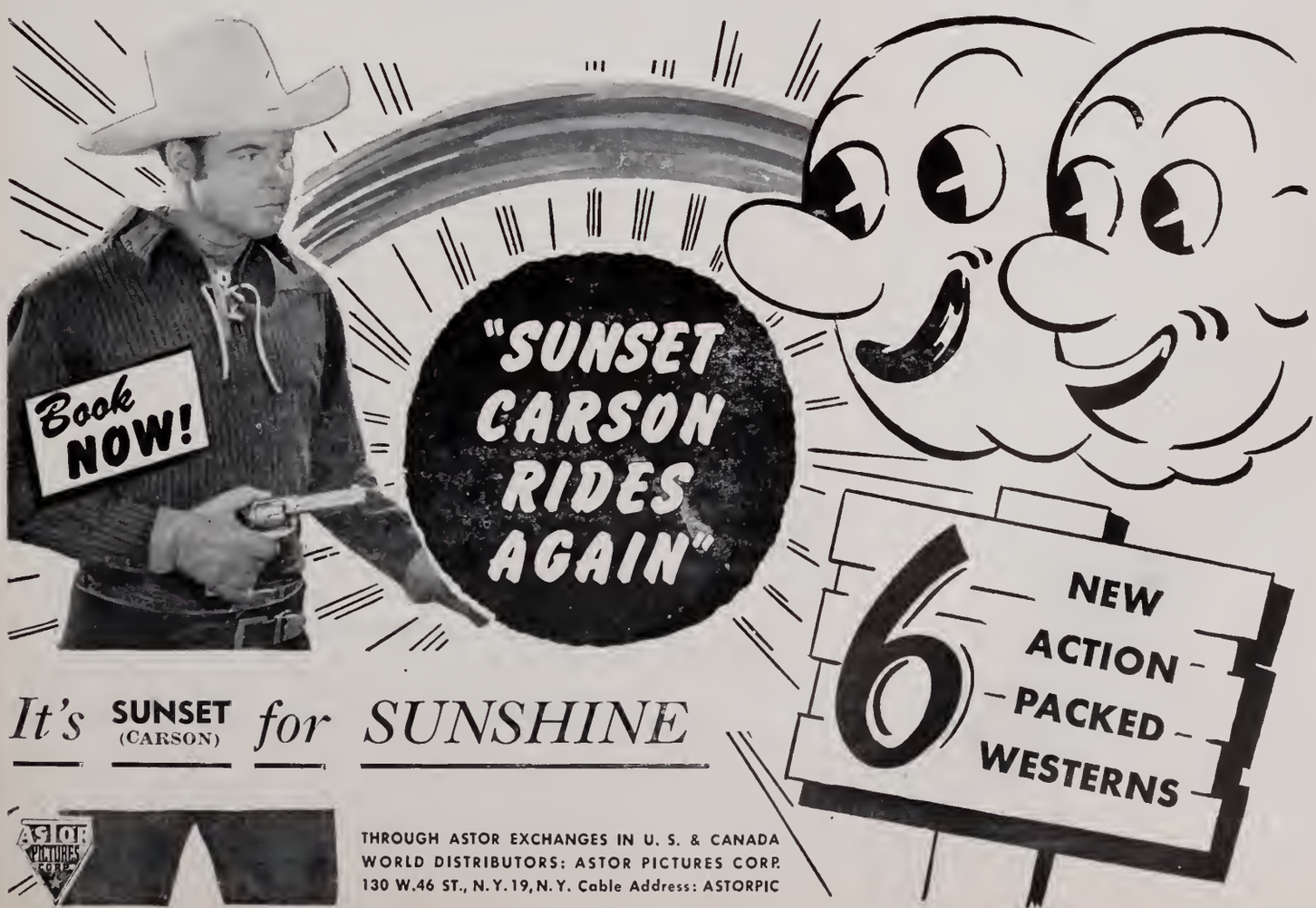
Rates ● ● ● in art houses and Italian naborhoods

Superfilm Distributing Corp.
83 minutes
Pierino Gamba, Ranee Faure, Rossano Brazzi, Giovanni Grasso, Michele Riccardini,
Directed by G. M. Scotese.

Here is 100 per cent entertainment for foreign film fans, particularly music lovers. Properly promoted — and it has limitless exploitation possibilities — it should gross heavily in Italian naborhoods and art theatres. Except for nine-year-old conductor-prodigy Pierino Gamba, featured in Life's June 30 issue, the cast is virtually unknown to U. S. audiences; but all the performances, particularly those of Renee Faure as Pierino's mother and of Michele Riccardini as a fun-loving priest, are on a par with Hollywood's best. The picture's magnificent score, comprising selections by Beethoven, Schubert and Rossini, is brilliantly played by the Rome Opera Orchestra under the direction of young Gamba, hailed by European music critics as the "pocket Toscanini." Filmed amid impressive Roman settings, the picture contains excellent production value, is high in humor content, heart interest and suspense.

Unsuccessful composer Rossano Brazzi, stifled by his surroundings in Rome, goes to Paris, leaving behind him Renee Faure and their son Pierino Gamba. Almost destitute, Renee goes to work but soon has to appeal to her wealthy father Giovanni Grasso for aid. Neighborhood priest Michele Riccardini discovers Pierino has phenomenal musical talent, sets out to make the boy a great conductor. As Grasso despises music and musicians, the priest's task is not easy. By subterfuge he succeeds not only in training the lad but tricks Grasso into financing Pierino's debut. Meanwhile Renee, hearing her husband is penniless in Paris, goes there, finds him working as a carnival clown. To pay their return fare, Brazzi steals some money from his boss, is arrested and given ninety days in jail. On the eve of Pierino's debut, Grasso discovers he's been duped and, accompanied by the police, hurries to the Basilica di Massensio. There, Pierino's triumph on the podium, and the return of his own investment plus eighteen per cent interest, tempers Grasso's fury.

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Behind the Beaver Curtain, Harold Wirthwein (right), Paramount's 1947 drive captain, and Hugh Braly, West Coast district manager, make up for the occasion at old-fashioned pioneer party for them on visit to Salt Lake City branch. Branch manager Frank Smith is "hedged" in between the two.

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We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

●

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

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NEWS DIGEST

(Continued from Page 17)

MEMPHIS CENSOR FACES COURT BATTLE

Lloyd T. Binford's ban on the Hal Roach picture, "Curley," latest in a long line of arbitrary censorship decisions by the Memphis censorship board which Binford heads, turned out to be the straw that broke the camel's back. In a joint announcement by Eric Johnston, MPAA president, and Gradwell Sears, head of United Artists, distributors of the picture, it was revealed that immediate court action will be instituted by the film industry to challenge the ban.

Raising no objection to the picture on moral grounds, Binford wrote the UA exchange in St. Louis that he could not approve "Curley" because "the South does not permit Negroes in white school nor recognize social equality between the races, even in children." The picture follows the pattern of Roach's old "Our Gang" comedies.

Johnston declared that the industry is prepared to fight all the way through the courts "this dangerous threat to freedom of speech and expression." He declared, "Surely the Board does not speak the mind of the millions of fair-minded citizens of the South who believe in freedom of speech. We count on their support."

Harking back to "Our Gang" comedies which played the South many years ago, Roach said, "The aged Mr. Binford is still fighting the Civil War, apparently forgetting that white and Negro service men in American uniforms fought and died together in two world wars to defend and protect the basic rights Binford would destroy." He added his belief that the courts would not sustain the Memphis Board ruling.

• • •

SKOURAS BLASTS BRITISH INDE PRODUCERS

Charging the British government with a deliberate attempt to prevent American films from going to England, Spyros P. Skouras, president of 20th Century-Fox, told delegates at the merger meeting of Theatre Owners of America that some independent producers of Great Britain, "who hoped to enhance their own selfish interests through the elimination of American films from the British market" encouraged the imposition of the tax knowing that the result would be a ban on American film exports to Britain.

Skouras predicted that the majority of British exhibitors will be "impoverished" when the full effects of the tax are felt, but added "by the same token, if the situation remains unchanged, the U. S. motion picture industry will suffer a terrible blow."

The effect of the tax on 20th-Fox particularly was emphasized by Skouras with figures. Declaring that the company's foreign remittances will be reduced to a "maximum of 50 per cent" by March 1, 1948, and possibly as low as one-third, Skouras pointed out that last year the company showed a profit of $22,600,000, of which $12,800,000 came from the company's theatre department, and a total of $23,000,000 in foreign remittances. Using the one-third figure, Skouras said that 20th-Fox would have lost almost $7,000,000 with the British tax in effect.

Then turning to the exhibitor's angle, Skouras bluntly told the assemblage that they would have to share the advertising and exploitation costs "if you want the film companies to remain in business." He warned "if the terms obtained by the motion picture companies from you for their films are not improved, I can tell you in all honesty that within a very short time you will be confronted by the same fate as the British exhibitor." He called on exhibitors to get the most out of each picture and emphasized that although costs will be cut, the quality of pictures will not suffer.

• • •

McNUTT TO REPRESENT INDUSTRY IN RED PROBE

Paul V. McNutt, former Federal Security Administrator, will represent the major motion picture companies at hearings in Washington before the House Committee on Un-American activities, originally scheduled to begin Sept. 23, but postponed to Oct. 20. McNutt's appointment was announced by the Motion Picture Association, in whose behalf he will appear, as well as for the Association of Motion Picture Producers.

In a statement following his appointment, McNutt declared: "We welcome the investigation and will cooperate with the committee. I know first-hand of the industry's Americanism. It is beyond dispute. We have nothing to fear, nothing to hide. Our record is an open book. We are fully prepared to meet any charge that American films have propagandized for Communism or any other 'ism,' or for the overthrow of the American form of life."

Meanwhile, the House Committee announced the names of 43 prominent film figures it has been subpoenaed to testify at the hearings. The list includes such names as Eric Johnston, Jack L. Warner, Louis B. Mayer, Samuel Goldwyn, Charles Chaplin, Leo McCarey, Walt Disney, Gary Cooper, Robert Montgomery and many other film and industry luminaries. Reason for the postponement was given as due to the inability of many committee members to be present due to illnesses and service on committees now abroad. In making public the list, Committee chairman Parnell Thomas emphasized that "the mere fact that they are being called to testify should not be considered a reflection in any way upon their character or patriotism. These persons are being brought with the sole objective of obtaining the facts regarding the inroads the Communists have made in Hollywood. Some of the witnesses are friendly to the committee's purpose. Others are undoubtedly hostile. The committee wants to hear both sides."

• • •

UA SEEKING COMPLETED PRODUCT

Faced with an impending product shortage, which may reach serious proportions within the next few months, United Artists is seeking purchase of completed properties, among them several RKO features, it was learned in New York last week, where the UA board conferred following the return of executive vice-president Arthur W. Kelly from England. The board also announced the approval for distribution by the company of "The Roosevelt Story," documentary, now having its pre-release engagement in New York.

Upon his return from England, where he successfully negotiated for playing time in major circuits for seven of the group of UA pictures now available there, Kelly reported that UA will produce six features in England during the coming year, in collaboration with British partners and budgeted at around $1,000,000 each.

"QUOTES"

What the Newspaper Critics Say About New Films

Bogey & Baby Not Treated Kindly By Critics

Those lovebirds, Humphrey Bogart and Lauren Bacall, are given the rough treatment by the New York movie critics who covered their latest melodrama, "Dark Passage". The chief complaints seem to be against the story's lack of credibility and Bogey's rather tame performance. The critics, like ordinary filmgoers, apparently like him at his toughest.

Bosley Crowther of the Times, finds the scenery of the San Francisco background one of the films chief assets. If you should be bored by the "over-stretched fable" he says, "you can usually enjoy the scenery, which is as good as a travelogue." Mr. Crowther places most of the blame for the film's weaknesses on director Delmer Daves.

The Daily News, which always tries to be kind, gives "D rk Passage" only two and one-half stars. Reviewer Kate C meron says, "The story is full of improbabilities and its one big climactic scene leads the audience to a terrific let-down. She has some kind words for Lauren Bacall's performance, "the best since she made her spectacular appearance in 'To Have and Have Not'."

The Herald Tribune's Howard Barnes pins the blame on "too much melodramatic flourish". However, he finds "originality and considerable force" in some of the sequences.

"Too clever, too tricky, too complex, and too mysterious for its own good," is the opinion of Cecelia Ager, PM, who says there is "story incredibility piled upon story incredibility." She too, liked Miss Bacall's performance. On the other hand, Eileen Creelman, of the Sun, reports that Bacall is "never believable," and the picture is overwritten and overacted.

Most laudatory of the reviews was the Mirror's. Lee Mortimer unashamedly confesses to being a Bogey-Baby fan and calls the picture "a bang-up job of crime filmmaking."

"THE LONG NIGHT"

RKO-RADIO

"Tense and taut...Director's picture. Thin as to story, it hol s interest through the intensity of its telling, the skillful manner in which director Anatole Litvak sets and sustains the mood of impending doom...It isn't a pretty picture, but it's an engrossing one." — PELSWICK, N. Y. JOURNAL-AMERICAN.

"Persistently unconvincing picture...Mr. Litvak's production is an obviously theatrical fake, exposed by its own pretensions and an over-talked John Wexley script...Layout of flashy performances." — CROWTHER, N. Y. TIMES.

"Aptly named. It's one of the longest nights on record, and it gets longer as it goes along...Messrs. Litvak and Wexley alternate Beethoven's Seventh with Wexley's Unabridged...Regrettable that so many good people...should talk themselves out of a good picture." — WINSTEN N. Y. POST.

"Melodrama with patches of vivid action, longer interludes of a not too interesting romance, and a strange brooding atmosphere...Used the flashback technic to ill advantage here...Constant switching of moods is helpful to neither past nor present." — CREELMAN, N. Y. SUN.

"Seems to lack real emotional power, it seems bent on being clever and arty...But for all its faults, I think you will want to see 'The Long Night.' It is a movie with a brain." — PECK, PM.

"SINGAPORE"

UNIVERSAL-INTERNATIONAL

"Pretty poor excuse for an entertainment, even as minor league jewel smuggling fare." — PRYOR, N. Y. TIMES.

"Action, plenty of it from start to finish. It is well overlaid also with romance...Lurid tale, openly so. Something is always happening. Usually it is something of a melodramatic nature." — CREELMAN, N. Y. SUN.

"Not bad enough to be funny...Fred MacMurray doesn't trouble himself to overact. He knows a pot-boiler when he's up to his ears in stale situations and dialogue to match." — WINSTEN, N. Y. POST.

"All very pat and contrived...Neither of the principals is too happily cast...Scripters substituted dialogue for action." — PELSWICK, N. Y. JOURNAL-AMERICAN.

"In Singapore the word for bunk is 'walla walla.' They tell you that in the film and though you won't believe anything else they tell you, you can take their word for it about bunk and walla walla. On that subject the guys who made 'Singapore' are authorities. Their movie is walla walla from beginning to end." — PECK, PM.

"KISS OF DEATH"

20TH-CENTURY FOX

"Unusually impressive realism...Hits an audience hard with action, emotion, and suspense. It brings you to the edge of your seat, and keeps you there." — WINSTEN, N. Y. POST.

"Horror film, vivid with murder...Its melodrama is breathtaking, its acting and direction first rate and it is twice as brutal as any of the pre-war gangster films." — CREELMAN, N. Y. SUN.

"Realism illuminates a savage melodrama...Definitely worth seeing...A tired screen form has suddenly been jerked into enormous vitality." — BARNES, N. Y. HERALD TRIBUNE.

"One of the season's first rate adult melodramas, made to stir a little thought as well as excitement...Richard Widmark one of the most sinisterly menacing personalities the movies ever have uncovered." — COOK, N. Y. WORLD-TELEGRAM.

"Two highly noteworthy elements...first is a long but beautifully sustained strip of tension, extending approximately through the final quarter of the picture...and Mr. Widmark's 'Tommy Udo,' just plain scared the whey out of me." — MAYNARD, N. Y. JOURNAL-AMERICAN.

"Pip of a melodrama...Has squeezed every last drop of suspense out of the story...A most satisfying entertainment." -- PRYOR, N. Y. TIMES.

'SONG OF THE THIN MAN'

METRO-GOLDWYN-MAYER

"Whatever the script lacks in the way of logic is more than compensated for by the lightheaited manner in which the incidental scenes are worked out...While 'Song of the Thin Man' is no world beater, it still is a mighty pleasant picture to have around."—PRYOR, N. Y. TIMES.

"Slick blend of humor and homicide ..Flip dialogue and a light touch...Keep this latest edition of the series romping along at a bright and diverting pace."—PELSWICK, N. Y. JOURNAL-AMERICAN.

"A painfully thin picture, in spite of all the padding that's been stuffed into it...Dialogue is as witty, smooth and crisply delivered as ever. The story is prosperous, the motivation feeble, the characters taken right out of stock."—CREELMAN, N. Y. SUN.

"William Powell and Myrna Loy have a firm grip on the Charles business, the picture, and the audience. Love them, love the picture. But if the 'Thin Man' series has not yet made the grade for you, from nausea to nostalgia, watch out."—WINSTEN, N. Y. POST.

"Nora and Nick Charles are nice predictable people and fun to have around...Uncomfortable irresolution between the brightness of much of the talk and the dustiness of much of the story ...Nick and Nora remain steadfast to their own unique and engaging style."—AGER, PM.

'SOMETHING IN THE WIND'

UNIVERSAL-INTERNATIONAL

"Ebullient, girlish Deanna Durbin of old is back again...Light and pleasantly amusing charade...Gay and tuneful score... All in all, entertainment is the word for 'Something in the Wind'." WEILER, N. Y. TIMES.

"'Something in the Wind' turns her (Deanna Durbin) back to recapture a lot of the girlish freshness and vivacity... Frothy wisp of absurd nonsense done by a lot of people full of a bounding good humor and mirth...A picture one does not remember much about except that it was effortlessly pleasant as it ran across the screen."—COOK, N. Y. WORLD-TELEGRAM.

"Hack stuff, produced like a quickie, a comedy put together with all the lightness of a Mack Truck assembly line... Deanna just staggers and reels and keeps a bright smile, but she winds up quite the loser. So does everyone else in 'Something in the Wind'."—PECK, PM.

"The songs and the singers save 'Something in the Wind' from complete mediocrity...Fair plus on Post Movie Meter."—THIRER, N. Y. POST.

"Neither musical nor amusing...One of the dullest, most boring screen plays to come out of Hollywood."—BARSTOW, N. Y. HERALD TRIBUNE.

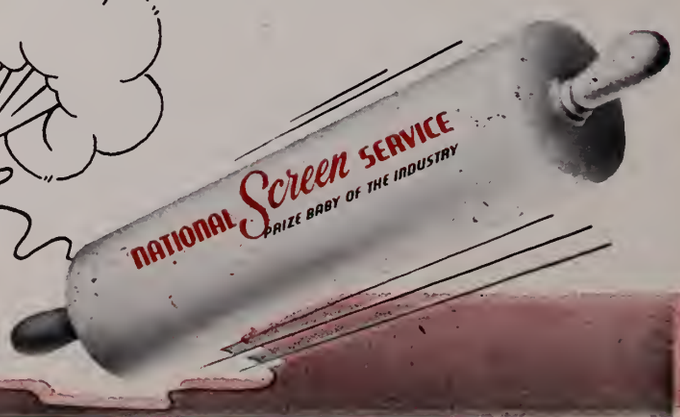
"Delightful entertainment, the best picture Deanna Durbin's made since her early successes...Light and gay romance-with-music."—PELSWICK, N. Y. JOURNAL-AMERICAN. •

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Film BULLETIN

OCTOBER 13, 1947



BUDD ROGERS

Creates New Inde Distributing Network

Pages 7 and 8

America's Independent Motion Picture Journal

World Premiere at Grauman's Chinese, Loew's State, Carthay Circle, Uptown and Loyola Theatres, Los Angeles...



Magic words for "MAGIC TOWN"

"There is so much in this picture for everybody that it is certain to register as a very solid attraction. Swell perfo mances by every member c cast."

—*SHOWMEN'S TRADE REVIE*

"Will enjoy word-of-mouth a tention with boxoffice respons assured."

—*DAILY VARIE*

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JANE WYMAN

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Warm, human and believable ...will cut a passage to the earts of millions...well designed to keep grosses out of e doldrums."
—*MOTION PICTURE DAILY*

mart dialogue and superior rection...Good boxoffice try."
—*VARIETY*

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—*THE EXHIBITOR*

"Should do strong business generally."
—*BOXOFFICE*

"Should insure favorable boxoffice response."
—*HOLLYWOOD REPORTER*

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A William A. Wellman Production • Released by RKO Radio Pictures, Inc.

"'OUT OF THE BLUE' IS OUT OF THIS WORLD!"

–The Exhibitor

"One of those surprise films which sneaks up on the audience . . . then sends it still laughing into the street to aid exhibitors through word-of-mouth campaigns . . . SNEAK PREVIEW SHOOK THE THEATRE WITH CONTINUOUS LAUGHTER which often drowned out the dialogue!"
MOTION PICTURE HERALD

"Riotous upperclass farce, sweet cast, top drawer direction . . . IN THE BAG FOR A HIT that has every right to be called a bullseye!"
THE Hollywood REPORTER

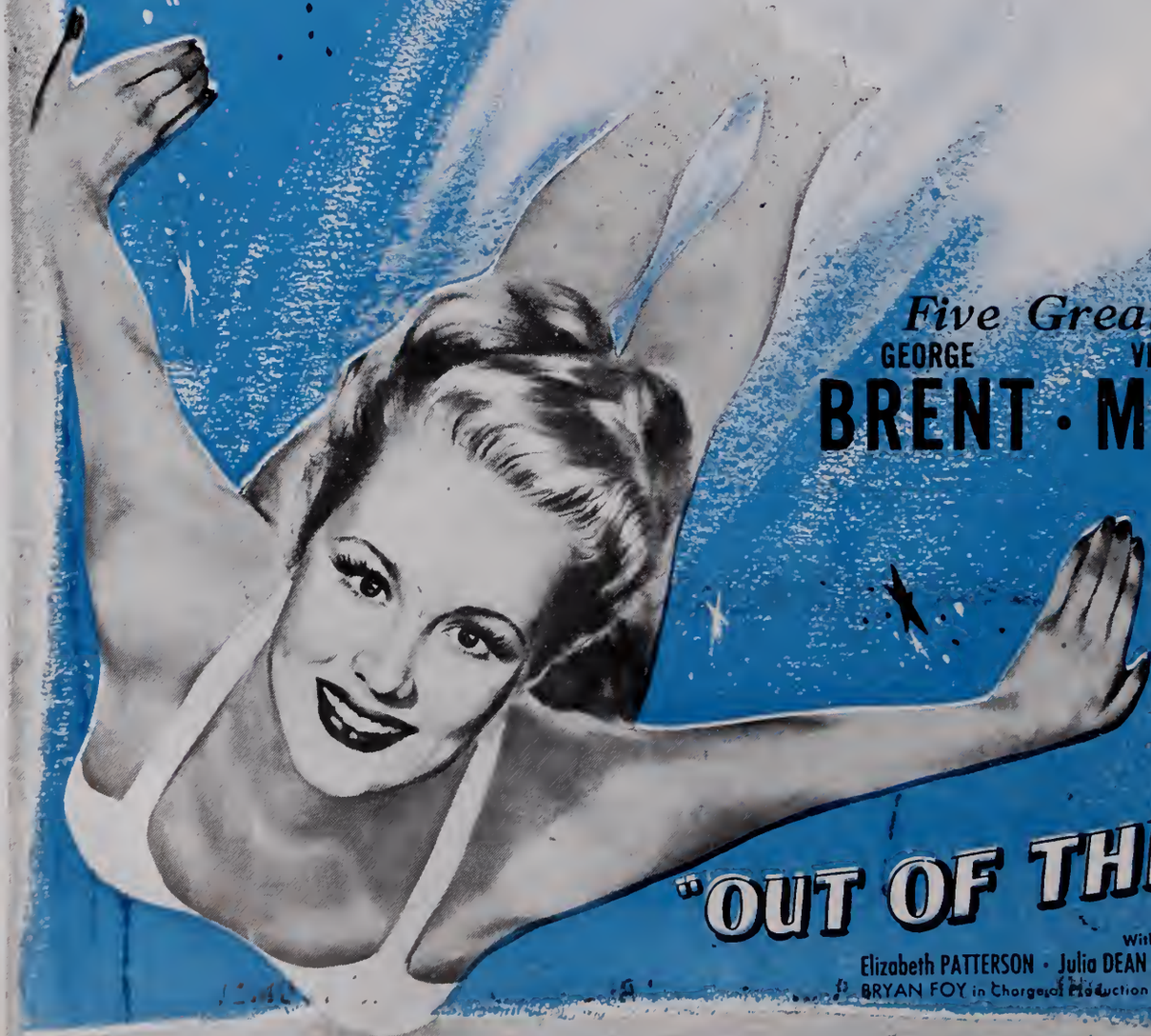
"NEVER A DULL MOMENT IN THIS ONE. It's a cinch to make all types of audiences glad they came . . . farce comedy with howls of delight!" SHOWMEN'S TRADE REVIEW

"Top farce . . . best Eagle Lion offering to date . . . SHOULD FARE HANDSOMELY AT THE BOX OFFICE!" VARIETY

"Sparkling, saucy . . . sure-fire laugh provoker . . . SHOULD DRAW THE CROWDS and keep them continuously amused!"
The Independent Film Journal

"It's a lot of fun and SHOULD STACK UP PLENTY BIG GROSSES top calibre performances, good story, first class production!"
The Film DAILY

"BRIGHT AND BROAD COMEDY with George Brent, Virginia Mayo, Turhan Bey, Ann Dvorak, and Carole Landis romping through!"
MOTION PICTURE DAILY



Five Great Stars . . .

GEORGE BRENT · VIRGINIA MAYO · TURHAN BEY

ANN DVORAK

CAROLE LANDIS

"OUT OF THE BLUE"

With
Elizabeth PATTERSON · Julia DEAN · Richard LANE · Charlie SMITH
BRYAN FOY in Charge of Production · An EAGLE LION FILMS Picture

Screenplay by WALTER BULLOCK, VERA CASPARY and EDWARD ELISCU · Based on a Story by VERA CASPARY · Produced by ISADORE G. GOLDSMITH · Directed by LEIGH JASON

EDITORIAL

Vol. 15, No 21 October 13, 1947

America's Independent Motion Picture Journal

Page Five

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THINK IT OVER

Freedom

Freedom is the one purport, wisely aimed at, or unwisely, of all man's struggles, toilings and sufferings, in this earth.

—CARLYLE.

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Film BULLETIN

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A USEFUL MERGER

It was not only expedient for the MPTOA and the ATA to merge, it was practical and proper. The entire industry will benefit in one way or another by the consolidation of these two exhibitor units into the Theatre Owners of America.

The MPTOA and ATA were composed of virtually the same exhibitors—affiliated, partially affiliated and some independents. Both organizations were bound to travel in the same general direction on all issues. Therefore, why not travel as one.

Most important, the merger clears the air of some of the confusion that was created when three national groups were shooting off vocally on every problem. Two is not as bad as three. Now, at least, we are back to having one expression from a national exhibitor body representing solely independents (Allied) and one expression from a national exhibitors body speaking for a mixture of producer-controlled and independent theatremen (TOA).

Some TOA leaders, especially president Ted Gamble, nurtured hopes of bringing Allied into the fold. We understand enough about Allied and the views of its members to say without equivocation that there is no chance of that group giving up its complete independence. Any leader who tried to take them into the same camp with the affiliates would find his army had deserted behind him, so it is pointless to blame Allied's executives for refusing to join with the new group.

Nor should that fact be viewed as unfortunate by anyone. Competition is still a healthy thing, even among exhibitor organizations. TOA leaders must not take this as a cue to spend their time tossing stink bombs in Allied's midst and thereby preclude the possibility of cooperation between the two groups on vital issues affecting the industry as a whole.

The line of demarcation between Allied and the TOA is drawn right along those problems lumped under the title of trade practices. The reason for that obvious division in the policies of the two organizations is so aptly and concisely explained in the September 27 issue of *Harrison's Reports* that we are taking the privilege of quoting that fine publication:

"In the matter of trade practices, an organization consisting of affiliated as well as unaffiliated exhibitors can never work to the benefit of the unaffiliated exhibitors, first, because the interests of the two groups are conflicting, and secondly, because the affiliated members, by sheer weight of numbers, as well as the fact that they foot the bills, would dominate the organization and force their will on the minority. Most of you are acquainted with the axiom that people think and act in accordance with the way they are making their living. Since the greatest majority of the TOA members are either directly or indirectly affiliated with the producer-distributors, can it be expected that they will act in a way that is contrary to this axiom?

"Mixing affiliated exhibitors and independent exhibitors in one organization cannot work, for their interests are diametrically opposed insofar as trade practices are concerned. It can only cause dissension within the ranks and ultimately a weakening of the organization. As long as there will be affiliated and independent theatres, it is just as well that each group have an organization of its own."

FILM BULLETIN agrees with Mr. Harrison. Desirable as unity usually might be, there could be no good purpose served in creating one unified exhibitor body that would be an abortive, sickly thing, a lie.

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FOREVER AMBER

COLOR BY TECHNICOLOR

WE ARE PROUD TO ANNOUNCE "FOREVER AMBER"
IS AN ADVANCED ADMISSION PICTURE FROM...

20th CENTURY-FOX

Metro Layoffs Hit Old-Timers

SHORT SUBJECTS

M-G-M's economy policy is being translated into pink slips for some of the company's veteran employees. In one branch, two of the dischargees were a salesman (27 years with the company) and an office manager (24 years). Neither one is old enough to be considered a pensioner. What a pity that economies in a big, rich industry like ours have to be achieved in thiis manner, while Hollywood still burns up untold millions...Sir Alexander King, Scottish theatre chain tycoon, got a speedy MPA rejection of his alternative plan for the current British 75% tax. At an MPA luncheon in his honor, Sir Alexander suggested that the American film industry guarantee a minimum return of "at least $12.000,000 for exhibition of British pictures for the U. S. and all the Americas," urging an increase to $16,000,000, "one third of the estimated remittables." Another third, he proposed, be invested in Great Britain and the last third "you take out with no strings attached." 20th-Fox's Spyros Skouras and Paramount's Barney Balaban, on behalf of the MPA, agreed with Sir Alexander that "there is a basis of negotiation somewhere" but apparently the Scottish showman had not hit on it.

☆ ☆

GOOD WILL AMBASSADOR: Off on a cross-country jaunt to do a selling job of the motion picture business to the solid citizens of the land is Maurice N. Wolf, assistant to M-G-M exhib and public relations director H. M. Richey. Explaining Wolf's trip, on which he will speak before Rotary, Kiwanis, Lions, C of C's, etc., sales head Wm. F Rodgers noted: "We believe public support of motion pictures and maintenance of attendance levels are in direct relationship with public appreciation and understanding of how the business has developed and how it is being run It is an interesting story and Mr. Wolf with 29 years of experience in all branches of the business, particularly stresses the importance of exhibition in his presentation." . . . B. Bernard Kreisler, erstwhile Universal, Paramount and UA exec, sailed on Oct. 10 for a four month comprehensive study of production, distribution and exhibition conditions in 14 European countries. His report, the first post-war survey of Europe's m.p. industry, is for the Harvard Grad School of Bus. Administration, but will be made available to the industry.



WOLF

☆ ☆

PLUGGING 'EM: That Paramount shindig out in Pittsburgh for the world preem of C. B. DeMille's "Unconquered" certainly turned the Smoky City topsy-turvy. By far the biggest film event to hit Carbontown, three-day festivities included a Vox Pop airwaver, press receptions, luncheons, banquets and a monster 3-hour parade, with Governor Duff, Senator Martin and a bevy of mayors, as well as C. B., himself, stars Paramount execs and whoever was who in Pittsburgh. Special bows can be taken by Bill Danziger and Charley Burke, who went into town two months earlier to map and execute the details...Incidentally, Paramount's Superlative Party to find a new super-superlative to describe the epic came up with "Paramounumental," submitted by Ernest Emerling of Loew's and Jack Lloyd from the fan mag press. The winners received a cool grand for their ingenuity...Warners' "The Unsuspected" can now be plugged over the air-waves by no less than six top mystery program sleuths. Their individual laudations have been recorded on a single platter, supplied free to exhibitors...

☆ ☆

ROADSHOW BOOSTERS: The much-belabored roadshow came up with two stout supporters last fortnight. Andy W. Smith, Jr., 20th-Fox sales chief, told a session of Century Circuit managers that "roadshows are the prestige builders of our business, in addition to being big money makers." He cited "Forever Amber" surveys in subsequent run nabes where the public voted "overwhelmingly" in favor of seeing the pic at increased admissions. And, too, he said, they "attract a clientele that is new and willing to be converted to the habit of film-going." . . . Over in Philly, Lynn Farnol, chief publicist for Sam Goldwyn, told the Poor Richard Club that higher admission prices in this country may be the answer to the loss of foreign markets. Farnol said that "the odds against the domestic picture industry surviving at its present scale are formidable." He told the advertising club that admission prices should be raised to maintain standards of American film production. He was accompanied by Virginia Mayo, the Goldwyn cutie.

☆ ☆

ODDS 'N ENDS...The Drive-In boom received added impetus last week when three of Charlotte's prominent theatremen announced the formation of a new corporation to develop and operate modern, deluxe Drive-In Theatres in the Carolinas. They are H. H. Everett (47 theatres), Worth Stewart (with Everett) and Hank D. Hearn, head of Exhibitor's Service (57 indes). Four $100,000 projects are set for immediate construction and 24 others are set for subsequent action...Max Youngstein, E-L ad-publicity chief, celebrated his first anniversary with the company last week. Youngstein's ad-ability can take a substantial chunk of credit for the amazing development of the industry's lusty youngster... Masterpiece Productions has closed a deal for distribution rights to 39 UA reissues, Jules Weill, president, disclosed. The group includes 26 from 1936-37 to 1943-44 and 13 Hopalong Cassidy Westerns...Boxoffice Pictures of Philadelphia has been organized with Nelson Wax at the helm. The outfit will be handling the series of Universal reissues. The first dual bill combo in the group is "The Black Cat" (Alan Ladd) and "Black Friday" (Boris Karloff)...R. M. Savini, Astor Pictures prexy, reveals that the new Coronet feature comedy "It Pays to Be Funny," (Bob Hope, Milton Berle, Bert Lahr and Willie Howard) will be released on Oct. 15 through Astor Franchise exchanges.



YOUNGSTEIN

☆ ☆

UP AND ABOUT: William J. Clark was named to the new office of executive vice-president for National Film Service, following formal completion of that organization handling of inde producers product . . . L. A. Swirbul and Carl B. Heine were elected to Republic's board as partial replacement for resignations of Goetz faction directors Charles T. Fisher, Jr., Thomas F. Brown, William M. Collins, Jr., Harry M. Goetz and Samuel Becker. Three more new directors are slated for the board . . . Edward C. Raftery, ex-UA prexy, is now a banker. He was named a member of the advisory board of the Chemical Bank and Trust Co. . . . Spyros P. Skouras, head of 20th-Fox, was named by President Truman as one of the members of the newly created 26-man Citizen's Committee on Food Conservation . . . Joseph Harris, chairman of the board of Realart Pictures, announced the appointment of Carroll Puciato as office manager and head of exchange operations. Puciato was previously associated with PRC .

THE FRONT PAGE

BUDD ROGERS

Producers Representative, Vice-President of Realart Pictures, Inc.

Few, if any, other men in our industry can claim as wide and varied experience in all the phases of film business as Budd Rogers. From the time, in 1924, when he quit the automotive industry in Boston after establishing quite a reputation as a sales executive, and joined the Lumas Film Corporation as vice-president, this soft-spoken, but definitely persuasive gentleman was destined to be very much in demand in movie affairs.

At present, the following are some of the activities engaging him: membership on the board of directors of Universal Pictures; association with his brother, Charles R. Rogers, in the production of pictures for release through United Artists; representing producers Walter Wanger, Seymour Nebenzal, Walter Lantz (cartoons), Harry Joe Brown, Samuel Bischoff and Randolph Scott.

Budd Rogers has had more than a finger in the organization of a number of independent production and distribution companies. In 1933, in association with W. H. Hoffman, he organized Liberty Pictures, which was subsequently absorbed by Republic as an integral part of that company. His latest venture in this field is the recent formation of state-rights branches throughout the country for Realart Pictures, Inc., of which he is vice-president in charge of distribution. This new organization will handle a group of Universal exploitation reissues (for details, see News Digest).

His youthful appearance belies the fact that he is a veteran of World War I (served with the A.E.F. in France) and the June 24, 1891 birth date.

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Eagle-Lion sales chief A. W. Schwalberg announced the company's 1947-48 line-up, which will include 17 million-or-more dollar productions, plus several J. Arthur Rank British productions.



Monogram-Allied Artists prexy Steve Broidy (left) and Mono-Int'l head Norton V. Ritchey visiting the Titanus Studios in Roma during their recent European trip. With them are Dr. Giovanni De Berardinis, Mono's Italian distrib (second from right).



Yes, that's President Truman peering into the Warner-Pathe newsreel camera enroute back from the Rio conference. Coaching the coach of the Truman Athletic Club is Murray Alvey, WB newsreel cameraman.

SAMUELSON HITS ASCAP INCREASE, UPPED ADMISSIONS BEFORE HOUSE HCL COMMITTEE

Backed by two resolutions adopted unanimously by Allied ITO of Eastern Penna., Sidney E. Samuelson, general manager, lashed out vigorously at increased admission prices and the ASCAP rate increase in a statement submitted to the Sub-Committee of the Joint Congressional Committee on the Economic Report.

Citing the exhibitors' necessity for fixing admission prices in relation to the "needs and means" of the community, Samuelson charged that in addition to imposing a "hardship on the exhibitor and the loss of considerable good will" to theatres who play the hiked-price pictures, distributors are taking advantage of the stay in the Court decree banning roadshows granted them until the Supreme Court hearing to "run hog-wild." He noted that in the time it takes the Court to act, "distributors may add many more increased admission price pictures to their already unprecedentedly large list; indeed, it lies within their power, by virtue of their control of upwards of 80% of the supply of quality motion pictures, to force general price rises in all the theatres."

The Allied chieftain, also a topper in National Allied, voiced his belief that if the Committee in its report to Congress, were to "lay the facts bare and place the blame where it belongs, it will take the fever out of the distributors and lead to sounder thinking and more moderate action."

Samuelson also called the ASCAP increase "unconscionable and extortionate," charging it is a "monopolistic gouge, pure and simple," which would not be possible if ASCAP did not maintain complete control of all the tunes by virtue of the Copyright Law. He recommended a change in the Copyright Law to require distributors to obtain the license for the public performing rights which would be included in their licensing of pictures for exhibition.

"To those who suggest that the producers will have no incentive to bargain with ASCAP for fair rates, and will simply pass on ASCAP's extortionate charges in the form of increased film rentals," said Samuelson, "there are three answers: (1) The producers still will want to keep their costs low; (2) They will be bargaining for the performance rights for their own theatres; (3) The exhibitors can bargain for film rentals — they cannot bargain with ASCAP." He added that such an amendment would give theatres "the right of selection which the Arnold consent decree (upholding ASCAP's rights a few years back) purported to give, but did not." He called the proposed amendment "another step toward restoring competition in the motion picture industry."

Meanwhile, ASCAP's board action in postponing the date on which the new rates were to go into effect from Oct. 1 to Feb. 1, 1948, was hailed by Theatre Owners of America prexy Ted Gamble as a necessary move to prevent industry confusion. He recalled that the move was recommended by ATA and MPTOA prior to their amalgamation into TOA and the result is an "example of the sane approach to industry problems which we hope will characterize TOA's approach to all problems." He noted that time was now provided for "considered action by TOA's board following a close study of exhibitor rights and interests."

On the other hand, National Allied's A. F. Meyers, in a memo to members, held the position the ASCAP's conciliatory attitude was the result of pressure continuously applied by the independent exhibitors, of which Allied is exclusively composed. Apparently referring to the TOA stand, Meyers stated, "They know that if the anti-ASCAP campaign were to be suddenly abandoned, the appeasers who are operating under cover of Allied's fire would be left high and dry."

Another industry bogie, the possibility that Broadcast Music, Inc., would request a license from theatre owners for the right to play its music, was chased, at least temporarily, by Max A. Cohen, president of Cinema Circuit and v.p. of ITOA of New York. After consultation with Carl Haverlin, president of BMI, Cohen stated that BMI is committed to a policy of taxing at the source, that is, the studios, and has no intention of licensing theatres where only films are shown.

• • •

BUDD ROGERS SETS UP INDE UNITS FOR REALART

A new state rights organization, nationwide, has been set up by Budd Rogers, vice-president of Realart Pictures, Inc., to handle the release of the major portion of the Universal reissues recently purchased by Realart. Joseph Harris is the chairman of the board of Realart. The inde branches will get 24 of the films for the first year at the rate of two per month, starting this month.

Among the first releases are "The Black Cat," with Alan Ladd, Basil Rathbone; "Black Friday," Karloff-Lugosi; the Damon Runyon combination, "Tight Shoes" and "Butch Minds the Baby;" "The Invisible Man" and "The Invisible Man Returns;" "Ghost of Frankenstein" and "The Mummy's Ghost."

The group of 24 is in addition to the several pictures which will be distributed by Realart through Eagle-Lion and Film Classics.

The state rights organization is composed of the following 20 branches: United Film Distrib., Atlanta, John Mangham; Embassy Pictures, Boston, Joseph E. Levine; Film Classics of N. C., Charlotte, Francis White; Henri Elman Enterprises, Chicago; Popular Pictures, Cincinnati, Lee Goldberg; Realart, Cleveland, Robert N. Snyder & Emanuel J. Stutz; United Film Distrib., Dallas, John Franconi; King Enterprises, Des Moines, Julian King; Allied Film Exchange, Detroit, Jack Zide; Independent Film Distribs., Minneapolis (serving Los Angeles, Minneapolis and Milwaukee), Donald Swartz; Film Classics of La., New Orleans, Joe Houck & Ernest Landaische.

Also, Film Classics of Okla., Oklahoma City, Carr Scott; Boxoffice Pictures, Philadelphia, Nelson Wax; Film Classics of W. Pa., Pittsburgh, Bert Stearn; Favorite Films of N. Calif. (serving Seattle & Portland), San Francisco, Moe Kerman & Harry Price; Screen Guild Prod. of St. Louis, Andy Dietz; William Flemion, Los Angeles (serving San Francisco); Equity Film Exchanges, Wash., D. C., Jack Berkson & Bernie Mills;

(Continued on Page 10)

273 People Wrote This Ad!

273 out of 273 comment-cards received at 4 previews hailed Paramount's new "steam-heated" romance with one or more of the rave adjectives that make up this amazing composite quote:

"Golden Earrings" is
"different" (said 31)...
"very good" (said 115)...
"excellent" (said 82)...
"fine" (said 45)!



RAY MILLAND
MARLENE DIETRICH in

A MITCHELL LEISEN PRODUCTION

"Golden Earrings"

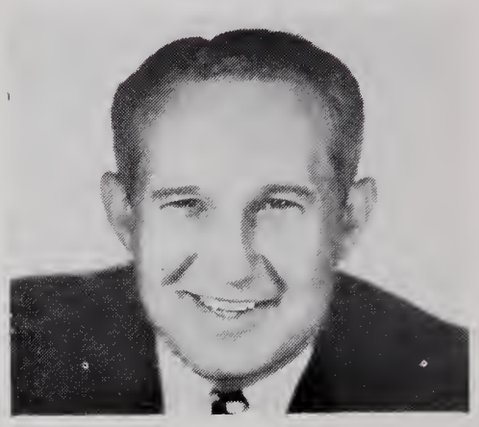
with
Murvyn Vye · Bruce Lester · Reinhold Schunzel
Dennis Hoey · Quentin Reynolds
Directed by MITCHELL LEISEN · Produced by Harry Tugend
Screen Play by Abraham Polonsky Frank Butler and Helen Deutsch
From the novel by Yolanda Foldes

Word-of-mouth like that means you've got another audience-pleaser like "Dear Ruth" for...

PARAMOUNT'S Paramount Season!



Just before his jaunt to the Pittsburgh world premiere of "Unconquered," Cecil B. DeMille watches Russell Holman, Paramount Eastern production head turn over the gavel to incoming president of Paramount Pictures Club, Monroe Goodman.



Harold Sugarman was appointed vice president in charge of export for United World Films, 16mm subsidiary of Universal-International, exactly 20 years to the day since he entered the film industry.



At the Kans-Mo. Theatre Ass'n convention in Kansas City, l. to r., David Palfreyman, MPA exhib relations; John Wolfberg, president, Rocky Mountain Allied; Leon J. Bamberger, RKO sales promotion head; C. E. Cook, KMTA sec'y, and Homer Strowig, Ass'n president.



At the American Ass'n dinner for United Nations reps are Doug Fairbanks, Jr., presiding officer of AA; Admiral Henry K. Hewitt, and Myrna Loy.

NEWS DIGEST

(Continued from Page 8)

New York City, Principal Films (12 features), Sherman Krellberg, and Astor Film Exchange (12 features), Moe Kerman & Joseph Felder.

* * *

MPA ACCEPTS AUSSIE 30% BLOCK

Australia's demands, which would limit remittances for American films to not more than 70%, with the remaining 30% to be expended in Australia, were accepted by the Motion Picture Association of America, Eric Johnston, MPAA president, announced last week, thus permitting the continued flow of American films to Australia.

The agreement, which would block 30 per cent of total earnings for a period of ten years, becomes effective as of Sept. 1, 1947 and runs to Dec. 31, 1948, at which time negotiations may be reopened, it was reported.

The blocked funds can be expended in Australia in one of seven ways: (1) Local production of films; (2) payment of capital debts; (3) Capital expenditures on improvements; (4) Employees' pension fund; (5) Real estate investment of a permanent nature relating to the business interests of a film company; (6) Government and industrial securities; (7) Loans on credits to theatre corporations.

The position of independent producers on the deal, however, was not disclosed, although it is known that the latter are against withholding of funds generally.

* * *

CRIPPS APPOINTMENT COOLS HOPES FOR UK TAX CUT

A plan whereby American companies would trade four U. S. films for each British production, with no dollars coming in from England, but revenue from the showing of the British films in the U. S. to go to the American companies, was advanced by Sir Stafford Cripps, new Minister of Economic Affairs, it was reported last week. The proposal was in line with Cripps' stand on reciprocal trade, and his now famous "no dollars, no films" position, and was made before a delegation from CEA, which reportedly did not look with great favor on the plan.

Cripps' assignment to the newly created post by Prime Minister Attlee, which gives the former virtually full control of his nation's economy, was viewed as a blow to industry hopes that the 75 per cent tax would be adjusted to a point where it would be acceptable to American companies. He was reported to have turned down a compromise plan offered by CEA delegates for a 50 per cent freeze of remittances, with 25 per cent going back to the U. S. and the balance into British production.

Another blow to American films was delivered in Denmark, where the Danish government, as the result of U. S. distributors' refusal to accept a government ruling limiting withdrawal of profits on U. S.-made pictures, banned American films from Danish theatres. MPEA based its refusal on the government attempt to "dictate prices" and establish maximum earnings.

* * *

WANGER JOINS E-L AS INDE UNIT

Walter Wanger Pictures, Inc., joined Eagle-Lion Films as an independent production unit, it was announced last week by Robert R. Young, head of Pathe Industries, E-L parent company. The contract, in negotiation for several months, goes into effect on completion of "Joan of Lorraine," in which Wanger is associated with Ingrid Bergman and director Victor Fleming.

Under the terms of the agreement, Wanger will acquire a substantial interest in Pathe Industries stock, and Pathe, in turn, receives a financial interest in Wanger Productions. E-L will also share with Wanger his contracts with several stars, including Joan Bennett, Susan Hayward, and others. Wanger will produce a minimum of four top-budget pictures annually for E-L, and will remain as a separate production unit. Wanger and David Tannenbaum, v.p. of Walter Wanger Pictures, will join the Eagle-Lion Board of Directors.

E-L sales chief A. W. Schwalberg earlier announced a line-up of 21 new films and six reissues for the 1947-48 season. Seventeen of the new films will be Hollywood-made and a minimum of four will come from J. Arthur Rank. The reissues will be Edward Small productions. The 17 will represent a combined production cost of $23,000,000, Schwalberg said.

Schwalberg also announced that a special promotion unit has been established to aid small exhibitors, with material and ideas geared to their specific needs.

* * *

MONOGRAM IN PROD-DIST PACT WITH BRITISH PATHE

Monogram Pictures and the British Pathe Pictures, Ltd., have completed a reciprocal production-distribution deal in which both companies will make four pictures in Great Britain and four in the U. S., it was revealed by Steve Broidy upon his return last fortnight from a two-month European trip. The Monogram president was accompanied by Norton V. Ritchey, head of Monogram International.

Production plans call for a joint British Pathe-Monogram company to make a maximum of four features in Britain, while a joint U. S. Monogram-Pathe company will make a maximum of four in Hollywood. In the distribution phase, Monogram will release the product of both companies in all its exchanges, except in England, where Pathe will handle the British distribution. On a 50-50 basis, dollars earned by the British made films in England will be added to the pound credit of the U. S. company. Thus, though the details were worked out before the British tax crisis developed, said Broidy, the deal provides a practical method of coping with the British situation and with the general dollar shortage affecting the rest of Europe.

Original plans for this agreement were first discussed in April 1946. The deal is subject to approval by the boards of directors of both companies and also includes the possibility of production in other European countries, thus offering a "practical method of chewing up frozen money in all markets," Broidy stated.

The two Monogram toppers also set a deal in Sweden for the distribution of ten

(Continued on Page 26)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Preparing "Classics"

APPARENTLY NOT SATISFIED with the work of its own specialized screenwriters, this studio is proceeding with a grandiose scheme of bringing Columbia "classics" to the screen. Currently in release is "Last of the Redmen," an adaptation of James Fenimore Cooper's "Last of the Mohicans," which soon will be followed by "The Prince of Thieves," adapted from Alexandre Dumas' version of the Robin Hood legend. "The Wreck of the Hesperus," based on Longfellow's poem, is now in production.

Coming up is "Adventures of Silverado," soon to be produced by Ted Richmond and Robert Cohn, and based on Robert Lewis Stevenson's story of the California gold country, "Silverado Squatters." Richmond and Cohn will follow this one with "Best Man Wins," adapted from Mark Twain's "Celebrated Jumping Frog of Calaveras County."

Lamour Musical Postponed

Not so classic were this studio's attempts to roll a Dorothy Lamour starrer before Benedict Bogeaus got his "Lulu Belle," also with Miss Lamour, going. In his first attempt away from United Artists, Bogeaus was adamant about using Miss Lamour first, because of time limits on his commitments, and the Columbia-Lamour musical is postponed until January.

Negotiations on a production-distribution deal for "Anna Lucasta" were near the signing stage between this studio and the Philip Yordan-Herbert T. Silverberg unit, with Columbia supposedly paying flat $400,000 for play and assuming full financing of production. Casting will get underway soon, and Paulette Goddard has indicated desire to star. Yordan will act as producer-writer on the project.

☆

EAGLE-LION

Independents Joining Fold

BIG DOINGS are taking place here, with Walter Wanger finally signing a four-picture independent producing contract, and Hunt Stromberg now huddled with studio officials over possible series of high-budget pictures. Stromberg has made films for United Artist for past five years, but his contract there permits outside commitments.

Martin Mooney moves over to Eagle-Lion as soon as he finishes "Woman From Tangier" at Columbia, and he, too, has inked a four-picture deal. The setup calls for one $1,000,000 production, plus three smaller ones, with Mooney providing outside financing on latter three.

These developments, plus recent union with PRC, put the year-old Eagle-Lion well up in big-time brackets, and production schedule is expected to pick up immediately. Arthur Lyons' "Prelude To Night" remains the only film on stages.

Of the 1947-48 product, as announced by A. W. Schwalberg, 17 will be budgeted at a million-dollar minimum. With the high-bracket J. Arthur Rank product, Eagle-Lion's second year's schedule is an amazing promise come true.

☆

M-G-M

Releasing 31 For Year

WITH FOUR PICTURES before the cameras, and seven in the cutting rooms, this studio is maintaining its production pace. A total of seven films has been set for release during the rest of the year, which will bring the 1947 sum to 31. Four films are being shown this month: "Merton of the Movies," "Song of Love,' "Desire Me," and a reprint, "The Women.' The Technicolor feature "This Time For Keeps" will be released next month, while "Killer McCoy" and "Good News" will open in December. Although "Gone With The Wind" has already had some 40 special engagements, no national release date has been set for its fourth time around the country.

Mickey Rooney is reported preparing to spread his talents even farther with a series of projected two-reel comedy shorts coming up in color. Rooney is to write, direct and star in films, developing a timid-soul character in straight pantomime with recorded narration and sound effects.

BALL BOUNCES OFF LOT

With a year and a half still to go on her contract, Lucille Ball has been released from Metro—"at her request." Parting supposedly was "amicable," and Miss Ball now is out to free-lance.

Four features are being readied by producer Jack Cummings for his 1948 schedule, one of which is to be filmed in Mexico. First picture will be "The Story of Monty Stratton," based on famous baseball player, to be followed by Esther Williams starrer, "Neptune's Daughter." "Three Little Words," life story of song writers Bert Kalmar and Harry Ruby, is next, with "Viva Zapa," based on life story of famed Mexican bandit, winding up below the border.

☆

MONOGRAM

British Pathe Deal

ALLIED ARTISTS-MONOGRAM president Steve Broidy's return from Europe presaged announcement of a new fifty-fifty deal

STUDIO SIZE-UPS

between his company and Pathe Pictures, Ltd., now awaiting ratification by both parties. The pact calls for formation of a British-American production company to produce four films annually, with a similar set-up in America. English company profits are to be split in pounds, while local profits will be divided in dollars. Money earned by the British products in this country will be dollar credits, and vice-versa.

Monogram will handle both products' distribution in all countries except the United Kingdom, where Pathe will release, and will also permit its own exclusive franchise dealers to handle Pathe pictures if so desired. Under the pending deal, which Broidy cited as being equally advantageous to both organizations, Pathe will provide production facilities and space, which is now at a premium in England.

STILL LIMITS RELEASES

Despite the new deal, Monogram will limit its releases to 32 features during the coming year, plus six Allied Artist films.

With the completion of Joe Yule-Rennie Riano feature, "Maggie and Jiggs in Society," only "Panhandle," with Rod Cameron, Cathy Downs and Anne Gwynne, remains on the boards.

☆

PARAMOUNT

Production Upswing

WITH FOUR FILMS now shooting, and three set for starts sometime this month, Paramount joins the accelerated production tendency now apparent throughout the majors. Some payroll chopping is still going on, however, with predictions of more to come.

Five stars have been assembled for "The Sainted Sisters," to be produced by Richard Maibaum and directed by William D. Russell. Scheduled for the start within the next few days are Veronica Lake, Joan Caulfield, Barry Fitzgerald, Sterling Hayden and William Demarest.

The Lake-Caulfield parts originally were set for Betty Hutton and Diana Lynn, but former dropped out, and picture was recast, leaving latter out in cold. Miss Lynn thereupon agreed with studio to abrogate her contract, which had 18 months to go, and now will make only one picture a year for Paramount, with freelance privileges.

Also set for starts are "A Connecticut Yankee," Bing Crosby starrer, and "Hazard," co-starring Paulette Goddard and MacDonald Carey.

LANCASTER SIGNS LONG TERM PACT

"The Sealed Verdict," in which Ray Milland stars and European actress Florence Marly makes her American debut, is scheduled for a Nov. 1 shooting, with Robert Fellows producing and Lewis Allen directing.

A new long term agreement was signed last week between Hal Wallis Productions and Burt Lancaster under the terms of which the husky ex-GI will make the bulk of his pictures for the next seven years under the banner of the Wallis organization. The new contract supersedes the original deal signed last year after Wallis discovered Lancaster in a Broadway production and set him for a starring role in "Desert Fury." Provisions of the new agreement permit Lancaster some outside pictures including those the actor will produce himself and three commitments that remain with Mark Hellinger Productions. Lancaster's first assignment for Wallis under the new contract will be the lead in "Rope Of Sand," production of which is being planned for next year, probably in South Africa.

☆

REPUBLIC

Increase Backlog

WITH WINDUP of "End of the Rainbow" and "The Main Street Kid," this studio now has 15 pictures completed or awaiting release, with more than half slated for intensive exploitation campaigns. Included among the top-rankers are the Feldman-Milestone production of John Steinbeck's "The Red Pony" and the Feldman-Welles production of "Macbeth."

Others designated as top-budget films include "The Fabulous Texan"; "Driftwood"; "The Flame"; two Roy Rogers-Tito Guizar starrers in Trucolor, "On the Old Spanish Trail" and "The Gay Ranchero"; Ken Murray's novelty, "Bill and Coo," and the just-finished "End of the Rainbow."

Now ready for release or in the process of being edited are "Slippy McGee"; two Allan "Rocky" Lane action westerns, "The Wild Frontier" and "Bandits of Dark Canyon"; a musical western in Trucolor, "Under Colorado Skies," and a 12-episode serial, "G-Men Never Forget."

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RKO

Bright Outlook

WITH 13 DELUXE FEATURES set to be released nationally in the next six months, nine pictures now shooting around a dozen marquee personalities, and an imposing group of films yet to be shot, RKO is quickly moving into top-ranking contention among majors.

Set for release this month are "Magic Town," James Stewart-Jane Wyman starrer, and Walt Disney's "Fun and Fancy Free." Samuel Goldwyn's "Secret Life of Walter Mitty" will be screened next month, while Eddie Cantor's "If You Knew Susie" will follow in December. Heaviest scheduling is set for January, when "Out of the Past," "So Well Remembered" and "Night Song" will be released. "The Fugitive" and Disney's "Bambi" are scheduled for February, with Goldwyn's "The Bishop's Wife" and "I Remember Mama" paired for March. The Fred MacMurray-Frank Sinatra starrer "The Miracle of the Bells" will be put out in April.

NINE SHOOTING

Nine films currently shooting include top names such as Gary Cooper and Ann Sheridan, "Good Sam"; Irene Dunne, "I Remember Mama"; George Raft and William Bendix, "Race Street"; Merle Oberon, "Berlin Express"; Loretta Young. "Rachel"; Dick Powell, "Stations West"; Rosalind Russell and British star Leo Genn, "The Velvet Touch"; Cary Grant, Myrna Loy and Melvyn Douglas, "Mr. Blandings Builds His Dream House," and being filmed in Mexico, William Lundigan, "Mystery in Mexico."

Set to roll early next year is "Honored Glory," unusual episodic film shot in nine sequences. Picture will deal with lives of nine unidentified American soldiers brought home for burial, with one to be chosen as unknown soldier of World War II. Studio is re-scheduling all top talent, with plans for nine separate production units to film each sequence.

☆

SELZNICK

Bogart Set for Hellinger Opener

WITH MARK HELLINGER PRODUCTIONS practically settled in their new offices (final move is to be accomplished by early next month), preparations are now underway for execution of new deal. Pact calls for release of six pictures during next two years through SRO, three of which will be Humphrey Bogart starrers, and at least one an Ernest Hemingway opus. Bogart, who owns stock in Hellinger's company, has been signed for the lead in film adaptation of best-seller "Knock On Any Door," by Willard Motley. With the exception of his one-picture-a-year deal at Warner Brothers, Bogart now is exclusively a Hellinger star.

STUDIO SIZE-UPS

SCREEN GUILD

Western Front All Quiet

WITH COMPLETION OF "Law of the Mounties," this studio is once inactive, although scheduled pictures will be filmed as set, according to officials. British tax dents, amounting to between $10,000 and $20,000 per picture, will be absorbed by companies, and no production decreases are to be made, President John Jones announced.

The new season's schedule will once again have 24 features, Jones told the annual sales meeting in Chicago.

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20th CENTURY-FOX

Six Shooting

WITH STARTS on "Call Northside 777," James Stewart-Richard Conte documentary, and "Deep Water," starring Dana Andrews, production schedule at 20th moves up to six films shooting. Others are Victor Mature-Coleen Gray co-starrer "Ballad of Furnace Creek"; Jeanne Crain-Dan Dailey in "The Flaming Age"; "The Snake Pit," Olivia de Havilland epic, and "Escape," filming abroad, with Rex Harrison and Peggy Cummins.

The studio cracked down on Gene Tierney and dropped her from the payrolls for refusing the lead in "The Walls of Jericho." Officials cited the incident as being the fourth time the actress turned down a role at 20th, the others being the title role in "Forever Amber," the lead later played by Irene Dunne in "Anna and the King of Siam," and a part in yet-to-be filmed "Chicken Every Sunday."

Efforts meanwhile are being made to sign Cornel Wilde to male lead in "Jericho," with shooting start now postponed until October 20, because of casting collapse. Part is that of a small-town Kansas lawyer, and Wilde supposedly told studio eight months ago he didn't feel up to it.

☆

UNITED ARTISTS

Buys Four From RKO

THINGS WERE LOOKING up for this recently unhappy organization last week, with a relieved financial burden and purchase of four RKO films from latters backlog for approximately $5,000,000. Titles of four pictures have not yet been released, and two more are being considered at this writing. It is understood that RKO's $3,000,000 Technicolored "Tycoon" was offered, but turned down because of high cost versus limited (i.e., domestic) market. Banks meanwhile are coming through for United Artists, and the $5,000,000 revolving fund scheme seems to be shelved, at least temporarily.

With completion of Danny Kaye's latest (and last, for Goldwyn), "A Song Is Born," Samuel Goldwyn has shut down his organization until March 1. Those technicians under contract are being loaned out, while remainder are being dropped.

NEBENZAL GOING AHEAD

Bravely disregarding British tax situation, producer Seymour Nebenzal is proceeding with preparations on two top features. Ambitious "Look Homeward, Angel" will role some time this month, with director-scripter Arthur Ripley at megaphone. Less than a month later, Nebenzal starts Maria Montez starrer, "Queen of Hearts," with Charles R. Rogers.

Arrangements were concluded last week between Enterprise Studios and United Artists to release "So This Is New York," currently shooting, based on the famous Ring Lardner story, "The Big Town," it was announced by Gradwell L. Sears, U.A. president. "So This Is New York," the fifth Enterprise film under UA's banner, stars radio comedian Henry Morgan in his first screen appearance, using an unusual technique that will have Morgan both as comedy star and as satirical off-screen narrator.

The new film is being made for Enterprise by Stanley Kramer's newly formed Screen Plays Inc., under the direction of Dick Fleischer.

☆

UNIVERSAL-INTERNATIONAL

Observes First Anniversary

FIRST ANNIVERSARY OF coalition of International production forces with Universal was observed first of this month, and found ten films ready for fall and winter release, 19 in some stage of production and 18 being readied for shooting.

Negotiations were believed about to be momentarily concluded with impending signing of Sonja Henie to John Beck's production of "The Countess of Monte Cristo." Only stumbling block apparently is Technicolor scheme, with star holding out for it, and studio against it because of financing.

Because of $1,000,000 purchase of "Harvey," this studio is cracking down on story buys. First to feel the axe was Gladys Schmidt's "Alexandra," which studio had with $10,000 option. Deal called for additional $90,000 if bought, plus $50,000 more if volume hit best seller lists. Officials hastend to explain dropping was no reflection on book — it was just a matter of a million dollars.

☆

WARNER BROS.

Five Rolling, Six Ready

WITH FIVE FILMS well in work, ("To the Victor," "Johnny Belinda," "Christopher Blake," "April Showers" and "Winter Meeting"), the production department readied six more for shooting start between now and December 1. Directors assigned included Don Siegel, "Act of Violence;" Vincent Sherman, 'The Adventures of Don Juan;" Fred de Cordova, "Sunburst;" Raoul Walsh, "Colt .45;" John Huston, "Key Largo," and David Butler, "Seabiscuit." Of total pictures completed, in production or being set, twelve Warner films are period themed.

Michael Curtiz has "Romance in High C" in the editing and scoring stage, while Elliot Nugent is cutting "Ever the Beginning."

Latest turnover at Warners featured producer Owen Crump, who checked off lot after nine years of writing and producing.

While "Don Quixote" is not definitely out as possible vehicle for new Warner star Danny Kaye, "The Man From Blankley's," 1930 John Barrymore comedy, is being considered by Kaye, associate-producer-wife Sylvia Fine, and producer Jerry Wald as first film under new pact.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (59)	In Production (2)
Westerns	Completed (23)	In Production (1)
Serials	Completed (5)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Blondie's Night Out	Singleton-Lake	9-29			
Coroner Creek (C)	Scott-Chapman	9-29			
Return of October, The	Ford-Moore	9-29			

COMPLETED — 1946-47 —

Alias Mr. Twilight (69)	Daane-Marshall	9-16	12-20	828	
Betty Co-ed (71)	Porter-Mills	8-19	11-28	824	12-23
Black Arrow, The	Hayward-Blair	8-4			
Blind Spot (74)	Morris-Dowling	9-30	2-6	825	2-3
Details under title: Inside Story					
Blondie's Anniversary	Singleton-Lake	9-1			
Blondie Knows Best (69)	Singleton-Lake	4-1	10-17	806	9-30
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Blondie in the Dough (69)	Singleton-Lake	4-14	10-16		
Boston Blackie and the Law (69)	Morris-Marshall	8-19	12-12	822	11-25
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Bulldog Drummond at Bay (70)	Randell-Louise	12-23	5-15	820	
Bulldog Drummond Strikes Back	Randell-Henry	9-4		821	
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13	826	2-17
Crime Doctor's Gamble	Baxter-Chelrel	8-4			
Crime Doctor's Manhunt, The (61)	Baxter-Drew	5-27	10-24	816	10-14
Corpse Came C.O.D., The	Brent-Blondell	1-6	5-31	840	
Dead Reckoning (100)	Bogart-L. Scott	6-24	2-47	830	1-6
Devil Ship, The	Lane-Campbell	7-21			
Down To Earth (T) (101)	Hayworth-Parks	4-15			8-4
Fighting Frontiersman (61)	Starrett-Burnette	12-19		863	
For the Love of Rusty	Donaldson-Powers	12-23	5-1	812	
Framed (82)	Ford-Carter	9-30	4-47	834	3-17
Details under title: They Walk Alone					
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47	836	3-17
Details under title: My Empty Heart					
Gunfighters, The (C) (87)	Scott-Britton	9-30	7-15	838	6-23
Details under title: Twin Sombreros					
Her Husband's Affairs (85)	Tone-Ball	3-3			7-21
Details under title: Lady Knew How					
I Love Trouble	Tone-Blair	5-26			
Details under title: Double Take					
I Surrender Dear	Krupa-Reed	9-1			
Details under title: Glamour Girl					
It Had To Be You	Rogers-Wilde	5-26			
Jalsen Story, The (T) (128)	Parks-Keyes	11-12	1-47	831	9-30
Johnny O'Clock (96)	Powell-Keys	7-8	3-47	833	1-6
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Keeper of The Bees	Henry-Duane	3-17	7-10	802	
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
King of Wild Horses (79)	Foster-Patrick	12-9	3-27	809	3-31
Lady from Shanghai, The	Hayworth-Welles	10-14			
Landrush (53)	Starrett-Burnette	11-20	10-17	861	9-30
Last Days of Boot Hill, The	Starrett-Burnette	6-23			
Last of The Redman (Color) (77)	Hall-Ankers	9-16	8-47	837	
Last Round-Up, The	Autry-Heather	5-26			
Law of The Canyon	Starrett-Burnette	10-28	4-24	867	
Little Miss Broadway (69)	Porter-Shelton	2-3	6-19	815	
Details under title: Broadway Baby					
Little Spanish Town, A	Autry-Marion	8-18			
Lone Hand Texan (54)	Starrett-Bornettu	10-14	3-6	836	3-3
Lone Star Moonlight (67)	Curtis-Barton	8-19	12-12	854	1-6
Lone Wolf in London, The	Mohr-Saunders	5-26			
Lone Wolf in Mexico, The (69)	Mohr-Ryan	9-16	1-16	823	1-6
Details under title: Lone Wolf's Invitation to Murder					
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Lou	Lowery-Barton	9-15			
Mating of Millie, The	Ford-Keyes	7-7			
Millerson Case, The (72)	Baxter-Saunders	1-20	5-29	817	
Details under title: Crime Doctor's Vacation					
Millie's Daughter (72)	George-Nelson	10-28	3-20	814	2-17
Mr. District Attorney (81)	O'Keefe-Chapman	8-5	2-47	832	2-3
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13	852	2-17
Pacific Adventure (95)	Randell-Steinbeck	7-47		835	
Phantom Valley	Starrett-Burnette	8-4			
Prairie Raiders (54)	Starrett-Saunders	11-11	5-29	868	
Prince of Thieves, The	Hall-Morison	5-12			
Relentless	Young-Chapman	12-9			
Details under title: Three Were Thoroughbreds					
Return of Monte Cristo, The (91)	Hayward-Britton	7-8	12-26	829	12-23
Riders of The Lone Star (55)	Starrett-Hunter	12-23	8-14	870	
Rose of Santa Rosa	Hot Shots	9-1			
Sign of the Ram, The	Peters-Knox	8-4			
Singin' in the Corn (66)	Canova-Jenkins	12-26		804	12-9
Six Gun Law	Starrett-Saunders	7-7			
Smoky River Serenade	Campbell-Terry	4-28	8-21	851	
Son of Rusty, The (69)	Donaldson-Powers	4-14	8-7	813	
Son of The Guardsman (Serial)	Kennedy-Shaw	7-22	10-24	865	
South of the Chisholm Trail (59)	Starrett-Burnette	9-30	1-30	865	2-3
Sea Hound, The	Crabbe-Blake	5-26			
Secret of Thu Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
Su Dark the Night (70)	Gray-Chelrel	12-10	10-10	803	9-16
Sport of Kings (68)	Henry-Campbell	2-17	6-26	811	
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City (56)	Starrett-Burnette	11-25	7-3	859	
Strawberry Roan, The	Autry-Henry	7-7			
Sweet Genevieve (68)	Porter-Lydon	4-14	10-23		
Swing the Western Way (66)	Leonard-Dugan	3-17	6-26	853	
Swordsman, The (T)	Parks-Drew	12-9			
Terror Trail (56)	Starrett-Barnettu	10-29	11-21	862	12-9
Tex Grainger	Stevens-Stewart	8-4			
Thirteenth Hour, The (66)	Dix-Morley	10-14	3-6	819	2-17
Details under title: Hunter is a Fugitive,					
To the Ends of the Earth	Powell-Mayila	12-9			
Vigilante, The (Serial)	Byrd-Ames	3-3	5-22		
Wunt of Dodge City (57)	Starrett-Burnette	3-27		864	3-31
West of Sonora	Starrett-Burnette	9-29			
When a Girl's Beautiful	Jergens-Platt	6-23	9-25	827	
Whirlwind Raiders	Starrett-Saunders	9-15			
Woman from Tangier, The	Jergens-Dunne	9-29			
Wreck of The Hesperus, The	Parker-White	9-15			

EAGLE-LION

1946-47 Features	Completed (39)	In Production (1)
Westerns	Completed (12)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Prelude To Night	Scott-Lynn	9-1			

COMPLETED — 1946-47 —

Adventuress, The (98)	Kerr-Howard	Foreign		103	3-17
Details under title: I See a Dark Stranger					
Adventures of Casanova	deCordova-Nash	5-12			
Bedelia (85)	Lockwood-Hunter	Foreign	2-1	101	2-3
Big Fix (63)	Brown-Ryan	4-19		702	5-12
Black Hills	Dean-Ates	5-12	9-27		
Blonde Savage	Sherwood-Erieson	7-7			
Border Feud (55)	LaRue-Marion	12-23	5-10	792	5-26
Born To Speed (61)	Sands-Wall	8-19	1-12	705	2-3
Details under Eagle-Lion heading					
Brute Man, The (58)	Hatton-Adams	11-26	10-1	714	11-25
Details under Universal Release Chart					
Bury Me Dead (66)	D'Donnell-Daniels	4-14	9-20		9-29
Caravan (80)	Granger-Kent	Foreign	8-2	106	9-15
Check Your Guns	Dean-Gates	7-7			
Corsican Brothers, Thu	Fairbanks-Warwick	Release	5-24	733	
Devil Bn Whuels, The (67)	Cardwell-Ford	9-30	2-15	701	2-3
Driftin' River (55)	Dean-Ates	7-22	10-1	741	11-11
Enchanted Valley (C)	Curtis-Gwynne	9-1			
Gas House Kids In Hollywood (63)	Switzer-Bartlett			534	9-15
Gashouse Kids Go West (63)	Switzer-Williams	4-14	7-12	711	7-21
Ghost Town Renegades (57)	LaRue-St. John	4-28	7-26	754	8-18
Green for Danger (91)	Grey-Howard	Foreign	9-13		
Gun Law	LaRue-St. John	7-7	7-21		
Headin' For Heaven	Erwin-Farrell	8-4			
Heartaches (71)	Ryan-Norris	3-3	6-28	704	7-7
Details ander title: Silent Voice					
Her Sister's Secret (85)	Columan-Reud	10-29	9-23	SP71	10-14
International Lady	Brent-Massey	Release	5-24	734	
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-25	102	1-20
It's Molder	Switzer-Whalen	5-12			
Killer at Large (64)	Shaw-Lowery	3-3	5-31	717	6-23
Dutalls under title: Gangway for Murder					
Kit Carson (97)	Andrews-Hall	Release	3-22	731	
Law of thu Lash (53)	LaRue-St. John	7-28		751	3-17
Linda Be Good	Hubbard-Knox	7-21			
Lost Honeymoon (71)	Tone-Richards	10-28	3-29	104	3-17
Details ander title: Alias the Bridu					
Love From A Stranger	Sidney-Hodiak	3-17	10-4		
Man from Texas	Craig-Bari	5-26	10-18		
Details under title: A Texas Story					
Northwest Stampede	Leslie-Craig	7-21			
Details onder title: Wild Conquest					
Open Secret	Ireland-Randolph	9-1			
Out of The Blue (91)	Brent-Mayo	3-3	9-27		9-1
Philo Vance's Gamble (62)	Curtis-Austin	11-25	4-13	708	5-26
Philo Vance, Gentleman Sleuth	Wright-Austin	1-6			
Details onder title: Philo Vances No. 3					
Philo Vanue Returns (64)	Curtis-Ryan	10-14	6-14	707	4-28
Details ander title: Philo Veneu's Gamble					
Philo Vance's Secret Mission (64)	Curtis-Ryan				9-15
Pioneer Justice (56)	LaRue-St. John	4-14	6-28	753	7-7
Range Beyond thu Blau (53)	Dean-Ates	6-15		745	3-31
Red Stallion (C) (81)	Paige-Nash	10-14	8-16	107	8-4
Repeat Performance (93)	Leslie-Hayward	1-6	5-30	105	6-9
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16			
Stars Over Texas	Dean-Ates	9-16	11-18	743	
Step Child (70)	Austin-Joyce	2-3	6-7	703	6-23
T-Men	O'Keefe	7-21			
The El Lobo Mystery	LaRue-St. John	8-4			
Three On A Ticket (62)	Beaumont-Walker	10-28	4-5	517	4-28
Details under title: The Corpse Came Calling					
Tomorrow You Die	Ireland-Ryan	5-12			
Too Many Winners (60)	Beaumont-Marshall	2-17	5-24	716	6-9
Tornado Range	Dean-Holt	9-1			
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28	742	12-23
Untamed Fury (58)	Pendleton-Whippur	3-22		SP72	3-17
West To Glory (61)	Dean-Ates	4-13		746	5-12
Wild Country (C) (59)	Dean-Ates	1-17		744	2-3
Wild West (C) (73)	Dean-Ates	5-27	12-1	706	1-20
Details under title: Melody Round-Up					

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John	4-26	761		
Frontier Fighters (39)	Crabbe-St. John	4-26	766		
Panhandle Trail (—)	Crabbe-St. John	4-26	765		
Raiders of Red Gap (38)	Crabbe-St. John	4-26	763		
Shootin' Irons (40)	Newhill-O'Brien	4-26	764		
Thundergap Outlaws (39)	Newhill-D'Brien	4-26	762		

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (25)	In Production (0)
1947-48 Features	Completed (23)	In Production (4)

NEW PRODUCTIONS

STATE OF THE UNION

Romantic Drama—Started Sept. 29

Cast: Spencer Tracy, Claudette Colbert, Van Johnson, Angela Lansbury, Adolphe Menjou.

Producer-Director: Frank Capra

Story: Adaptation of Broadway hit about a young entrepreneur who is offered a chance at the presidency of the U. S. if he can compromise his ideals with politics.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
B. F's Daughter	Stanwyck-Heflin	9-29			
Hills of Home	Gwenn-Leigh	9-29			
Homecoming	Gable-Turner	9-15			
—— 1946-47 ——					
Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar		3-3
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct	703	7-22
Details under title: But Not Goodbye					
Cynthia (98)	Taylor-Murphy	11-25	July	726	5-26
Details under title: The Rich Full Life					
Dark Delusion (90)	Barrymore-Bremer	10-28	June	724	4-14
Details under title: Cynthia's Secret					
Fiesta (T) (104)	Williams-Carroll	12-24	July	727	6-23
High Barbaree (91)	Johnson-Allyson	5-27	May	721	3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-5
Hucksters, The (115)	Gable-Kerr	1-20	Aug	728	6-23
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6	Apr	718	3-3
Little Mr. Jim (92)	Jenkins-Gifford	10-29	Apr	719	6-10
Lady In The Lake (103)	Montgomery-Totter	5-27	Jan	712	12-9
Living In a Big Way (104)	Kelly-McDonald	8-6	June	725	6-9
Details under title: To Kiss and To Keep					
Love Laughs at Andy Hardy (93)	Rooney-Granville	5-13	Feb		
Luxury Liner (T)	Brent-Gifford	9-1			
Mighty McGurk, The (85)	Beery-MacMahon	5-13	Jan	711	11-25
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb		11-25
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct	704	9-2
Romance of Rosy Ridge (105)	Johnson-Leigh	9-30	Aug	729	7-7
Secret Heart, The (97)	Colbert-Pidgeon	6-10	Dec	709	12-9
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr	720	2-17
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec	708	8-19
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan	710	11-25
Two Smart People (93)	Ball-Hodiak	10-1	Nov	706	6-10
Undercurrent (111)	Taylor-Hepburn	3-4	Nov	707	10-14
Details under title: Yoo Were There					
Undercover Maisie (90)	Sothern-Nelson	11-11	May	722	3-17
Yearling, The (T) (128)	Peck-Jarman	8-20	May	717	12-9
REPRINTS					
Boom Town (120)	Gable-Tracy		Feb		
Captains Courageous (116)	Tracy-Bartholomew				9-2
Great Waltz (T) (103)	Rainer-Gravet		July	723	
Philadelphia Story, The (110)	Hepburn-Stewart-Grant				
Rage In Heaven (82)	Bergman-Montgomery		Oct	705	9-2
Women, The (133)	Shearer-Crawford		Oct		
—— 1947-48 ——					
Alias The Gentleman	Beery-Patrick	5-13			
Arnelo Affair, The (87)	Hodiak-Gifford	8-6	Sept	803	2-17
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25	Feb		
Cass Timberlane	Tracy-Turner	5-12	Jan		
Desire Me (91)	Garson-Hart	4-1	Oct		9-29
Details under title: A Woman of My Own					
Good News (T)		3-31	Dec		
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
High Wall, The	Taylor-Totter	7-7	Feb		
If Winter Comes	Pidgeon-Kerr	6-9	Jan		
Killer McCoy	Rooney-E. Taylor	6-23	Dec		
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct	805	7-21
On An Island With You	Williams-Lawford	6-23			
Pirate, The (T)	Garland-Kelly	3-3			
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct	804	8-4
Song of The Thin Man (86)	Powell-Loy	2-3	Sept	801	8-4
Summer Holiday	Rooney-DeHaven	7-8			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
This Time for Keeps (T) (105)	Williams-Melchior	8-6	Nov		
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept	802	8-4
Details under title: Ballerina					
Virtuoso	Johnson-Allyson	7-7			

MONOGRAM

1946-47 Features	Completed (24)	In Production (0)
Westerns	Completed (16)	In Production (0)
1947-48 Features	Completed (8)	In Production (0)
Westerns	Completed (1)	In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Panhandle	Cameron-Downs	9-29			
COMPLETED					
—— 1946-47 ——					
Bowery Buckaroos (65)	Bowery Boys	6-9	11-22	625	9-15
Bringing Up Father (68)	Yole-McManus	6-24	11-23	604	12-9
Chinese Ring, The	Winter-Currie	9-1	11-29		
Code of the Saddle (53)	Brown-Hatton	6-28		677	
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	5-13	9-14	601	11-25
Dillinger (72)	Tierney-Jeffries	Reissue	7-5	3803	
Fall Guy (64)	Pierce-Loring	11-25	3-15	613	
Flashing Guns (59)	Brown-Hatton	6-23	9-20	673	
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Granville-Castle	11-25	3-22	614	
Gun Talk	Brown-McIntyre	9-1			
Details under title: Man from Powder River					
Ginger (67)	Albertson-Reed	9-2	1-4	609	
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	5-10	616	3-31
Details under title: Panic					
High Conquest (79)	Lee-Roland	12-23	6-21	620	5-12
High Tide (70)	Tracy-Castle	3-31	10-11	4701	
Kilroy Was Here (68)	Cooper-Coogan	3-31	7-19	622	
King of The Bandits (66)	Roland-Greene	6-9	11-8	624	
Joe Palooka in the Knockout (72)	Kirkwood-Knox	5-26	10-18	4702	9-15
Details under title: A Guy Named Palooka					
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The (56)	Brown-Hatton		5-24	672	
Louisiana (8_)	Davis-Lindsay	3-3	11-1	4703	9-15
Mr. Hex (63)	Gorcey-Robbins	9-2	12-7	608	
Mutiny In the Big House (83)	Bickford-MacLane	Reissue	7-5	3803	
Newshounds (68)	Gorcey-Hall	3-31	9-13	622	
Details under title: Searchheads					
Old Gray Mare, The	Preisser-Stewart	9-15			
Palooka Named Joe, A	Errol-Kirkwood	9-15			
Prairie Express (55)	Brown-Hatton	8-4	10-25	678	
Details under title: Dusty Trail					
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Quest of Willie Hunter, The	Castle-Long	9-1			
Rainbow Over The Rockies (54)	Wakely-Stirling	8-19	2-8	683	
Ridin' Down the Trail (53)	Wakely-Taylor	7-7	10-4	685	
Details under title: Song of the Saddle					
Robin Hood of Monterey (55)	Roland-Brent	5-12	9-6	623	
Rocky	McDowall-Barrier	8-18		4705	
Sarge Goes To College (64)	Stewart-Preisser		5-17	618	5-12
Silver Stallion (59)	Sharpe-Mason	Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White		4-5	684	4-28
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Bellta-Sullivan	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Thunderbolt (T) (44)	Documentary		7-26		
Trailing Danger (58)	Brown-Hatton		3-15	676	
Trap, The (68)	Toler-Chandler	8-19	11-30	607	
Violence (72)	Coleman-O'Shea	12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton		2-15	675	
Wife Wanted (73)	Francis-Shayne	6-24	11-2	605	
Wolf Call (61)	Carroll-Movita	Reissue	6-7	619	5-12

ALLIED ARTISTS

Black Gold (C) (92)	Quinn-DeMille	12-23	2-16	2	7-21
Gangster, The	Sullivan-Belita	2-17	11-22	3	
Hunted, The	Belita-Foster	4-14		5	
It Happened on Fifth Avenue (115)	Storm-DeFore		4-19	1	2-17
Song of My Heart	Sundstrom-Long	2-3		4	
Details under title: Tragic Symphony					
—— 1947-48 ——					
Jigs and Maggie in Society	Yule-Riano	9-29	11-15	4704	

PARAMOUNT

1946-47 Features	Completed (24)	In Production (0)
1947-48 Features	Completed (19)	In Production (3)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
—— 1946-47 ——					
IN PRODUCTION					
Caged Fury	Denning-Ryan	9-29			
Foreign Affair, A	Lund-Arthur	9-1			
Long Gray Line, The	Ladd-Reed	9-29			
COMPLETED					
Adventure Island (C) (67)	Calhoun-Fleming	9-30	10-10	4702	8-18
Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17
Big Town (60)	Reed-Brooke	12-24	5-23	4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8-6	12-27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28
California (T) (97)	Stanwyck-Milland	12-10	2-21	4606	12-23
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers		6-20	4623	3-3
Dear Ruth (93)	Caulfield-Holden	9-2	7-18	4616	6-9
Desert Fury (T) (95)	Scott-Hodiak	9-2	8-15	4617	8-4
Details under title: Desert Town					
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17
Details under title: Third Avenue					
Fear In The Night (72)	Kelly-York	4-29	4-18	4621	3-3
I Cover Big Town (63)	Reed-Brooke	6-10	7-25	4624	3-3
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					
Jungle Flight (67)	Lowery-Savage	6-24		4625	3-3
Ladies' Man (91)	Bracken-Welles	11-26	2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	4603	3-3
My Own True Love	Douglas-Calvert	7-7			
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Peril's of Pauline (T) (96)	Hutton-Lund	3-18	7-4	4615	6-23
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601	3-3
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608	2-17
Trouble with Women, The (80)	Milland-Wright	6-11	6-27	4615	5-12
Two Years Before the Mast (98)	Ladd-Dorlevy	5-1	11-22	4601	9-2
Variety Girl (93)	Hatcher-Kelley	11-11	8-29	4618	7-21
Welcome Stranger (107)	Crosby-Caulfield	3-18		4613	4-28
Details under title: The Big Haircut					
RE-ISSUES					
Jungle Princess, The (84)	Lamour-Milland			9-1.R5-3620	
Plainsman, The (113)	Cooper-Arthur			9-1.R5-3624	
—— 1947-48 ——					
Alberquerque (C)	Scott-Britton	3-3			
Big Clock, The	Milland-O'Sullivan	3-17			
Big Town After Dark	Reed-Brooks	5-26			
Big Town Scandal	Reed-Brooks	6-23			
Dream Girl	Hutton-Carey	5-12			
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Golden Earrings (95)	Milland-Dietrich	8-19	10-31	4703	9-1

I Walk Alone	Lancaster-Scott	12-23				
Details under title: Deadlock						
Night Has A Thousand Eyes	Robinson-Russell	7-7				
Paleface, The (T)	Hope-Russell	8-18				
Road To Rio	Crosby-Hope	1-6				
Saigon	Ladd-Lake	12-9				
So Evil My Love	Milland-Todd	5-26				
Unconquered (T) (146)	Cooper-Goddard	8-19				9-29
Where There's Life (75)	Hope-Hasso	4-15	11-21	4704	10-13	
Whispering Smith (T)	Ladd-Marshall	4-28				
Wild Harvest (92)	Ladd-Lamour	9-16	9-26	4701	8-18	

REPUBLIC

1946-47 Features	Completed (23)	In Production (0)	
Westerns	Completed (18)	In Production (0)	
Serials	Completed (4)	In Production (0)	
1947-48 Features	Completed (6)	In Production (1)	
Westerns	Completed (1)	In Production (2)	
Serials	Completed (1)	In Production (0)	

NEW PRODUCTIONS

CALIFORNIA FIREBRAND
Western—Started Sept. 26
Cast: Monte Hale, Adrian Booth, Foy Willings and the Riders of the Purple Sage.
Director: Phil Ford Associate Producer: Mel Tucker
Story: U. S. Marshal cleans outlaws out of early California.

CAMPUS HONEYMOON
Musical Comedy—Started Sept. 25
Cast: Richard Crane, Lyn Wilde, Lee Wilde, Hal Hackett.
Director: Richard Sale Associate Producer: Miss Fanchon
Story: Veterans marry girls to avoid housing shortage.

OLD LOS ANGELES
Western—Started Oct. 3
Cast: William Elliott, Catherine McLeod, John Carroll, Joseph Schildkraut.
Associate Producer-Director: Joseph Kane
Story: Law and order are brought to Old Los Angeles.

RELEASE CHART

COMPLETED —— 1946-47 ——

Title—Running Time	Cast	Details		No.	Rev.
Affairs of Geraldine (68)	Withers-Lyden	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor) (64)	Hale-Booth	8-30		651	9-15
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	641	3-31
Bells of San Angela (Trucolor) (79)	Rogers-Evans	12-23	5-15	642	6-9
Blackmail (67)	Marshall-Mara	1-6	7-24	617	8-18
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)	Edwards-Lindley	6-10		694	
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	607	2-17
Driftwood	Brennan-Warrick	5-26	9-15	621	
Exposed (59)	Mara-Scott	5-12	9-8	529	9-29
Details under title: It's Murder She Says					
Fabulous Suzanne, The (71)	Britton-Vallee	3-18	12-15	604	
Fabulous Texan, The	Elliott-Carroll	6-23			
Flame, The	Carroll-Ralston	3-31			
Details under title: The Outcast					
Gay Ranchero, The	Rogers-Frazee	8-4			
Ghost Goes Wild, The (66)	Ellison-Gwynne	3-8		605	4-14
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610	5-12
Homesteaders of Paradise Valley (59)	Lane-Blake	4-1		664	
Jungle Girl (Serial)	Gifford-Neal	Reissue	4-19	692	
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601	9-30
Details under title: Concerto					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21	693	
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15	606	
Marshal of Gripplod Creek (58)	Lane-Blake	11-25	8-15	657	9-15
Northwest Outpost (91)	Eddy-Massey	11-25	6-25	615	5-26
Details under: Untitled					
On The Old Spanish Trail (Tr.)	Rogers-Frazee	5-12	10-15	648	
Oregon Trail Scouts (58)	Lane-Blake	9-2	5-15	665	
Pilgrim Lady The (67)	Lane-Blake	9-2	5-15	665	5-26
Details under title: The Inner Circle					
Pretender, The (69)	Dekker-Craig	3-31	8-16	620	
Details under title: Complex					
Robin Hood of Texas (71)	Autry-Roberts	4-28	7-15	685	9-15
Rustlers of Devil's Canyon (58)	Lane-Blake	10-14	7-1	661	7-21
Saddle Pals (72)	Autry-Roberts	3-17	6-15	684	6-23
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	661	
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9
Son of Zorro (Serial)	Turner-Stewart	1-18		691	
Spoilers of The North (66)	Kelly-Booth	8-9	4-24	612	5-12
Springtime in The Sierras (Tr.) (75)	Rogers-Frazee	3-3	7-15	646	8-4
Stagecoach to Denver (56)	Lane-Blake	12-23		662	
That's My Man (104)	Ameche-McLeod	11-11	6-1	613	4-14
Details under title: Gallant Man					
That's My Gal (Trucolor) (66)	Barry-Roberts	8-6	5-15	600	6-23
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682	2-3
Trespasser, The (71)	Evans-Douglas	2-3	7-3	619	7-21
Details under title: The Finger Woman					
Twilight on the Rio Grande (71)	Autry-Mara	1-20	4-1	683	4-28
Under Colorado Skies (Tr.)	Hale-Booth		7-7		
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15	663	2-17
Winter Wonderland (71)	Roberts-Drake	5-13	5-17	614	6-23
Details under title: Snow Gluderella					
Wyoming (84)	Elliott-Ralston	11-25	8-1	618	8-4
Web of Danger (58)	Mara-O'Flynn	10-28	6-10	616	6-23
Yankee Fakir (71)	Fowley-Woodbury		4-1	611	4-28

—— 1947-48 ——

Bill and Coo	Burton's Birds					
End of The Rainbow	Hunt-Lundigan	9-15				
G-Men Never Forget (Serial)	Moore-Ames	8-4				
Macbeth	Welles-Nolan	7-7				
Main Street Kid, The	Pearce-Martin	9-29				
Red Pony, The (T)	Loy-Mitchum	6-9				
Slippy McGee	Barry-Evans	9-1				
Wild Frontier, The	Lane-Holt	5-12	10-1	751		

RKO RADIO

1946-47 Features	Completed (34)	In Production (0)
1947-48 Features	Completed (28)	In Production (9)

NEW PRODUCTIONS

JOAN
Drama—Started Sept. 17
Cast: Ingrid Bergman, Jose Ferrer, John Emery, George Coulouris, Richard Ney, Robert Barrat, Selena Royle, Gene Lockhart, Roman Bohnen.
Director: Victor Fleming Producer: Walter Wanger
Story: O France's national hero, Joan of Arc.

MYSTERY IN MEXICO
Mystery-Drama—Started Sept. 29
Cast: William Lundigan, Jacqueline White, Jacqueline Dalya, Walter Reed, Tony Barrett.
Director: Robert Wise Producer: Sid Rogell
Story: Not available. See next issue.

THE VELVET TOUCH
Mystery-Drama—Started Sept. 29
Cast: Rosalind Russell, Leo Genn, Claire Trevor, Sydney Greenstreet, Leon Ames, Frank McHugh, Walter Kingsford, Dan Tobin, Martha Hyer.
Director: Jack Gage Executive Producer: Frederick Brisson
Associate Producer: Edward Donohoe
Story: Broadway actress murders producer but conscience defeats success.

MR. BLANDINGS BUILDS HIS DREAM HOUSE
Comedy—Started Oct. 6
Cast: Cary Grant, Myrna Loy.
Director: H. C. Potter Producers: Norman Panama & Mel Frank
Story: Screen adaptation of best-seller on housing priority troubles.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Berlin Express	Oberon-Ryan		9-1		
Good Sam	Cooper-Sheridan		8-18		
I Remember Mama	Dunne-Homolka		6-9		
Rachel	Young-Holden		9-1		
Station West	Powell-Greer		8-18		
COMPLETED —— 1946-47 ——					
BLOCK NO. ONE					
Great Day (69)	Robson-Portman	Foreign		703	7-22
Lady Luck (97)	Young-Hale		10-29	702	7-22
Sister Kenny (116)	Russell-Knox		11-12	701	7-22
Step By Step (62)	Tierney-Jeffreys		1-21	705	7-22
Sunset Pass (60)	Warren-Leslie		12-10	704	7-22
BLOCK NO. TWO					
Child of Divorce (62)	Moffett-Toomey		3-4	708	10-28
Criminal Court (62)	Conway-O'Driscoll		3-18	709	9-2
Genius At Work (61)	Garney-Brown		9-3	710	8-19
Noeturne (88)	Raft-Barl		5-13	706	10-28
BLOCK NO. THREE					
Dick Tracy vs. Cueball (62)	Conway-Jeffreys		4-1	714	11-25
Falcon's Adventure, The (61)	Conway-Meredith		4-29	715	12-23
Locket, The (86)	Day-Aherne		4-1	711	12-23
Details under title: A Time to Kill					
San Quentin (66)	Tierney-Garr		8-19	712	12-23
Vacation in Reno (60)	Haley-Jeffreys		2-4	713	11-11
BLOCK NO. FOUR					
Beat the Band (67)	Langford-Krupa		6-24	718	3-3
Code of The West (57)	Warren-Alden		7-22	720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie		7-8	719	3-3
Farmer's Daughter, The (97)	Young-Cotten		5-27	716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys		8-19	717	3-3
BLOCK NO. FIVE					
Banjo (68)	Moffett-White		9-16	725	4-28
Born To Kill (92)	Trevor-Tierney		5-27	722	4-28
Details under title: Deadlier Than the Male					
Likely Story, A (88)	Williams-Hale		2-4	724	4-28
Details under title: Master Minds					
Honeymoon (74)	Temple-Madison		4-1	721	4-28
Tarzan and the Huntress (72)	Weissmuller-Joyce		10-14	723	3-31
BLOCK NO. SIX					
Dick Tracy's Dilemma (60)	Byrd-Christopher		11-11	729	5-26
Details under title: Dick Tracy vs. the Claw					
Desperate (73)	Brodie-Long		12-9	728	5-26
Details under title: Flight					
They Won't Believe Me (95)	Young-Hayward		8-19	726	5-26
Thunder Mountain (60)	Holt-Hyer		10-28	730	5-26
Woman on The Beach, The (71)	Bennett-Ryan		2-4	727	5-26
Details under title: Desirable Woman					
SPECIALS					
Best Years of Our Lives, The (172)	Loy-March		4-29	751	12-9
It's A Wonderful Life (129)	Stewart-Reed		4-29	781	12-23
Notorious (101)	Bergman-Grant		10-29	761	8-5
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara		3-4	762	1-20
—— 1947-48 ——					
BLOCK NO. ONE					
Bachelor and The Bobby-Soxer, The (94)	Grant-Loy		8-6	801	6-9
Crossfire (86)	Young-Mitchum		3-17	802	7-7
Riffraff (80)	O'Brien-Siezak		6-24	803	6-9
Seven Keys to Baldpate (66)	Terry-White		11-25	804	6-9
Under the Tonto Rim (61)	Holt-Leslie		1-20	805	6-9
NOT DESIGNATED					
Bishop's Wife, The	Grant-Young		3-17		
Dick Tracy vs. The Gruesome Gang	Byrd-Karloff		4-14		
Fighting Father Dunne	O'Brien-Dell		3-31		
Fugitive, The	Fonda-Del Rio		1-6		
If You Knew Sosie	Cantor-Davis		1-20		
Indian Summer	Knox-Sothern		1-20		
Man About Town	Ghevalier-Derrier	Foreign			
Miracle of The Bells, The	MacMurray-Valli		8-4		

Mourning Becomes Electra	Russell-Redgrave		4-14			
Night Song	Andrews-Oberon		4-14			
Details under title: Memory of Love						
Out of the Past	Mitchum-Greer		10-28			
Details under title: Build My Gallows High						
Pearl, The	Marques-Armendariz	Foreign				
Race Street	Raft-Maxwell		9-1			
Return of the Badman	Scott-White		6-9			
Roughshod	Sterling-Grahame		7-7			
So Well Remembered	Scott-Mills					
Tarzan and the Mermaids	Weissmuller-Joyce		8-4			
Tycoon (T)	Wayne-Day		2-3			
Under Arizona Skies	Holt-Leslie		9-1			
War Party	Fonda-Temple		8-18			
Wild Horse Mesa	Holt-Leslie		8-4			
Your Red Wagon	O'Donnell-Granger		7-7			
SPECIALS						
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1	
Long Night, The (101)	Fonda-Bel Geddes		9-16	861	6-9	
Magic Town (103)	Stewart-Wyman		11-25	862	6-9	
Secret Life of Walter Mitty (T) (105)	Kaye-Mayo		4-29	851	7-21	
Song Is Born, A (T)	Kaye-Mayo		8-4			
Details under title: That's Life						

SCREEN GUILD

Features — Completed (30) — In Production (0)

RELEASE CHART

COMPLETED — 1946-47

Bells of San Fernando (69)	Woods-Warren	11-25	4-5	4614	
Boy! What a Girl! (69)	Negro Cast		9-20	X-2	
Buffalo Bill Rides Again (66)	Arlen-Holt	11-25	4-19	4613	
Burning Cross, The (78)	Daniels-Patton	6-9	10-11	4704	
Bush Pilot (60)	Hudson-LaRue	Foreign	6-7	4616	
Case of the Baby Sitter, The (40)	Neal-Jenkins	3-31	7-26	4618	
Call It Murder (74)	Bogart-Whorf	Reissue	9-13	S-2	
Dark Road, The (72)	Shelton-Doran	8-4	11-15	4706	
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hat Box Mystery, The (40)	Neal-Jenkins	3-31	7-15	4617	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31	9-13	4702	
Miracle in Harlem (71)	Stepin Fetchit		12-6	X-3	
My Dog Shep	Neil-Chapman		9-2		
Prairie, The (72)	Baxter-Aubert	8-18	11-29	4705	
Queen of The Amazon (60)	Morison-Lowery		9-30		4-28
Racketeers (58)	Foster-Douglas	Reissue	9-13	S-1	
Renegade Girl	Curtis-Savage		9-30		
Rolling Home	Parker-Hayden		7-8		
Details under title: One More Chance					
Scared to Death (65)	Lugosi-Compton		5-3	4608	
Sepia Cinderella (69)	Negro Cast		10-18	X-1	
Shoot To Kill (60)	Wade-Walters	3-3	5-17	4615	
Trail of the Mounties (42)	Hayden-Holt	9-29	12-20	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt		11-22	4707	
HOPALONG CASSIDY REISSUES					
Rustler's Valley (60)	Boyd-Hayden		3-15	HC07	
Texas Trail (59)	Boyd-Hayden		4-12	HC08	
Partners of the Plains (71)	Boyd-Hayden		4-26	HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden		5-10	HC10	
Heart of Arizona (68)	Boyd-Hayden		6-14	HC11	
Bar 20 Justice (65)	Boyd-Hayden		7-19	HC12	

SELZNICK—S.R.O.

Features — Completed (3) — In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Portrait of Jenny	Cotten-Jones		3-3		
COMPLETED					
Duel In the Sun (T) (138)	Jones-Cotten	3-19	4-17		4-14
Intermezzo	Bergman-Howard	Reissue	Oct.		
Paradine Case, The	Todd-Peck		12-25		

20th CENTURY-FOX

1947 Features — Completed (41) — In Production (6)

NEW PRODUCTIONS

CALL NORTHSIDE 777
Drama—Started Sept. 22
Cast: James Stewart, Richard Conte, Helen Walker, Lee J. Cobb, George Tyne, Betty Garde.
Director: Henry Hathaway — Producer: Otto Lang
Story: Documentary account of innocent convict's prison release through valiant efforts of mother.

DEEP WATER
Drama—Started Sept. 29
Cast: Dana Andrews, Joan Peters, Cesar Romero, Ann Revere, Dean Stockwell, Mae Marsh.
Director: Henry King — Producer: Sam Engle
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Ballad of Furnace Creek	Mature-Gray		9-15		
Escape	Harrison-Cummins		9-16		
Flaming Age, The	Crain-Dailey		9-15		
Snake Pit, The	deHavilland-Genn		8-4		
— 1946-47 —					
Boomerang (88)	Andrews-Wyatt		9-30	Feb	706 2-3
Brasher Doubloon, The (72)	Montgomery-Guild		7-22	Feb	707 2-17
Captain From Castile (T)	Powers-Peters		12-9		
Carnival in Costa Rica (T) (95)	Haymes-Holm		4-29	Apr	710 3-31
Daisy Kenyon	Crawford-Andrews		7-7		
Forever Amber	Darnell-Wilde		11-11		
Foxes of Harrow, The (118)	Harrison-O'Hara		4-28	Oct	729 9-29
Gentleman's Agreement	Peck-McGuire		6-9		
Ghost and Mrs. Muir, The (104)	Harrison-Tierney		12-9	May	715 5-26
Give My Regards to Broadway (T)	Guild-Daley		5-12		
Green Grass of Wyoming (T)	Cummins-Coburn		6-23		
Homestretch (T) (96)	Wilde-O'Hara		7-22	May	713 4-28
Miracle on 34th Street (96)	Payne-O'Hara		12-9	June	718 5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens		8-6	Aug	723 6-23
Invisible Wall, The	Castle-Christine		6-9		
Kiss of Death (99)	Mature-Donlevy		3-31	Sept	725 9-1
Late George Apley, The (98)	Colman-Cummins		7-8	Apr	712 2-17
Margie (T) (94)	Crain-Young		2-18	Nov	646 10-28
Meet Me at Dawn (99)	Eythe-Court			July	721
Moss Rose (82)	Cummins-Mature			June	717 6-9
Mother Wore Tights (107)	Grable-Dailey		11-11	Sept	724 9-1
Nightmare Alley	Power-Blondell		6-9	Oct	730
Razor's Edge, The (146)	Power-Tierney		4-15	Jan	701 11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign		Apr	714 4-14
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes		12-10	Jan	703 1-6
Summer Lightning (T)	Haver-McCallister		3-17		
Tender Years, The	Brown-Hutchinson		9-1		
13 Rue Madeleine (95)	Cagney-Annabella		6-10	Jan	702 1-6
Thunder in the Valley	Garner-McCallister		7-22		720 6-9
Rev. under title: Bob, Son of Battle					
REISSUES					
Alexander's Ragtime Band (106)	Power-Faye			Mar	709
How Green Was My Valley (118)	Pidgeon-O'Hara			Sept	727
Les Miserables (105)	March-Laughton			Jan	704
Stanley and Livingstone (101)	Tracy-Greene			Jan	705
Swamp Water (90)	Brennan-Huston			Sept	728
Western Union (95)	Young-Scott			June	719

SOL WURTZEL PRODUCTIONS

Backlash (66)	Travis-Rogers		9-30	Mar	711
Crimson Key (76)	Taylor-Dowling		3-31	July	722 7-7
Dangerous Millions (69)	Taylor-Drake		7-8	Dec	648 12-9
Jewels of Brandenborg (66)	Travis-Cheirel			May	716 4-14
Roses Are Red	Castle-Knudsen		6-23		
Second Chance (62)	Taylor-Currie			Sept	726 7-21
Strange Journey (65)	Kelly-Massen		5-27	Feb	708 9-16
Details under title: Flight To Paradise					

UNITED ARTISTS

1946-47 Features — Completed (34) — In Production (0)
1947-48 Features — Completed (24) — In Production (1)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Sing); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

SO THIS IS NEW YORK (Enterprise)
Comedy—Started Sept. 29
Cast: Henry Morgan, Rudy Vallee, Hugh Herbert, Bill Goodwin, Virginia Grey, Dona Drake, Leo Gorcey.
Director: Dick Fleischer — Producer: Stanley Kramer
Story: Adapted from Ring Lardner's "The Big Town."

RELEASE CHART

— 1946-47 —

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev
Abie's Irish Rose (96)	Dru-Chekhov		4-29	12-27 Cby	12-23
Abilene Town (89)	Scott-Dvorak		8-6	1-11 Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C) (65)	Martin-Rafferty		8-19	519 R-C	5-12
Angel On My Shoulder (102)	Muni-Baxter		1-21	9-20 Rgs	9-30
Details under title: Me and Mr. Satan					
Bachelor's Daughters, The (89)	Russell-List		4-1	9-6 Stn	9-30
Caesar and Cleopatra (T) (126)	Olivier-Leigh		For	8-16 GFD	9-2
Carnegie Hall (134)	Hunt-Prince			8-2 LoB-M	3-17
Chase, The (86)	Cummings-Morgan		6-24	11-22 Neb	11-11
Copacabana (92)	Miranda-Marx		12-9	5-30 Csl	5-26
Dangerous Venture (59)	Boyd-Alexander		8-5	5-23 Rach	3-3
Dishonored Lady (85)	Lamarr-O'Keefe		5-27	5-16 Smg	4-28
Devil's Playground, The (62)	Boyd-Clyde		5-27	11-15 B.B	9-30
Fabulous Dorseys, The (88)	Dorsey-Blair		8-5	2-21 Rgs	
Fool's Gold (63)	Boyd-Clyde		5-27	1-31 B.B	11-11
Fun On A Week-end (93)	Bracken-Lane		7-8	5-14 Stn	4-14
Details under title: Strange Bedfellows					
Hal Roach Comedy Carnival (112)	Abel-Rafferty			8-29 Ro	9-1
Details under titles: Curley (5-27) and Fabulous Joe (3-3)					
Here Comes Trouble (Cinecolor)	Tracy-Lloyd		5-24	Re	
Johnny In the Clouds (88)	Montgomery-Mills		For	3-15 GFD	12-10
Little Iodine (57)	Marlowe-Cramer		4-29	10-11 R.C.	9-16
Macomber Affair, The (89)	Peck-Bennett		4-29	3-21 Bog	
Details under title: The Short, Happy Life of Francis Macomber					
Mr. Ace (84)	Raft-Sidney		3-4	8-2 Bog	10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux (120)	Chaplin-Raye		6-24	10-47 Chn	4-28
Details under title: Comedy of Murders					
New Orleans (89)	deCordova-Patrick		9-30	4-18 Lev	5-12
Other Love, The (96)	Stanwyck Niven		10-28	7-11 Ent	4-14
Outlaw, The (114)	Russell-Huston			Hug	4-1
Private Affairs of Bel Ami (112)	Sanders-Lansbury		5-13	3-7 Lew	3-3
Ramrod (94)	McCrea-Lake		6-20	5-2 Ent	3-3
Rebecca (130)	Fontaine-Olivier		Reisue	4-26 Szk	
Red House, The (100)	Rob'son-McCallister		5-13	2-7 Lsr	2-17
Scandal In Paris, A (100)	Sanders-Hasso		10-29	4-19 Psb	8-5
Stork Bites Man (67)	Cooper-Roberts		2-3	6-21 Com	8-18
Strange Woman, The (100)	Lamarr-Sanders		12-24	10-25 Smg	11-25

Sesie Steps Out (65)	Bruce-Caldwell	5-27	12-13	M.C.		12-9	
Details under title: Miss Television							
Unexpected Guest (67)	Doyd-Tate	9-2	3-28	BB		1-20	
Details under title: Whispering Walls							

— 1947-48 —

Arch of Triumph	Bergman-Boyer	7-22		Ent		
Atlantis	Montez-Aumont	3	3	Neb		
Body and Soul (104)	Garfield-Palmer	1-20	8-22	Ent		8-18
Christmas Eve	Raft-Blondell	12-9	9-47	Bgs		
Fancy by Gaslight	Mason-Calvert	For		CFD		
Heaven Only Knows (97)	Cummings-Donlevy	12-23	9-47	Neb		8-4
Henry V (T) (134)	Olivier-Newton	For	9-47	GFD		4-29
Hopalong Cassidy Untitled No. 1	Boyd-Brooks	7-21				
Hopalong Cassidy Untitled No. 2	Boyd-Brooks	8-4				
Hopalong Cassidy Untitled No. 10	Boyd-Brooks	9-1				
Hopalong Cassidy Untitled No. 11	Boyd-Brooks	9-1				
Hoppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB		5-12
Intrigue	Raft-Havoe	5-12				
Lured (102)	Sanders-Ball	11-11	7-25	Smg		7-21
Details under title: Personal Column						
Marauders, The	Boyd-Brooks	4-28		B.B		
Miracle Can Happen, A	All-Star	8-5		Beg-Mor		
Silent Conflict	Boyd-Clyde	6-23		B.B.		
Details under title: Dead Don't Dream.	The Lloyd-Walhurn	10-1	10-47	Stg		3-3
Mad Wednesday (80)	The Colbert-Cummings	6-9		Coy		
Rev. under title: Sin of Harold Diddlebock.	Wayne-O'Sheridan	9-30		Hks		
Sleep My Love						
Stampede	Boyd-Clyde	9-1				
Details under title: Red River	Cagney-Bendix	5-26				
Strange Gamble	DeGeorge-Brooke	8-19		Hgs		
Time of Your Life, The	Olsen-Jannsen	9-30		Ra		
Vendetta						
Who Killed Doc Robin? (C)						
Details under Misc. Independents Chart						

UNIVERSAL-INTERNATIONAL

1946-47 Features	Completed (44)	In Production (0)
1947-48 Features	Completed (14)	In Production (3)

NEW PRODUCTIONS

ALL MY SONS

Drama—Started Oct. 1

Cast: Edward G. Robinson, Burt Lancaster, Mady Christians, Howard Duff, Arlene Francis, Frank Conroy, Lloyd Gough, Henry Morgan.

Director: Irving Reis — Producer: Chester Erskine

Story: New York Drama Critics Prize Award play.

UP IN CENTRAL PARK

Musical—Started Oct. 4

Cast: Deanna Durbin, Dick Haymes, Vincent Price, Albert Sharpe, Thurston Hall, Moroni Olsen, Nelle Fisher, Bunny Waters, Nina Lunn, Patricia Alphin, Howard Freeman, Tom Pedi.

Director: William Seiter — Producer: Karl Tunberg

Story: Adaptation of Broadway musical comedy.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Letter From An Unknown Woman	Fontaine-Jourdan	9-15			

— 1946-47 —

Black Narcissus (99)	Kerr-Robinson	Foreign	Oct			7-21
Brief Encounter (85)	Johnson-Howard	Foreign	8-24			10-14
Brute Force (98)	Lancaster-Blyth	3-3	Aug		620	6-23
Beek Privates Come Home (77)	Abbott-Costello	12-9	Apr		612	3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign				4-28
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Oct		601	10-14
Destry Rides Again (94)	Stewart-Dietrich	Reissue	Mar		2791	
Dracula	Lugosi	Reissue	Juno		2798	
Egg and I, The (108)	Colbert-MacMurray	12-9			613	3-31
For The Love of Mary	Durbin-Dall	3-17				
Frankenstein	Karloff	Relssue	Jono		2797	
Frieda (97)	Farrar-Johns	Foreign	Sept			
Great Expectations (116)	Mills-Hobson	Foreign	July		619	3-31
I Know Where I'M Going (91)	Hiller-Livesy	Foreign				9-1
I Stole a Million (78)	Raft-Trevor	Reissue	Apr		2794	
I'll Be Yours (93)	Derbin-Drake	9-20	Jan		607	1-20
Ivy (99)	Fontaine-Knowles	12-23	June		616	6-23
Johnny Frenchman (104)	Rosay-Roe	Foreign				12-23
Lady Surrenders, A (108)	Lockwood-Granger	Foreign				6-23
Magic Bow, The (105)	Granger-Calvert	Foreign				7-7
My Heart Goes Crazy (T)	Field-Kendall	Foreign				
Magnificent Obsession (101)	Dunne-Taylor	Reissue	May		2795	
Magnificent Doll (94)	Rogers-Niven	6-24	Nov		602	12-9
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar		610	2-17
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov		603	11-11
Odd Man Out (118)	Mason-Ryan	Foreign	June		617	3-3
100 Men and A Girl (84)	Durbin-Stokowski	Reissue	May		2796	
Slave Girl (80)	DeCarlo-Brent	8-5	Aug		623	7-21
Smash-Up (103)	Hayward-Bowman	6-10	Mar		609	2-17
Details under title: Love Takes a Holiday						
Something in the Wind (89)	Durbin-Dall	3-17	Sept		621	8-4
Details under title: For the Love of Mary						
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar		608	2-3
Details under title: Scherazade						
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	Mar		611	1-6
Secret Beyond the Door	Bennett-Redgrave					
Swell Guy (87)	Tefts-Blyth	6-24	Jan		606	12-23
Temptation (98)	Oberon-Brent	4-29	Dec		605	1-6
Details under title: Bella Donna						
Time Out of Mind (88)	Calvert-Hutton	10-28	May		614	3-31
They Were Sisters (108)	Mason-Calvert	Foreign	Sept		1065	9-16
This Happy Breed (110)	Newton-Johnson	Foreign			GFD	4-14
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22	July		618	
Web, The (87)	O'Brien-Haines	3-17	June		615	6-9
Details under title: Jeopardy						
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar		2792	
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan		605	12-23
Years Between, The (88)	Redgrave-Hobson	Foreign				3-17
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue	Apr		2793	

— 1947-48 —

Black Bart, Highwayman (T)	DeCarlo-Duryea	6-23				
Details under title: Adventures of Black Bart						
Double Life, A	Colman-Masso	6-23				
Details under title: Imagination						
Exile, The	Fairbanks-Montez	5-12				
Lost Moment, The	Cummings-Hayward	3-31				
Details under title: The Lost Love						
Mortal Coil, The	Boyer-Blyth	8-4				
Naked City, The	Fitzgerald-Duff	7-7				
Pirates of Monterey (T)	Montez-Cameron	5-13				
Ride the Pink Horse (101)	Montgomery-Hendrix	5-26	Oct			9-15
River Lady (T)	DeCarlo-Duryea	8-4				
Senator Was Indiscreet, The	Powell-Raines	7				
Singapore (79)	MacMurray-Gardner	3-17	Sept		622	8-18
Tap Roots (T)	Heflin-Hayward	6-23				
Tawny Pipit (81)	Miles-John	Foreign				9-15
Wistful Widow of Wagon Gap	Abbott-Costello	5-12	Oct			10-13

WARNER BROTHERS

1946-47 Features	Completed (26)	In Production (0)
1947-48 Features	Completed (17)	In Production (15)

NEW PRODUCTIONS

WINTER MEETING

Drama—Started Sept. 22

Cast: Bette Davis, James Davis, Janis Paige, John Hoyt, Florence Bates.

Director: Bretaigne Windust — Producer: Henry Blanke

Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
April Showers	Carson-Sothern	9-15			
Christopher Blake	Smith-Douglas	9-15			
Johnny Belinda	Wyman-Ayres	9-15			
To The Victor	Morgan-Lindfors	8-18			

COMPLETED — 1946-47 —

Beast with Five Fingers, The (88)	Alda-King	12-10	2-8		613	1-6
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31		601	8-19
Cheyenne (100)	Morgan-Wyman	4-1	6-14		622	4-28
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28		603	9-16
Cry Wolf (83)	Flynn-Stanwyck	5-27	8-16		625	7-7
Deception (112)	Davis-Henreid	5-13	10-28		605	10-28
Humoresque (125)	Crawford-Garfield	12-24	1-25		612	1-6
Innocent Years, The	Palmer-Wanamaker	6-9				
Details under title: Ever The Beginning						
Love and Learn (83)	Carson-Vickers	9-16	5-3		620	3-31
Man I Love, The (96)	Lupino-Alda	1-11			611	1-6
Details under title: The Sentence						
Never Say Goodbye (97)	Flynn-Parker	8-6	11-9		606	10-28
Nobody Lives Forever (100)	Garfield-Fitzgerald	9-18	10-12		604	9-30
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22		614	2-17
Possessed (108)	Crawford-Heflin	6-24	7-26			6-9
Details under title: The Secret						
Parsaed (101)	Wright-Mitchom	8-19	3-8		615	3-3
Shadow of A Woman (78)	King-Prince	2-19	9-14		602	9-2
Stallion Road (97)	Reagan-Smith	4-15	4-12		617	3-31
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29		616	2-17
Details under title: A Very Rich Man						
Time, The Place and The Girl, The (T) 105	Morgan-Paige	4-2	12-28		610	12-23
Treasure of Sierra Madre	Bogart-Huston	3-31				
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5-14	5-24		621	4-14
Unfaithful, The (109)	Sheridan-Scott	12-9	7-5			6-9
Verdict, The (86)	Greenstreet-Lorre	11-23			607	11-11

REISSUES

Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26		618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26		618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7		608	
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7		609	

— 1947-48 —

Dark Passage (106)	Bogart-Bacall	11-25	9-27		703	9-15
Deep Valley	Clark-Lupino	10-14	9-1		701	8-4
Escape Me Never	Flynn-Lupino	11-26				
Life With Father (T) (118)	Dunne-Powell	4-15			702	9-1
My Wild Irish Rose (T)	Morgan-King	10-14				
Night Unto Night	Ladfors-Reagan	9-30				
Need For Each Other	Reynolds-Hutton	6-23				
Details under title: Love at First Sight						
Romance in High C (T)	Carson-Paige	6-23				
Silver River	Flynn-Sheridan	5-12				
That Hagen Girl	Reagan-Temple	6-23				
Details under title: Mary Hagen						
Two Gays From Texas (T)	Morgan-Carson	3-17				
Unsuspected, The (103)	Rains-Caulfield	2-3			706	9-29
Voice of The Turtle	Parker-Reagan	3-3				
Woman in White, The	Parker-Young	10-14				
Wallflower	Reynolds-Hutton	3-3				
Whiplash	Clark-Smith	3-31				

REISSUES

Bad Men of Missouri	Morgan-Wyman	Reissue	10-4			
Each Dawn I Die	Cagney-Raft	Reissue	10-4			

'NIGHTMARE ALLEY' SENSATIONAL NOVEL REDUCED TO TEPID HODGE-PODGE

Rates ● ● + on star's drawing power

Twentieth Century-Fox
111 minutes
Tyrone Power, Joan Blondell, Coleen Gray, Helen Walker, Taylor Holmes, Mike Mazurki, Ian Keith, Julia Dean, James Flavin, Roy Roberts, James Burke.
Directed by Edmund Goulding.

In novel form "Nightmare Alley" was obviously questionable screen material, bound to run afoul of censorship. The Johnston office has deleted—and rightly—much of the shocking material originally in William Lindsay Gresham's blood-curdling book, while inept editing has removed most of the essential characterization, motivation and incident. What remains is a hodge-podge of psychitary and side-shows, neither fish nor fowl. Clergymen, temperance workers, members of better films groups and parents teachers associations will protest against the extensive footage devoted to drinking scenes and deem the picture unsuitable for juveniles. They need have little fear concerning its effect on impressionable, youthful minds—the youngsters will find it boring, confusing and dreary. Adults, seeking the impact of the best-seller horror, will find Charles Furthman's screenplay has pulled all its punches. Under Edmund Goulding's direction, many of the players give overly-theatrical performances, although Tyrone Power and Joan Blondell give convincing portrayals. Production quality, photography, recording and music are impressive.

EXPLOITATION: Stress the sensational nature of Gresham's best-seller. Play this up as Tyrone Power's greatest characterization to date. Spot directional arrows, poster cards, stencils, bumper strips—all pointing the way to "Nightmare Alley." Beat the "dry" element to the punch by circularizing members of temperance groups and solicit their cooperation in furthering the film's two-fisted attack on the evils of drink. Sensational side-show posters will make effective lobby and front displays.

Ambitious carnival barker Tyrone Power inadvertently causes the death of Ian Keith, boozing husband and assistant of seeress Joan Blondell. Glib and opportunistic, Power makes love to Joan. He persuades Joan to teach him her act's code, then decamps with it and pretty sideshow performer Coleen Gray whom her guardion Mike Mazurki has forced him to marry. With Coleen as his assistant, Power, using Joan's code, attains stardom as a nightclub mentalist. Greedy for greater wealth, he becomes partners in the "spook racket" with charlatan psychologist Helen Walker. He overreaches himself while trying to fleece financier Taylor Holmes of $150,000 and accidentally kills him. Helen double-crosses Power, steals his money and implants within his mind a suspicion he's insane. Fleeing the police, Tyrone goes to pieces, becomes a sot and hits bottom as a "geek" in the carnival. There Coleen discovers him, determines to redeem him.

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'THIS TIME FOR KEEPS' LAVISH MUSICAL, BUT ONLY MODERATELY ENTERTAINING

Rates ● ● ● generally

M-G-M
105 minutes
Esther Williams, Lauritz Melchior, Jimmy Durante, Johnnie Johnston, Xavier Cugat, Dame May Whitty, Sharon McManus, Dick Simmons, Mary Stuart, Ludwig Stossel, Dorothy Porter, Tommy Wonder, Nella Walker, Holmes Herbert.
Directed by Richard Thorpe.

There is abundant evidence that Metro did not stint in the production of this latest Joe Pasternak musical. It is lavish, it is in Technicolor and it has some pretty good names for the marquee. But, despite these assets, it offers only moderate entertainment, and the reason is obvious. Mr. Pasternak, who used to do some novel and interesting things with his musicals, has gone "soft" and turned out a picture that is too, too pat. Nothing—but nothing—unusual or unexpected happens from the opening to the closing scenes of "This Time for Keeps." It is all according to all-too-familiar movie musical formula. However, there are elements that assure it reasonable boxoffice success and grosses should be fairly strong in the majority of situations. Esther Williams is an attractive creature in a bathing suit, and she is seldom out of it as she plays a water ballerina. Jimmy Durante, by sheer force of his comic personality, manages to make you laugh occasionally, especially with his "Lost Chord" number. Lauritz Melchior is in fine voice as he rips off a few arias and the title song, and gives evidence of gaining stature as an actor. Xavier Cugat and his band provide several musical interludes. Johnnie Johnston has a passable voice and the most promising screen presence of any of the sub-Crosby crooners. So, you see, the elements are all there for a really sock musical and it will prove disappointing to many, as it did to this reviewer, that they are not better coordinated and supported by a fresher plot.

EXPLOITATION: Sell the cast, the Technicolor and Miss Williams in a bathing suit. Refer to Pasternak as the producer of former musical hits. Johnnie Johnston, ex-G-I, does not use the name of his doting father, Lauritz Melchior, who wishes him to follow in his footsteps as an opera singer. Although he is engaged to a girl of his father's choosing, Johnnie goes a-courting Esther Williams, star of an aquacade show, whom he had met while overseas. Jimmy Durante, Esther's faithful friend and pianist at the water show, induces Xavier Cugat to give Johnnie a singing job with his band. Still not knowing who he is, Esther takes Johnnie to visit her grandmother, Dame May Whitty, at Machinac Island, where he is examined by the old lady and declared eligible for Esther's hand. Meanwhile, impatient to consummate his wedding plans for his son, Melchior publicly announces the engagement of Johnnie to the otner girl. Of course, Esther is heartbroken when she sees the announcement, refuses to see Johnnie, but they are reunited for the grand finale in Xavier Cugat's nite club.

'WISTFUL WIDOW OF WAGON GAP' FAIR QUOTA OF LAUGHS IN A & C COMEDY

Rates ● ● + generally; better where stars have following

Universal-International
78 minutes
Bud Abbott, Lou Costello, Marjorie Main, Audrey Young, George Cleveland, Gordon Jones, William Ching, Peter Thompson, Olin Howlin, Bill Clauson, Billy O'Leary, Pamela Wells, Jimmie Bates, Paul Dunn, Diane Florentine, Rex Lease, Glenn Strange, Edmund Cobb, Wade Crosby, Murray Leonard.
Directed by Charles T. Barton.

The idea of Lou Costello in the role of a rather reluctant sheriff governing a wide-open frontier town is funny to contemplate and should give the exhibitor a strong exploitation wedge to sell this latest Abbott and Costello comedy. While the idea does not quite come off as it might have, several hilarious gag routines and some occasionally bright dialogue suffice to make it good fare for A & C fans. Costello is first-rate as the lamb-turned-lion (but scared stiff), while Abbott plays the foil with his usual competence. Grosses will be in line with previous A & C vehicles.

EXPLOITATION: Feature the Costello role as one of his funniest. Street stunt: A woman in farm garb of the 1880's, possibly driving a buckboard, placarded: "I'm 'The Wistful Widow of Wagon Gap' — See What I Do to Abbott and Costello at the Gem Theatre."

Traveling salesmen Bud and Lou arrive in Wagon Gap, a tough frontier town. Lou accidentally kills a local desperado, is saved from lynching by an old Montana law making him responsible for his victim's debts and dependents. The victim's widow, Marjorie Main, and her brood become Lou's responsibility and work him ragged, particularly when he shies at her repeated offers of marriage. Since the town's gunmen won't shoot Lou for fear of inheriting his responsibilities, he's appointed sheriff, becomes the toughest man in Wagon Gap and, trying to escape from Marjorie, frustrates a stagecoach holdup. At end, Bud contrives to trick venal Judge George Cleveland into marrying Marjorie, then makes good his own and Lou's escape.

'WHILE THERE'S LIFE' WEAKEST HOPE VEHICLE SO FAR

Rates ● ● + on name draw

Paramount
75 minutes
Bob Hope, Signe Hasso, William Bendix, George Couloris, Vera Marshe, George Zucco, Dennis Hoey, John Alexander, Victor Varconi, Joseph Vitale, Harry Von Zell.
Directed by Sidney Lanfield.

Although Bob Hope struggles manfully to breathe life and laughter into this flimsy whimsy, it must be recorded as his poorest vehicle to date. Hope makes a belated entrance into the film and, for all his familiar bounce and antics, he has little success in dealing with the slow-moving, forced, archaic plot with which he is burdened. The screenplay by Allen Boretz and Mellville Shavelson follows the hoary pattern of a bygone day, narrating the comic-melodramatic complications attendant upon an American youth's attempts to foil conspirators blocking his ascension to the throne of a mythical kingdom. Hope gets little help from his supporting cast. Signe Hasso is ill-suited to her role and William Bendix is wasted on his. Sidney Lanfield's direction must accept a large share of the blame for the picture's inadequacies. Box-office results will be bolstered by the star's name in first-runs, but unfavorable word-of-mouth will adversely affect sub-runs.

EXPLOITATION: Play this up as a new type of role for Hope. Don't overlook the popularity of William Bendix. Base co-op newspaper ads on the slogan: "For Tops in Comedy, See Bob Hope in 'While There's Life' at the Gem Theatre — For Tops in Merchandise, Shop at Blank's."

Disc-jockey Bob Hope, on the eve of his oft-deferred marriage to policeman William Bendix's sister Vera Marshe, is kidnapped by General Signe Hasso and three loyal fellow-Boravians come to place him, as the rightful heir-apparent, on their country's throne. Endeavoring to obstruct the loyalists' secret mission is a conspiratorial band known as The Mordia, headed by George Zucco, double-dealing Boravian Consul. Signe and her aides' attempt to smuggle the struggling Hope out of the U. S. is momentarily thwarted when a Mordian bullet disables their plane. Hope regains consciousness next morning in Signe's hotel suite, is deprived of his clothes to prevent further attempts at escape. Knives and bullets fly, and Hope's bodyguard is killed by a hurled dagger. Escaping, Hope contacts Bendix, now irate at his sister having again been jilted. The police scoff at Hope's fantastic story of kidnapping and murder, but accompany him to the hotel. No corpse. Faced with Bellevue, Hope flees, lands eventually in the Mordia's underground den. Hilarious complications ensue. At end, Hope routs the plotters, unmasks Zucco and, given the air by Vera, weds Signe.

'THE INVISIBLE WALL' COMPACT, WELL-PLAYED GAMBLING PROGRAMMER

Rates ● ● as dualler generally; slightly more in action spots

20th Century-Fox (Sol M. Wurtzel)
73 minutes
Don Castle, Virginia Christine, Richard Gaines, Arthur Space,, Edward Keane, Jeff Chandler, Harry Chesshire, Mary Gordon, Harry Shannon, Rita Duncan.
Directed by Eugene Forde.

A neat little package, unadorned with stars and expensive production, but nevertheless an engrossing tale of gambling and murder, "The Invisible Wall" is adequate dual bill fare for neighborhood and action spots. Paced smartly by director Eugene Forde, the placid sequences point up the high points of drama, and aided by a set of unusually well-developed performances for a film of this type, this modest offering maintains interest right up to the final ingenious denouement. The gambling scenes appear authentic, perhaps overly so as some of the jargon around the dice tables will be unintelligible to the majority of theatregoers. The romance does not intrude on the plot development until the film is half over, then becomes well integrated into the story. Newcomers Don Castle, Virginia Christine and Richard Gaines are surprisingly believable in their respective roles of gambling addict, vengeful woman and con man. This Sol M. Wurtzel production is further evidence that economy is no bar to entertainment.

EXPLOITATION: For action houses, the gambling and murder-mystery angles are evident. There are no star names to exploit, but the scenes in the gambling casino as well as confidence game angles and two murders offer ample meat for showmen. Elsewhere the gambling bug is universal and the attempt of a man to escape from his past by assuming another's identity can be played up.

Apprehended in a supposedly dead man's room with a gun in his hand, Don Castle confesses to the murder and tells the story leading up to it. Just out of the army, Castle resumes his job as payoff man for gambling tycoon Edward Keane, who warns him not to use the payoff money for his own flings. Sent to pay off a client, Castle becomes involved with Richard Gaines, a con man posing as a mining engineer. Gaines causes Castle to lose half of his payoff, and when the latter realizes he has been swindled, he kills Gaines. Assuming the dead man's identity, Castle goes to Denver to collect the money which Gaines had forwarded, only to find the envelopes contains worthless stocks. Fleeing Denver, he is unmasked by Gaines' wife, Virginia Christine, but when he heroically saves a man's life after the train is wrecked, the two become romantically involved, and marry. Their bliss is threatened by blackmailer Arthur Space and Castle kills him. In a surprise ending, however, police inspector Harry Shannon reveals that Castle is shielding Christine and that both are innocent of the killing, leaving Castle with a self-defense killing rap that promises no great difficulty.

'SPIRIT OF WEST POINT' BLANCHARD-DAVIS FOOTBALL YARN IS EXPLOITABLE

Rates ● ● + as dualler generally

Film Classics
77 minutes
Felix ("Doc") Blanchard, Glenn Davis, Tom Harmon, Robert Shayne, Anne Nagel, Alan Hale, Jr., Tanis Chandler, Margaret Wells, Franklin Parker, Arthur and Allen Sacks, Michael Brown, Lee Bennett, Ruth Allen, Joyce Stewart, Robert Malcolm, Reed Howes, George O'Hanlon, Douglas Evans, Frank E. Pershing, James Farley, James Blaine, Guy Wilkerson, William Forrest, Harry Wismer and Bill Stern.
Directed by Ralph Murphy.

For the avid gridiron fans, the presence of those "touchdown twins" of West Point and all-American fame, Felix "Doc" Blanchard and Glenn Davis, makes "Spirit of West Point" a must. For those who can take their football or leave it, this modest and contrived picture will prove acceptable fare as a supporting feature coupled with a strong top attraction. Grosses will be strongest in naborhood houses, particularly if exploited to the younger element. Purportedly a biography of "Mr. Inside" (Blanchard) and "Mr. Outside" (Davis), the film contains many excellent shots of the high spots in their joint gridiron careers. Their performances and that of Tom Harmon, the former Michigan all-American, are adequate, acting honors going to Robert Shayne in the role of West Point coach Earl Blaik. While Ralph Murphy's direction generally is satisfactory, at the press screening some of the narration was at variance with the visual action described. Bill Stern and Harry Wismer, crack sportscasters, do the narrating.

EXPLOITATION: Play up the athletic prowess of Blanchard, Davis and Harmon. Have local Inquiring Reporter ask: "Would Blanchard and Davis Uphold 'The Spirit of West Point' If They Became Professional Football Players?" Don't overlook the fact much of the picture was filmed against the majestic beauty of the West Point locale.

With Pearl Harbor, Blanchard tries to enlist in the Navy, is turned down as "physically unfit," becomes a buck private in the Army, receiving his appointment to West Point while on duty in Texas. At the Point he meets and becomes friendly with Glenn Davis, who has also come up the hard way. The pair rises meteor-like to gridiron fame, aids the Army team to go undefeated year after year. Although their respective families are far from well-to-do — Blanchard's actually is in pressing circumstances — the two stars reject highly lucrative offers to enter professional football, patriotically preferring to risk their lives with the armed forces.

'RAILROADED!' FAST-MOVING ACTION PROGRAMMER

Rates ● ● in lower slot for action and naborhood houses

Eagle-Lion
72 minutes
John Ireland, Sheila Ryan, Hugh Beaumont, Jane Randolph, Ed Kelly, Charles D. Brown, Clancy Cooper, Peggy Converse, Hermine Sterler, Keefe Brasselle, Roy Gordon.
Directed by Anthony Mann.

This little action programmer is tightly-knit, fast-paced and actionful. However, lack of names and the obviously modest production values will relegate it to the supporting spot in naborhood houses. The exploitable title might earn it top bookings in action spots. While the players are little known, their performances are adept enough to lend a touch of credence to a routine plot. Director Anthony Mann is credited with giving the proceedings the snappy pace demanded by action-minded moviegoers.

EXPLOITATION: Take advantage of the film's title. Have local Inquiring Reporter ask: "Can an innocent person be 'Railroaded' to prison by circumstantial evidence?"

During a holdup a policeman is killed. One of the mobsters, dying after the gun-battle, tells Lt. Hugh Beaumont the cop-killer was Ed Kelly. Although guiltless, Kelly cannot prove his innocence or present an alibi, is jailed. Kelly's sister Sheila Ryan, betrothed to Beaumont, breaks their engagement and, convinced her brother is innocent, sets out to find the real culprit. Beaumont's belief in Kelly's guilt wavers when he uncovers evidence implicating big-time gambler John Ireland in the killing. When a witness of the holdup and killing is found murdered, Beaumont tricks Ireland's girl friend Jane Randolph into implicating her lover. However, before Beaumont can make his surprise arrest, Sheila is seized as a hostage by Ireland. Beaumont arrives, shoots it out with Ireland, captures him. Ireland is convicted of both killings; Kelly's name is cleared, and Beaumont and Sheila renew their engagement.

'HIGH TIDE' SNAPPY NEWSPAPER MELODRAMA

Rates ● ● + as dualler

Monogram
72 minutes
Don Castle, Lee Tracy, Annabel Shaw, Julie Bishop, Douglas Walton, Regis Toomey, Anthony Warde, Wilson Wood, Francis Ford, Argentina Brunetti, George Ryland.
Directed by John Reinhardt.

Despite its lack of names, this competently-acted and fast-moving newspaper melodrama will help "carry" many a more important feature. It has romance for feminine patrons, suspense, action and thrills for masculine and juvenile filmgoers. Best returns will be chalked up by naborhood and action spots, but it merits playing time in better class houses as a supporting feature. Don Castle and Lee Tracy, as hard-bitten newspapermen, share acting honors with Regis Toomey, cast as a smooth-spoken detective. Direction by John Reinhardt and screenplay by Robert Presnell, Jr., are responsible in a large measure for the excellence of the picture. Production quality, photography and recording are above average.

EXPLOITATION: Play up the realistic, behind-the-scene newspaper-office locale, the exciting, colorful situation of a three-sided battle between a courageous private-eye, a hard-hitting editor and a ruthless underworld baron.

To protect him from possible vengeance at the hands of Anthony Warde whose mobster activities the Courier has been attacking, Editor Lee Tracy hires as his bodyguard Don Castle, former reporter-turned-private-eye. A few days later Publisher Douglas Walton is murdered, apparently by Warde's gang as a warning to Tracy to lay off. Among the suspects questioned by Detective Regis Toomey are Walton's pretty secretary Annabel Shaw, his dipsomaniac wife Julie Bishop and Warde. Julie, a former sweetheart of Castle, is still in love with him, but he is enamored of Annabel. Aided by Annabel, Castle unearths Walton's private files. He discovers Tracy had been plotting to gain control of the Courier, using Warde as a cat's paw, and had murdered Walton. Tracy kills Warde, tries unsuccessfully to slay Castle, forfeiting his own life in the attempt.

'THE WILD FRONTIER' IMPROVEMENT ON PREVIOUS LANE

Rates ● ● + for western houses

Republic
59 minutes
Allan ("Rocky") Lane, Jack Holt, Eddy Waller, Pierre Watkin, John James, Roy Barcroft, Tom London, Sam Flint, Ted Mapes, Budd Buster, Wheaton Chambers, Black Jack the stallion.
Directed by Philip Ford.

This Allan Lane western is immeasurably superior to his previous vehicles, the now happily-discarded Red Ryder series. In addition to plenty of hard riding, fist fights, stagecoach holdups and covered wagon smashups, "The Wild Frontier" contains several bits of realism seldom found in a western. Credit for these authentic details goes to both Philip Ford, the director, and Albert DeMond, the scenarist. Another welcome novelty — the picture contains no ingenue or, for that matter, any woman. Although juvenile patrons may miss seeing Bobby Blake (Little Beaver in the Red Ryder series), the picture will prove popular with horse opera fans generally. Jack Holt, in the heavy role, gives a restrained but arresting performance. Production, photography and recording are good.

Marshal Pierre Watkin arrives with his elder son Allan Lane to restore order in lawless Clayton City. He soon discovers gunsmith and saddle-maker Jack Holt is behind the town's lawlessness. Holt kills Watkin, then leads the townspeople to believe he was slain by Eddy Waller. Unaware that Waller is actually his late father's undercover deputy, Watkin's younger son John James goes gunning for him. James' understandable impetuousness nearly thwarts Lane and Waller's careful plan to trap the town's lawless element. With a $50,000 gold shipment as bait, Lane tricks Holt into sending his men out to rob the stage. James' hot-headed interference again nearly wrecks the works when he tries to kill Waller in the thick of a climactic battle. However, Lane's resourcefulness saves Waller, catches Holt red-handed, and completes the job of cleaning up Clayton City.



'BLONDE SAVAGE' LOW-GRADE JUNGLE THRILLER HAS POSSIBILITIES

Rates ◕ + in lower slot generally, higher in action houses

Eagle-Lion
61 minutes
Leif Erickson, Gale Sherwood, Veda Ann Borg, Douglas Dumbrille, Frank Jenks, Matt Willis, Ernest Whitman, Cay Forester, John Dehner, Arthur Foster, Alex Fraser, Eve Whitney, James Logan.
Directed by S. K. Seeley.

Mediocre as this Eagle-Lion release is, it nevertheless has exploitation potentials for certain types of audiences. Earmarked for juvenile patronage and not-too-discerning adults, it will get by in action and cheaper naborhood spots and might even be sold to good grosses. Gordon Bache's original screenplay opens briskly but soon bogs down and becomes a routine story of the white-queen-rules-native-tribe formula. Stock shots of African wild animals in their native habitat add interest, if not excitement, to the film. Under S. K. Seeley's direction, the moderately well-known cast acquits itself creditably. Production quality is fair.

EXPLOITATION: Emphasize the Darkest Africa note in lobby and theatre front displays; use wild animal cutouts and simulated jungle foliage. Play up the authentic wild animal scenes.

Leif Erickson and Frank Jenks, partners in a one-plane air transport firm, are summoned into the African interior by Douglas Dumbrille, diamond magnate, and engaged to locate from the air a village of hostile natives who have been hampering his mining operations. Forced down by engine trouble, the two are captured by savages ruled by beautiful white girl Gale Sherwood. She orders the pair slain. Saved by the intervention of tribal leader Ernest Whitman, Jenks starts repairing the plane while Erickson learns to converse with the natives. Whitman tells Erickson the tribe had adopted and reared Gale after Dumbrille and his henchman Matt Willis, a dozen years before, had murdered her parents, their then partners. Erickson falls in love with Gale, returns with Jenks in the now-repaired plane to confront Dumbrille. On arriving, they are overpowered by Dumbrille's men, tortured into revealing the location of the village and thrown into a cell. Dumbrille and his safari set forth to destroy the village. Erickson and Jenks effect their escape, arrive at the village ahead of Dumbrille's crew and trap them. Later Dumbrille, confronted by the police with proof of his guilt, takes his own life. Erickson weds Gale.

FOREIGN FILMS

'FURIA' ITALIAN TRIANGLE DRAMA HAS PLENTY OF SEX APPEAL

Rates ◕ ● + in Italian naborhood and art houses

Westport-International Films
89 minutes
Isa Pola, Rossano Brazzi, Gino Gervi, Adriana Benetti, Umberto Spadaro, Camillo Pilotto, Bella Starace Sanati.
Directed by Goffredo Alessandrini.

"Furia" ("Fury") is a glossy job, probably the most sexy and best photographed Italian import in years. Under Goffredo Alessandrini's direction, the competent but unknown cast performs brilliantly. His screenplay, unfortunately is over-dialogued, his story of marital infidelities timeworn and pedestrian. Rossano Brazzi, now under contract to David O. Selznick in Hollywood, portrays convincingly a young and handsome stable hand, but his performance is overshadowed by those of Isa Pola as the oversexed and alluring wife of his employer, and of Adriana Benetti as a beautiful and trusting maiden. Strictly for adult consumption, the libido-laden narrative is earmarked for art and Italian naborhood spots where, if its sensationalism be exploited, grosses should prove satisfactory. Locales and camerawork are beautiful; production quality, recording and English titles are good.

Isa Pola, beautiful and sensual second wife of Gino Gervi, tired of amusing herself by voluptuously taunting half-witted stableman Umberto Spadaro, begins a passionate affair with young, handsome, newly arrived studkeeper Rossano Brazzi. Isa's stepdaughter Adriana Benetti returns from boarding school, is drawn to Brazzi but is shocked on discovering his liaison with Isa. Gervi, grown suspicious, plots to trap Isa and Rossano. To spare Gervi further anguish and to protect her step-mother, Adriana lets herself be found in Rossano's arms. Gervi casts Adriana and Rossano out, forces them to wed. Isa lures Rossano back to the farm for a further clandestine meeting. Learning of this, Oreste gets drunk and is accidentally killed. Rossano repulses Isa's advances, returns to Adriana. Isa is found strangled, Rossano charged with murdering her. At end he is saved by the confession of Spadaro who admits having killed Isa when she spurned him.

'MIDNIGHT IN PARIS' FRENCH IMPORT BELOW RAIMU'S STANDARD

Rates ● ● for art and French naborhood spots

Distinguished Films
90 minutes
Raimu, Aime Clariond, Charles Granval, Gilbert Gil, Aimos, Bergeron, Paul Amiot, Pierre Jourdan, Micheline Francey, Marie Cariot.
Directed by Georges Lacombe.

Made one year before his death in 1946, "Midnight in Paris" is not up to the standard set by Raimu in "The Baker's Wife" and "The Well Digger's Daughter." His excellent performance as a police-hounded, genteel derelict should, however, make this whodunit palatable screenfare for adult patrons in art and French naborhood houses. Grosses will be far below those attained by his two aforementioned masterpieces. Save for Raimu, the cast is unknown to American audiences. Story by Georges Simenon contains several novel situations, considerable humor and plenty of melodramatic action. Under Georges Lacombe's expert direction, each member of the hand-picked cast performs capably. Production quality is adequate, photography and recording are good.

Shabby-genteel derelict Raimu discovers a murdered man in an apparently otherwise-empty car. Before he can return with help, the car drives off, leaving behind it a money-filled wallet. On the advice of his friend he places the money in an envelope and brings it to the police station where, unclaimed after a year, it will legally become his. The empty wallet he rashly hides in a cafe. The corpse, that of a noted banker, is found a few days later in the Seine. Suspects are: the financier's secretary, Pierre Jourdan; fellow-banker Gilbert Gil; the slain man's brother, Aime Clariond, and—first on the police list—Raimu, himself. Raimu gets into—and out of—several exciting scrapes before managing to unmask and apprehend the real culprit. At end, gypped of his reward, he bawls out his friend for advising him to entrust the money to the police.

'THE BLUE VEIL' FRENCH TEAR-JERKER

Rates ● ● + in art spots or French naborhoods

Leo Cohn
91 minutes
Gaby Morlay, Elvire Popesco, Marcelle Geniat, Alerme, Charpin, Larquey, Aime Clariond, Rene Devillers.
Directed by Jean Stelli.

Had this poignant tale of mother love and sacrifice been filmed in Hollywood with a name cast, it might easily have been another "Over the Hill." Although primarily a "woman's picture," it left hard-boiled male as well as female reviewers starry-eyed at its press screening. Despite its crude photography and poor performances by some of the supporting layers, the release will command attention in art and French naborhood houses. Gaby Morlay, star of the piece, is superb as a childless governess who sacrifices romance and security in devoting her life to the apparently thankless task of caring for the offspring of others. Francois Campaux' original screenplay manages to avoid repetitious action and builds to a satisfactory climax. Jean Stelli's direction gives full play to Mlle. Morlay's versatility and talent.

In 1914, war widow Gaby Morlay loses her child at birth, resolves to care for others' children. As a governess she sacrifices the joys of life in caring for, protecting and defending children who, one by one, pass beyond her loving ken. Middle-aged, she devotes eight loving years tending a youth entrusted to her and apparently deserted by his long-absent parents. They return from abroad and demand their child. Loving him as her own, Gaby flees in panic with the youth, is caught and accused of kidnapping, forced to relinquish the child. Destitute, she becomes a charwoman, meets with an accident while saving the life of a baby. In hospital her doctor turns out to be one of her former charges. He arranges a surprise Xmas party where she's the honored guest of all whom, she'd mothered and loved, and engages her to take care of his own two children.

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BELA LUGOSI
JAMES CRAIG

in the Drama of a Madman Who Performed a Miracle

'BLACK FRIDAY'

Check your local REALART Distributor for availability

EXPLOITATION PICTURE

of the issue



"Wild Harvest"

Paramount has given Alan Ladd a change of pace in this melodrama, but it's a change that will not displease his huge following. They have taken away his guns and let him resort to his fists to iron out his little difficulties. To lend enticement to aforementioned difficulties, they have entered luscious Dorothy Lamour as his romantic vis-a-vis and she plays the role of an unscrupulous siren with a yen for men—Mr. Ladd in particular. To give you an idea of what sort of dame she is, when Ladd says no to her, she marries his best pal, Robert Preston, just to "needle" Alan.

"Wild Harvest" is based on Houston Branch's novel, "The Big Haircut", and it deals with the men of the wheat harvesting combines. Ladd, Preston and Lloyd Nolan are a harvesting team that is forever running into trouble, but as nothing compared to the troubles brought them by Lamour.

Ladd & Lamour Spark Campaign On Paramount's "Wild Harvest"

Alan Ladd, Dorothy Lamour and the romantic conflict between them are the highlights of Paramount's advertising-publicity-exploitation campaign on "Wild Harvest". Ladd as the two-fisted leader of a wheat harvesting gang, Lamour as the wheatfields vixen with a blazing "crush" on Alan—these are the exploitable characters around whom the showman will build his selling scheme. The press book has a catchline that cues it perfectly: "Ladd Is Dynamite—Lamour Is the Fuse—Together They're Terrific!"

While these two names certainly rate the marquee space, two others cannot be overlooked. Robert Preston, recently returned from war service with a strong role in "The Macomber Affair", and Lloyd Nolan, long a favorite of action fans, are two more names that should be spread boldly over all the copy.

The big selling point of the story is conflict—conflict between an unscrupulous girl (Lamour) and the man she is determined to get (Ladd) and conflict between two pals (Ladd and Preston) instigated by the designing dame. Most of the newspaper ads, the lithographs, stills and heralds feature this dramatic theme of conflict.

The press book on "Wild Harvest" is not lavish, but it is very compact and contains more than the usual number of stunts, street ballys, teasers and lobby ideas. A special group of stunts are suggested for theatres in the Midwest grain-raising areas.

☆

RADIO

Paramount offers several free radio promotion aids which should be very effective in selling the picture over the air. The Star Interview Record presents Miss Lamour and Preston on a platter that should be happily received by disc jockeys and movie commentators. The record is arranged so that they ask the questions from a script and the stars answer on the record.

A selection of spot announcements in various lengths also are available in record form.

The press book suggests a number of live spots for radio, as well as a review.

THE MEN BEHIND THE CAMPAIGN

★



CURTIS MITCHELL
Director of Advertising, Publicity and Exploitation
STANLEY SHUFORD
Advertising Manager
BEN WASHER
Publicity Manager
SID MESIBOV
Assistant Exploitation Manager

STAFF COSTUMES



Dress the house staff in blue jeans and checked shirts for the men and gingham dresses for the girls in order to carry through the atmosphere.



STREET BALLY

Dress a girl in gingham and have her parade the shopping centers carrying a sign like the one on illustration. It will get attention.

☆

CONTEST

A newspaper contest featuring scenes from previous Alan Ladd films is contained in a special mat (E231). Contestants are asked to name the titles of the pictures and the feminine stars who appeared (and are shown) opposite Ladd. It is bound to get plenty of attention from newspaper readers.

Free passes are offered to those who answer correctly.



CO-OPERATIVE AD HEAD

The above cut is available in 6-column mat size and can be used most effectively to promote a co-operative ad page in local newspapers. Stores might welcome the opportunity to feature outstanding bargains.



Above are two of the newspaper ads from the press book. Others are equally punchy and attractive.



Wladimir Lissim, RKO European general manager, at a trade press interview in New York upon his arrival from Paris, in which he predicted a "tremendous increase during the next year in European currencies" and presented an optimistic outlook for the industry on the continent for 1948.

THEATRE WANTED

Eastern Penna. or New Jersey

Lease or Buy

Address FB Box 72

Film Bulletin, 1239 Vine St., Phila., Pa.

THEATRE MANAGERS AND OWNERS

We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

●

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

●

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NEW JERSEY MESSENGER SERVICE

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250 N. Juniper St., Phila. 7, Pa.

LOcust 7-4823

NEWS DIGEST

(Continued from Page 10)

Monogram pictures, it was disclosed. This marks the first regular Monogram franchise agreement for that country. They also signed a deal for 20 pictures to be released in the Near East and renewed agreements for Italy, France and Switzerland.

* * *

COLUMBIA PROFITS UP

Columbia Pictures' net profit for the 52 weeks ended June 30, 1947, was estimated at $3,707,000, an increase of $257,000 over the 52 weeks ended June 30, 1946, which reported a net of $3,450,000. This comes to $5.33 per share of common stock for the period in 1947, compared with $5.00 for the preceding year.

Operating profit before provision for Federal taxes for the year ended last June showed a decided drop from last year's figure, but considerably lower taxes more than made up the difference. For the period ended June 30, 1947, operating profit was estimated at $5,807,000, compared with $7,000,000 for the preceding year. Federal taxes were estimated at $2,100,000 for the year ended June, 1947, compared with $3,550,000 for the 52 weeks ended June 30, 1946.

* * *

BINFORD BATTLE BEGINS

The initial move in the industry's legal battle against Lloyd T. Binford, chairman of the Memphis censor board, challenging the constitutionality of his ban on the Hal Roach-UA film "Curley," was taken last week when Roach and United Artists, backed by Eric Johnston's MPAA, filed an application for a writ of certiorari in Tennessee Circuit Court.

Additional support of the plan to sue on the Binford ruling came from Elmer Rice, chairman of the American Civil Liberties Union national council of freedom from censorship, in which Rice informed Johnston: "You may count on our support to carry this test up to the U. S. Supreme Court if necessary in an effort to reverse the old ruling that motion pictures are solely entertainment and may therefore be censored." The Screen Office and Professional Employees Guild also offered its support, congratulating the industry on its stand against Binford.

* * *

ASCAP FIGHT TOPS ALLIED BOARD AGENDA

The plan to combat ASCAP's increased rates will be in the spotlight when Allied States Assn. board of directors meets in Detroit Oct. 14-16 to set a course of action on immediate and long range approach to current trade problems. Among the other pressing exhibitor questions will be advanced admissions, the Allied Caravan's work, the status of the government suit, print shortage, free television shows, and the progress of Allied's national convention committee for the sessions to be held in Milwaukee, Dec. 1-3.

In a bulletin setting a general agenda, A. F. Myers, general counsel and board chairman of Allied, chided the TOA for assuming credit for the ASCAP postponement of its effective date for the rate increase to Feb. 1, 1948. He asserted that ASCAP's conciliatory attitude was developed as the result of heat applied by militant independent exhibitors, and added "they know that if the anti-ASCAP campaign were to be suddenly abandoned, the appeasers who are operating under cover of Allied's fire would be left high and dry."

Allied Aids Exhib. Buying

He took to task Fred Wehrenberg's statement at the TOA founding convention that no exhibitor association can aid exhibitors in buying his films. "Such a policy," said the Allied topper, "may be all right for an organization composed almost exclusively of large affiliated circuits and buying combines. But Allied believes that independent exhibitors buying for their own theatres are entitled to all information, advice and assistance that their associations can give them." To this end, Allied's Caravan, the agency which supplies Allied members with buying and booking information, will have a full day devoted to its work and other methods of curbing exorbitant film rentals.

With at least nine exhibitor regional and national conventions set for this Fall, current trade problems are due for a thorough going-over. In addition to the National Allied convention in December, the confabs scheduled include: Oct. 13-15, Allied of Michigan, in Detroit; Oct. 14-15, MPTO of Ark., Miss., and Tenn., in Memphis; Oct. 22-23, Ky. Assn. of Theatre Owners, Louisville; Nov. 6-8, W. Va., Managers Assn., Charleston; Nov. 18-19, ATO of Indiana, Indianapolis; Nov. 24-25, Allied TO of Texas, Dallas; Nov. 24-25, Allied TO of Pa., Pittsburgh; Dec. 1-3, Allied of Upper Michigan, Milwaukee (in conjunction with National Allied).

* * *

SG TO DELIVER 24 FOR 1947 - 48

Screen Guild Productions will maintain a full 24-picture schedule for the 1947-48 season, president John Jones announced at the company's sales convention in Chicago last week. Despite the loss in foreign film revenue due to taxes, which have amounted to $10,000 to $20,000 per picture, the full program will be forthcoming, Jones declared.

The SG prexy also disclosed the appointment of Harris Dudelson, former Cincinnati UA branch manager, to the newly-created post of district manager covering the midwest territory from Kansas City to Pittsburgh. The Eastern district manager post is still open.

He also announced the acquisition of four Edward Small-UA productions for re-release by SG: "Abroad with Two Yanks," "Little Annie Rooney," "King of the Turf," and "Duke of West Point."

* * *

REPUBLIC 13-WEEK NET DIPS

Republic Pictures and subsidiaries reported a net profit of $233,022 after taxes for the 13 weeks ended July 26, 1947. This compares with $444,949 for the similar 13-week period in 1946.

Profit before taxes was estimated at $401,762.20.

"QUOTES"

What the Newspaper Critics Say About New Films

Barnes Calls 'Desire Me' A Dud; Others Agree

"Desire Me" is the M-G-M picture that encountered so much trouble during its production that neither one of the two directors implicated wished to have their names associated with it. After lots of re-shooting and a long delay (almost two years) since its completion, Metro has finally released it. It is not unexpected, therefore, that it has run into the most severe kind of critical abuse.

Howard Barnes of the New York Herald-Tribune bluntly calls the picture **"a dud."** It **"fairly groans under the weight of undistinguished dialogue,"** he says, blaming scriptist Casey Robinson for having substituted trite conversation for action.

The other metropolitan critics give "Desire Me" pretty much the same treatment. The World Telegram's Alton Cook terms it a picture for the **"handkerchief brigade"** of ladies, but expresses the suspicion that **"the tears will be shared by the gentlemen in charge of looking over the boxoffice returns."** Tom Pryor, the Times, finds it **"a ponderous, obviously contrived and somewhat less than intelligent take-off on that bewiskered Enoch Arden theme."** He gives Miss Greer Garson's performance a rather rough going-over.

Far more entertaining than the reviewers found "Desire Me" is Seymour Peck's report on the picture in PM. Mr. Peck couched his pan in some devastatingly humorous terms.

'THE FOXES OF HARROW'

TWENTIETH CENTURY-FOX

"Striking period atmosphere in this...tale of love, hatred, violence and voodoo...generates only occasional and incidental excitement...All the technical proficiency in 'The Foxes of Harrow' does not keep it from coming out at the seams." — BARNES, N. Y. HERALD TRIBUNE.

"Romantic imagination...Has a steady flow of incident, luxurious settings, a huge cast...Kind of picture that can be popular on one level and a target of abuse on another." — WINSTEN, N. Y. POST.

"Over-stuffing with the fattiest romantic cliches...Socially and historically vacuum-packed screen charade...The writing is dull, the dialogue pompous, the settings conspicuously faked and the performances — even those of good actors are embarrassingly attitudinized." — CROWTHER, N. Y. TIMES.

"Fairly dull and slow, an overstuffed historical romance, manufactured without style or imagination, flaunting its expensiveness...Generally trite and predictable." — PECK, PM.

"No lack of action...although often it seems to move with strange slowness...Production is lavish, costumes and settings handsome .Turbulent drama crowded with happenings. It will probably be popular." — CREELMAN, N. Y. SUN.

'FUN AND FANCY FREE'

R.K.O. RADIO

"There are few flashes of brilliance in 'Fun and Fancy Free,' but it offers the tried and true Disney spectacle, ideal for children and sufficiently diverting for adults." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Much more than any previous Disney production, seems designed for the entertainment of children...Not one of Disney's best. It is pleasant enough, just two children's tales told with plenty of slapstick in color cartoon." — CREELMAN, N. Y. SUN.

"Delightful entertainment that should please audiences of all ages...Spun out with lovely colors and backgrounds and the usual Disney craftsmanship." — PELSWICK, N. Y. JOURNAL AMERICAN.

"Has its ups and downs...Adventures with the fairy tale beanstalk and the giant lifts 'Fun and Fancy Free' to the heights the title promises." — WINSTEN, N. Y. POST.

"Gay and colorful show — nothing brave and inspired but just plain happy." — CROWTHER, N. Y. TIMES.

"Will delight millions and millions of children...Nor is there any reason why adults should not be just as pleased...So much of it is first-rate and imaginative and original that one can not be too disturbed about the lesser elements." — PECK, PM.

'DOWN TO EARTH'

COLUMBIA

"Pretty good musical...Good lot of song-and-dance shenanigans which have some rather striking screen vitality...Color and music and movement — the coloring, incidentally, is superb — are combined here to stimulate the senses in a splashy, luxurious way ...The fantasy generally degenerates into a typical boy-girl backstage yarn." — CROWTHER, N. Y. TIMES.

"Its best moments are borrowed from the earlier 'Jordan' opus. The stirring is not vigorous enough to counterbalance pedestrian expanses of the imagination...Contains a great deal, beautifully photographed, sleekly patterned, and expensively produced. But that's all." — WINSTEN, N. Y. POST.

"Starts with a light fantastic idea, then drops to earth with a dull thud...Written about the personality and figure of Rita Hayworth. No one else, except the comedians, Horton and Gleason, can make much impression on a film so obviously centering about a dancing star." — CREELMAN, N. Y. SUN.

"Singularly uneven entertainment...Cliches crop up in the most unlikely places in this musical fantasy to spoil its over-all effect...Songs are reminiscent rather than memorable...Has a novel notion for a screen musical, but it deserts it for far too much conventional claptrap." — BARNES, N. Y. HERALD TRIBUNE.

"Three well-worn ideas continually colliding with each other yield only about a third of the impact of one. 'Down to Earth' is a mish-mash dressed up to look like a melange." — AGER, PM.

'DESERT FURY'

PARAMOUNT

"A beaut of a Technicolored mistake from beginning to end . Incredibly bad picture in all respects save one, and that is photographically...Strangely incompetent motion-picture to bear the imprimatur of Producer Hal B. Wallis." — PRYOR, N. Y. TIMES.

"More confusing than suspenseful, more posy than exciting... Direction is almost universally prosaic, and it is easy for the gaudy color to distract the attention from the long, dull conflicts. The talk, and there is a lot of it, is tough and mysterious; but the picture itself definitely is not." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Makes you think of a magnificently decorated package inside which someone has forgotten to place the gift. The desert, the color, the music, the motion, the emotion, and the conflicts are all there on the screen. And every bit of it is a complete waste of time." — WINSTEN, N. Y. POST.

"Violence is the keynote of 'Desert Fury,' of its story, its characters, its color photography...Starts with suspense, ends up in homicidal fury." — CREELMAN, N. Y. SUN.

"What's 'Desert Fury' all about? You want to know, and there is just no answer. The whole of 'Desert Fury' turns out to be unpleasant and tawdry and without motivation." — PECK, PM.

'THE ROMANCE OF ROSY RIDGE'

METRO-GOLDWYN-MAYER

"Has such a nice warm feeling for what is right and good in life that it will make you its friend right away...Being a film of mood, it moves slowly, perhaps too slowly for us who are schooled in the bang-bang ra-ta-ta-tat tradition of movie-making." — PECK, PM.

"Good springboard for rustic ructions in the streamlined Western style...As much of an absurdity as one or two of Johnson's lavish comedies; but in this case, at least, the silliness is somewhat diverting." — GUERNSEY, N. Y. HERALD TRIBUNE.

"'Good' on Post Movie Meter...Pleasant, wholesome primer of a minor phase of American trouble." — WINSTEN, N. Y. POST.

"Never really gets going above snail's pace...Too pat and contrived to carry any conviction. But the scenery is very beautiful and Janet Leigh is as fresh and pretty as a daisy." — PRYOR, N. Y. TIMES.

"Filled with noble speeches, often making it seem like an illustrated sermon. But the mood is amiable, the characters fairly believable, the action well paced...Overlong for its own good... Needs cutting, but only in the dialogue." — CREELMAN, N. Y. SUN.

YOUR PICTURE RED STALLION DOING OUTSTANDING BUSINESS HOLDING OVER STARTING SATURDAY WITH ANOTHER RECORD WEEK EXPECTED GIVE US MORE ATTRACTIONS OF THE CALIBER OF RED STALLION

George H. MacKenna,
Basil's Lafayette Theatre,
Buffalo, N.Y

THE GREATEST ACTION THRILLER OF THE YEAR IS THE BOX-OFFICE CHAMPION OF THE YEAR!



TAKE THE WORD OF THE HUNDREDS OF SHOWMEN WHO PLAYED IT

LIKE...Warner • Interstate • Fox West Coast Paramount • Loew • Fabian • Robb & Rowley Jefferson • Harry Arthur • Jay Emanuel • Lucas & Jenkins • Basil • Standard • Alliance • RKO Westland • Yamins, and more, and more...

TAKE THE WORD OF THE HUNDREDS OF BOX-OFFICE RECORDS

SET IN CITIES LIKE . . . Los Angeles • San Francisco Dallas • Seattle • Fall River • Cincinnati • Portland, Me. and Portland Ore. • Houston • San Antonio Galveston • Spokane • New Orleans • Rochester Atlantic City • Baltimore • Ft. Worth • Milwaukee Terre Haute • Altoona • Elmira • Memphis Oklahoma City • San Diego • Long Beach • Phoenix Lincoln • Colorado Springs • Buffalo, and more, and more . . .

EAGLE LION FILMS presents

"RED STALLION"

IN THRILLING CINECOLOR

"RED STALLION" IS THE BOX-OFFICE CHAMPION!

ASK THE MAN WHO PLAYED IT!

$3 per Year

25c per Copy

Film BULLETIN

OCTOBER 27, 1947



ALFRED W. SCHWALBERG

Knows the value of human relations

Page Five

America's Independent Motion Picture Journal

PRESS-TIME FLASH!

First week's business is biggest M-G-M record in entire history of Loew's Criterion Theatre, N.Y.

BROADWAY IS "GREEN DOLPHIN STREET" NOW!



Congratulations

FROM M-G-M TO ALL THESE HIT MAKERS!

LANA TURNER

VAN HEFLIN

DONNA REED

RICHARD HART

FRANK MORGAN · EDMUND GWENN · DAME MAY WHITTY

REGINALD OWEN · GLADYS COOPER

Screen Play by Samson Raphaelson • Based on the Novel by Elizabeth Goudge

Directed by VICTOR SAVILLE · Produced by CAREY WILSON

A METRO-GOLDWYN-MAYER PICTURE

EDITORIAL

Vol. 15, No. 22 October 27, 1947

Page Three

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THINK IT OVER

Tolerance

Search thy own heart; what paineth thee in others in thyself may be.

—J. G. WHITTIER

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Film BULLETIN

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UA'S PLEA FOR HELP

Charles Chaplin and Mary Pickford are the owners of United Artists Corporation. Both are reputed to be immensely wealthy. Neither has contributed anything substantial to the progress of the company for years.

Several months ago, they had an opportunity to sell their stock for some ten or fifteen million dollars and pass it into the hands of experienced film and theatre men who would have been able to lift the company out of the production rut and the financial difficulties into which it has fallen. For one reason or another, the owners decided not to sell and it appeared that they had formulated plans for giving UA a new lease on life. Yes, they had, but in a strange way, we learn.

Apparently the bankers regard United Artists as a bad financial risk these days, so the Chaplin-Pickford company is pleading with exhibitors to pull its chestnuts out of the fire, while the two bosses continue to fondle their stock. Customers are being solicited to advance capital to an organization that has been going nowhere fast and which has been rescued from probable oblivion twice in recent years by the generosity of other film companies.

If exhibitors wish to invest their money in a film company, we recommend they consider a fast-growing outfit like Eagle Lion, or Monogram, or Republic, companies with a future rather than a past. As long as Mr. Chaplin and Miss Pickford demand the penny and the cake, we agree with the bankers that United Artists is a bad gamble.

NOTE TO REP. THOMAS

Dear Congressman:

It makes my heart glad to see you giving them movie guys the works. As a citizen and a taxpayer, I don't care if you call every producer, director, writer, star and extra from Hollywood to Washington if it'll help you find a red or a pink. And, anyhow, I love to read all about it in the newspaper every day, it's so exciting.

Speaking of newspapers, I was standing at a bar the other evening (had a little cold) and heard one of them smart newspaper reporters say "nazdorovie" (that's Russian for mud-in-your-eye) every time he tossed down a bourbon. Don't you think that the whole newspaper racket could stand an investigation, too? And what about radio?

Just keep on doing your duty, Congressman, if it takes the rest of your days in Congress.

AN ADMIRER.

THAT HAGEN GIRL

That Hagen Girl is going to make a big name for herself!



RONALD REAGAN
SHIRLEY TEMPLE
in
"That Hagen Girl"
with RORY CALHOUN • LOIS MAXWELL
and PENNY EDWARDS • HARRY DAVENPORT
Directed by PETER GODFREY • Produced by ALEX GOTTLIEB
Screen Play by Charles Hoffman • From a Novel by Edith Roberts • Music by Franz Waxman

She joins "LIFE WITH FATHER" (TECHNICOLOR)
"DARK PASSAGE" · "THE UNSUSPECTED"
"ESCAPE ME NEVER" · "MY WILD IRISH ROSE" (TECHNICOLOR)

ALL FROM Warner Bros.

Rodgers Explains Metro's Economy

SHORT SUBJECTS

Perhaps we have been guilty of needling M-G-M about some of the penny-ante features of its economy program. In answer to a query about the firings of some old employes in Metro exchanges, sales chief William F. Rodgers writes as follows: "It must be borne in mind that we are releasing approximately one-half of the pictures that were released some few years ago, yet for the most part of late years we have been employing as many people in our domestic distributing system as we employed some years ago when we released many more short subjects...There are a few instances where associates of many years standing have discontinued with us when the position they occupied was no longer necessary; in other cases we have consolidated duties in an effort to strengthen our service and improve, if possible, our efficiency and at the same time effect economy where it can be practiced with good business judgment."

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COMING AND GOING...Warner's own "Thin Man," Don Gillette, has been granted an indefinite leave of absence from his post as trade press contact to devote himself to penning a novel of carnival life. The gaunt guy has been a regular contributor to national mags, including Esquire, Coronet and others, as well as authoring a Broadway play, but this is his first stab at the tomes...Samuel Goldwyn was due to arrive in NY from Movietown yesterday (26th) to confer with scripters who are readying four biggies for Mr. G.... Goldwyn, it was revealed last week by the Internal Revenue Dept., overpaid his 1945 income tax by $383,407, to be credited against his tax liability for later years. Whew!...20th-Fox' ad-publicity chief Charles Schlaifer returned to his desk last week following a series of conferences with studio execs on the Coast and meetings with exhibs en route...Robert N. Savini, Astor Pictures prexy, is in Hollywood conferring with Yucca Production toppers on the Sunset Carson westerns...William Goldman, the Philly circuit operator and giant killer, left by plane for the West Coast last Thursday (23rd) on a two-week business trip.



SCHLAIFER

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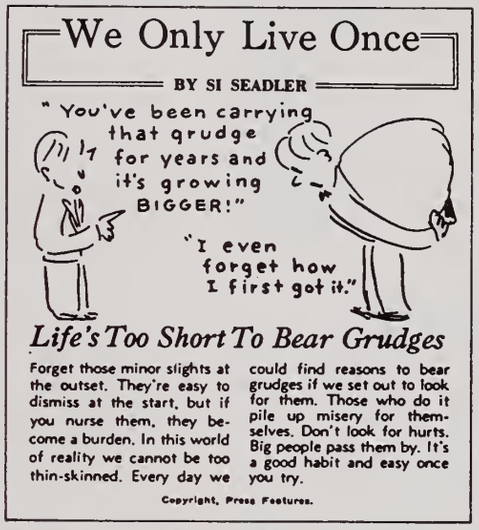
TICKER TAPPINGS...Samuel Goldwyn's "The Bishop's Wife" has been selected in competition with current and forthcoming American and British films for showing at the Second Annual Royal Command Performance before Their Majesties in London, Nov. 25. Here's one time the "Bishop" can hold the King and Queen in "check," for a couple of hours, anyway...The National Legion of Decency has placed "Forever Amber" in the "condemned" classification, because it "constitutes a glorification of immorality and licentiousness." This will probably be welcome news to those fans who suspected that the movies might have whitewashed the scarlet Amber...Incidentally, when "Amber" opened at Broadway's Roxy last Wednesday (22nd), the enterprising management, anticipating an early and potent rush, made arrangements to serve sinkers and java to early birds between 7 and 8 ayem. Just hit the spot, too...Bill Schulman, director Ad-Publicity for Realart Pictures, advises that "Pittsburgh" - "Green Hell" re-release combo, which recently completed a sensational first-run at the New Amsterdam, NY, has been spotted into four Academy Theatres, Los Angeles, as well as the E. M. Loew circuit in New England.

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UP AND ABOUT...Joseph B. Rosen has been upped by 20th-Fox sales chief Andy W. Smith, Jr., to Cincinnati branch mgr., succeeding Leavitt J. Bugie, resigned. Daniel R. Houlihan takes over Rosen's previous spot as Albany branch head...New TOA directors named by their regional organizations to attend the Nov. 7th board meeting, in Chicago, are reaching flood tide. Among the latest are Ed M. Fay for MPTO of Rhode Island; Ben L. Strozier for N. Car. TO and H. F. Kincey for S. Car. TO; Clarence Kaimann, MPTO of St. Louis, E. Mo. & S. Ill.; Morton G. Thalheimer, Va. MPTA (to be represented at the Chicago meeting by Ben J. Pitts)...George Douglas was appointed to the newly created post of studio treasurer at Universal-International...WB counsellor Stuart H. Aarons was re-elected president of the National Warner Club at its annual confab.

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M-G-M VERSATILITY...The toppers in M-G-M's advertising dept. are certainly a versatile bunch. Metro's director of ad-publicity - exploitation Howard Dietz is also one of the top tunesmiths of the country and now ad-manager Si Seadler has penned a series of syndicated art-and-text panels depicting some homely philosophies aimed at bringing a little more cheer and good sense to America. Press Features is releasing the feature "We Only Live Once," (left) in two-column size for use in newspapers and other periodicals...Warners has instituted a "proving ground" production project, not unlike the "farm systems" in baseball, to develop young players, writers and directors for future stardom under the WB banner. The big-league stars and directors will lend aid to the rookies in the new unit, headed by Saul Elkins.



"UNCONQUERED" PRESS BOOK A LULU

There have been bigger press books than the one on Cecil B. DeMille's "Unconquered," but we have never seen one so solidly crammed with useful material for the exhibitor. Inch for inch, it offers the showman more advertising, publicity and exploitation wherewithal than any press book that has appeared in some time. Hats off to Paramount's press book department, under Stanley Shuford, for this fine job with a sprig of laurel to George Harvey and his staff for their yeoman work.

THE FRONT PAGE

ALFRED W. SCHWALBERG

Vice President and General Sales Manager of Eagle-Lion Films

If the photo on our cover this issue were printed in Technicolor, the gentleman pictured thereon would be blushing.

Alfred W. Schwalberg (just plain "Al" to everyone) hides his dynamic sales ability behind a geniality and modesty quite uncommon to important sales executives. His subordinates, as well as the other executives of Eagle-Lion, have come to know him as a man who has a keen appreciation of the human element in relations with others, and the result is one of the most closely knit and enthusiastic national sales organizations in our industry. This affection for "Al" Schwalberg has been translated into practical terms, too, as witness the rapid rise of Eagle-Lion as an important factor since the company's inception just about one year ago.

Born in New York City, August 8, 1898, Schwalberg graduated from N. Y. U. in 1917 a Bachelor of Commercial Science. Pretty as the diploma was, it didn't buy groceries; so Schwalberg started job hunting, and landed a berth as public accountant with a New York firm. Before long he resigned to join the U. S. Treasury Department as an investigator in its Prohibition Enforcement Division. Possibly those years of cracking down left an imprint on the Schwalberg subconscious; at any rate, he has never cracked down on anyone — unless provoked beyond endurance.

In April, 1926, he left the Treasury Department to begin his long and illustrious film career. Starting as a traveling auditor for Vitagraph, Inc., he took over as head of the contract department for First National in 1928. Four years later, he was appointed supervisor of exchanges for the company. Continuous hopping from exchange to exchange for the next ten years dissipated whatever wanderlust Schwalberg may have had. In 1942, he took over the relatively sedentary berth of vice-president of Vitagraph. This long experience in exchange operation gained him recognition as an authority in every phase of sales and film distribution.

In 1944, he was appointed eastern representative for International Pictures; two years later was promoted to the post of general sales manager. Late in 1946, he was appointed vice-president and general sales manager of the newly-formed Eagle-Lion Films, Inc. At present, he is on tour of the company's 31 exchanges with president Arthur B. Krim.

NEWS DIGEST

Bi-Weekly Review of the Trade's Events





The first witnesses to testify before the House Committee on un-American Activities in Washington probing communist influence in Hollywood were L. B. Mayer (top), studio head of M-G-M, and J. L. Warner, WB production chief.



David O. Selznick told Robert Morris Associates, bankers group meeting in convention, that British Economic Minister Sir Stafford Cripps prefers not to have American films shown in Britain for fear that the American way of life may cause dissatisfaction among the British at its type of socialistic government.

RED PROBE FEATURES MOVIE STARS

As was to be expected where movie people are concerned, the investigation of alleged Communistic inroads in Hollywood by the House Committee on Un-American Activities turned out to be quite a show in the nation's capital. Replete with famous screen personalities, the hearings conducted by Rep. J. Parnell Thomas (R., N. J.), committee chairman, attracted banner headlines in the press, but, up to late last week, had revealed little startling information to change the views of those who have long known that in Hollywood, like in other cosmopolitan cities in this country, there is a small number of Communist Party members.

Four prominent film actors agreed in their testimony last Thursday (23rd) that the Communists in the film capital are a noisy but unimportant group who carried little weight in influencing any phase of production. The quartet of stars, Robert Montgomery, Gary Cooper, George Murphy and Ronald Reagan, testified that the communists in the Screen Actors Guild are a tiny minority who cause "constant irritation," but nothing more serious.

Most of the testimony in the hearings which began last Monday (20th) and heard such prominent film figures as Louis B. Mayer, Jack L. Warner, Sam Wood, Adolphe Menjou, Robert Taylor, James K. McGuinness and others, tended to show that while there was a certain amount of communist activity in Hollywood, it had little or no effect on screen fare. Some witnesses submitted lists of names of those who allegedly followed the communist line, but none were proven to be actually members of the party.

Industry counsel Paul V. McNutt, after noting the line of questioning by members of the Committee, charged that certain suggestions represented "one method of censorship" and was inimical "to the principals of free speech." He referred to the questioning of James K. McGuinness, M-G-M executive in charge of scripts, who was asked why Hollywood hasn't made anti-communist movies, whether it wants to, and suggested that such films be produced and circulated through schools, like earlier win-the-war pictures. "How would your editors like to be told what should be put on the editorial page?" McNutt asked reporters.

What goes on the screens of American theatres is the concern of those who produce pictures and they are willing to accept "full responsibility for screen content," McNutt declared. "You don't need a law to impair the constitutional rights of free speech. It can be done by intimidation and coercion," he added.

McNutt also challenged the Committee to produce a list of films which it alleges contain evidence of communist propaganda. Chairman Thomas' refusal to divulge such a list was condemned by the white-haired industry counsel as a violation of one of the principals of the Constitution, the right to defend against accusation, despite the fact that Hollywood films "need no defense," McNutt charged.

Among the first witnesses to appear before the Committee were Mayer, Warner and Wood. The M-G-M studio head acknowledged the possible presence of a few communists in his company, but said reports to this effect were not proved and that through his personal surveillance and that of his executives, nothing un-American had ever been put into M-G-M pictures. He also defended "Song of Russia" as one of a number of films produced by M-G-M to aid the war effort and was in reality merely a musical boy-meets-girl romance in a Russian setting.

Warner, in his statements, carefully avoided the word "communist," referring to several individuals and ideologies as "un-American." He testified that Warners had failed to renew the contracts of several writers because they held, what he considered "un-American" views.

Independent producer Sam Wood was the most aggressive of the producers. He denounced a group of screen writers and directors, whom he named, as undoubtedly communists and "agents of a foreign power," who were trying, albeit unsuccessfully, to gain control of the industry.

Among the most violent accusations were those hurled by actors Adolphe Menjou and Robert Taylor, both of whom had previously testified in closed session before the Committee in the West Coast. Menjou charged that Hollywood was "one of the main centers of communist activity in America." He charged two Warner films, "Mission to Moscow" and "North Star" as films which carried communist propaganda. To a question as to whether he could identify communists, Menjou replied in the negative, but added, "I know a great many people who act like communists." When asked by Thomas if he agreed with those who assert the investigation is an attempt at censorship, Menjou retorted, "I don't see how anybody can say that who has the intelligence of a louse." Ostensibly, Mr. McNutt falls into that category.

Taylor testified that communist activity in Hollywood had increased in the past five years, but hedged when asked to elaborate on the statement. As a member of the Screen Actors Guild, he said, he had adjudged certain members who, "if not communists, are working awfully hard to be so." He also declared that he wished to correct the impression that he had been coerced into playing in "Song of Russia." He denied that the movie had been made at the suggestion of the Government, but said that he objected to appearing in it until certain deletions had been made in the script. Along with 99.9 per cent of the industry, said the actor, he looked upon the communist segment in Hollywood "as the rotten apple in the barrel."

All of the Hollywood figures who appeared last week were summoned as anti-communist witnesses. Chairman Thomas said that those who names were mentioned as possible communists would have an opportunity to have their say this week. He also promised to introduce into the hearings "complete records" on 79 personalities regarded by the Committee as subversive as well as evidence of a communist espionage network in Hollywood.

* * *

RODGERS: 'DOLPHIN STREET' AT REGULAR ADMISSIONS

Following his return from the West Coast and conferences with company executives concerning the sales policy on "Green Dolphin St.," William F. Rodgers, vice-

(Continued on Page 8)

Eagle Lion

is proud to welcome

Walter Wanger



"CANYON PASSAGE"
"SMASH UP"
"ALGIERS"
"STAGECOACH"
"LONG VOYAGE HOME"
"QUEEN CHRISTINA"
"PRIVATE WORLDS"
"ARABIAN NIGHTS"

who has given the public many of its most memorable film experiences, combining box-office entertainment with high artistic purpose.

NEWS DIGEST

(Continued from Page 6)



Joseph Bernhard remains as president of Film Classics following its acquisition by Cinecolor Corp.



Max Youngstein (right), Eagle-Lion ad-publicity director, congratulates exploitation veteran Claud Morris on his appointment as special E-L home office representative.



Maurice Chevalier arrives in New York for the American premiere of his film "Man About Town," released by RKO Radio.



The Samuel L. Warner Memorial Medal, created for annual presentation by the Society of Motion Picture Engineers "for meritorious achievement in sound m.p. engineering." Initial recipient was John A. Maurer, engineering v.p. of SMPE.

president and general sales manager of M-G-M, told the trade press on Friday (24th) that the picture would be sold without any stipulation by the company for advanced admission prices.

Earlier announcements had indicated first that the picture would be roadshown and then that it would be sold on an advanced admission scale policy. The picture opened in New York recently at the Criterion on its regular continuous run policy and received generally unfavorable reviews in the New York dailies.

Rodgers told the trade press that the question of increasing admission scales would be left entirely the discretion of the individual exhibitor who buys the picture and that the company had no plans of asking advanced admissions for any of its future product. He added that the individual theatreman knows his own territory best and is the best judge as to what admission scale should be set on each picture.

* * *

ALLIED TO TAKE UPPED ADMISSIONS TO PUBLIC

Allied Theatres of Michigan took resolute action against advanced admission pictures, striking out in two directions against the steadily increasing number of hiked price pics, at their 28th annual meeting in Detroit last fortnight. Scoring the policy as one of "deliberate defiance" to President Truman's request to hold the price line, the Allied unit urged its members to boycott advanced admission pictures and petitioned Attorney General Tom Clark to institute criminal proceedings against those distributors who engage in the practice as part of the Attorney General's campaign on monopolists.

The organization also passed a resolution asking criminal proceedings against ASCAP, also on a monopoly basis, for its "unconscionable and extortionate increase in license fees. The unit also voted to name a committe to seek necessary legislation to create competition between commercial film carriers, which Joseph P. Uvick, ATM attorney, designated a monopoly. President Ray Branch will head the committee.

Reprieve a "Roman Holiday"

Meeting in executive session prior to the ATM convention, National Allied board members issued a statement of policy on advanced admission pictures which would place the facts before the theatre-going public so that exhibitors would not bear the responsibility for the higher prices. Allied charged that certain major producers and distributors were using the reprieve they received in the Federal Court's ruling that the fixing of admission prices by the producer-distributor violates the Sherman Anti-Trust Act to turn the period into a "Roman Holiday with the movie-going public as their victims. Inevitably, the theatre owner becomes a victim also, bearing the resentment and consequent loss from the public's reaction to this profiteering policy."

The statement adds that four pictures will be released on a hiked price basis on the current season, with five more set to follow if their trial runs in specially selected theatres indicate that they will bear the traffic. It protested against control of box-office scales by "persons remote from the communities served."

Legislative Progress On ASCAP

The board also voted to ask all exhibitors not to sign any new contracts with ASCAP, other than renewals up to the February 1st extension, until after the Allied convention in Milwaukee, Dec. 1-3. A. F. Myers, board chairman and general counsel, and Jack Kirsch, president, heard reports that legislative progress was being made on Allied's proposed amendment to the copyright laws which would curb ASCAP's power. Also discussed was a survey of the print shortage and a questionnaire to regional units for suggestions on material to be used in forthcoming institutional films to be made under the sponsorship of a committee recently named by Eric Johnston. At one of the closing sessions, Myers was instructed to ascertain from the Internal Revenue Bureau if the 20 per cent amusement tax may not be imposed against taverns which run television units for entertainment of patrons.

* * *

TOA TO MEET WITH DISTRIBS

The Theatre Owners of America will meet with representatives of the major distributing companies early next month to discuss the advanced admissions policy. TOA president Ted R. Gamble announced the appointment of a temporary committee to study the advanced admissions problem and gather all available material concerning the industry's experience with upped admissions.

The committee, which consists of S. H. Fabian, chairman; Lewen Pizor, H. F. Kincey and Max Yellen, will have no predetermined conclusions, Gamble emphasized. "We hope that any matter resolved will be on a basis of equity for all industry branches affected," he declared.

* * *

STRIKE MEDIATION FAILS

The most serious efforts in months to settle the Hollywood jurisdictional dispute came to naught last week as a series of private conferences between the principals and Rep. Carroll Kearns (R., Pa.), chairman of the sub-committee which for a month investigated and tried to mediate the dispute, culminated in another deadlock.

At the conferences, the International Alliance of Theatrical Stage Employes, which has been operating contrary to the directive of the parent AFL, offered some concessions toward ending the strike, but these were considered negligible by the CSU's striking International Brotherhood of Carpenters, also an AFL affiliate. IATSE is insisting that the replacement workers it has put in since the craft workers walked out be protected in any solution. The carpenters, however, insist that any solution include rehiring of its members without prejudice. In view of the studios' reduced level of operation in accord with the economy program, jobs to cover both groups just aren't enough to go around.

The impasse faced two possibilities now in which a chink might be found: Re-

(Continued on Page 22)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

There's No Business Like....

PRODUCERS KEEP WEEPING about "hard times" and the need for economy, but profits keep rolling along in this fabulous movie business. Columbia, prominent at the current wailing wall, announced a neat net profit of over three million dollars. The report quickly added that the operating profit declined by over a million dollars as compared to last year. But the net is still a nice fat sum.

The pending deal between Columbia and Philip Yordan on his "Anna Lucasta" (reported last issue) is now all signed. Yordan will head an independent unit for the production of the picture. He will write his own screenplay and may also serve as producer. If he submits to a studio producer, he is permitted, according to contract, to have the right to refuse any studio selection he does not approve.

With this one and "Born Yesterday" on schedule, Columbia will have two of the most expensive properties in its history going at about the same time.

HAYWORTH WILL BE BUSY

With three pictures set on Rita Hayworth's schedule for the coming year, the actress goes into work within a week or so on the first, "Carmen." As usual, the studio is being very hu-h-hush about this production. No one knows for certain yet whether it will be a musical based on the opera (Hayworth singing the Carmen role, I gotta see) or whether, the Bizet score will be forgotten and Miss Hayworth will be permitted to go straight dramatic. This is top drawer production, as are all Hayworth films, and Chief Harry Cohn plays hard to get with the press on just what goes. He believes that the public is so eager to hear about his top star that the press won't rebel at being kept waiting for news stories on her or her plans. Maybe that's so, but it is never a good idea to overdo anything — even a good thing.

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EAGLE-LION

Wanger DealSet; Ford Maybe

AFTER WEEKS OF negotiation, Walter Wanger has moved in to the Eagle-Lion set up with the red carpet rolled out for his entry. This is the biggest single deal completed under the revised Eagle-Lion set-up and crystallizes the company's earlier statement that big things were ahead. In addition to sharing in Wanger's star contracts, this company will get a cut on three Universal-International releases which Wanger shares with that company. They are "Tap Roots" (not yet released), "Canyon Passage" and "Smash-up." In addition to these three U-I releases, Eagle-Lion also bought in on ten other Wanger pictures, a number of which are already set for re-issue through E-L. The only Wanger property untouched by Eagle-Lion is the currently shooting "Joan," Ingrid Bergman starrer.

Wanger will function as an independent unit and has scheduled four films for his earliest production plans. He will employ his own sales manager and assistants though distribution of his product will, of course, be through E-L. The block of Eagle-Lion stock acquired by the producer in this transaction will give him a seat on the E-L board and a voice in its future policies and program.

There is also a rumor current that John Ford may switch to this company. The top director-producer may sign to do four pictures with E-L financing and releasing.

STROMBERG DEAL COOKING

Final details on the producing tie-up with Hunt Stromberg are still not set, but the deal reported pending here weeks ago looks solid. Stromberg will not make as strong a deal as Wanger did. His will probably be a straight releasing deal with no stock transfer either way effected. His deal with United Artists which calls for from one to three pictures annually for the next three years will not be effected by the E-L set-up. If the deal goes through, it means one more strong plank added to the foundation being built so solidly at this shop.

☆

M-G-M

Hepburn Subs For Corbert

STARTLING NEWS ON this lot was Claudette Colbert's bowing out of her role in "State Of The Union." Katharine Hepburn stepped in with almost no notice and not one foot of film nor a minute of the shooting schedule was lost. Row with Colbert came over a clause in her contract that stated she was to stop shooting at 5 p. m. daily. No one believed she would hold to this clause and production went ahead even tho she had not signed the papers. When she was adamant on the point, the deal blew up and Frank Capra, who gave this actress her first break in pictures years before in "It Happened One Night," was stuck.

Hepburn, who had wanted the role all the time, was ready when the studio executive called. He asked her when she could be ready to go to work, expecting a big act of temper. But the actress said, "Give me a chance to go out and buy a suit for my wardrobe and I'll go this afternoon." It wasn't that close, of course, but the actress stepped in three days later and went to work.

Executives fear that the loss of the Colbert name on the marquee will mean a smaller take on the film since the latter reputedly has greater box-office pull than Hepburn. But the teaming of Hepburn and Tracy may off-set some of that loss. When the Colbert break came, there was much talk of suing and countersuing, but it is safe to bet that the whole matter was closed when Miss Hepburn sent Miss Colbert flowers with an appropriate card.

ANOTHER REPLACEMENT

The jinx on the Metro lot still seems to be in operation. First, it was Cyd Charisse who hurt her leg while in production, then, Esther Williams broke her eardrum and had to bow out of swimming sequences in her production. Now, it's Gene Kelly, who broke his leg while in rehearsal for "Easter Parade." To replace Kelly, MGM tempted Fred Astaire out of his announced retirement. Must have been a nice fat contract that persuaded the dancer to come back in front of a camera.

Meanwhile, Kelly is not going to be able to work for several months and executives are keeping fingers crossed that he will be ready to go into the D'Artagnan role in "Three Musketeers" come December. This film, by the way, will, if present plans go through, boast the biggest all-star cast that even MGM (famous for the all-star-cast routine) has ever assembled.

☆

MONOGRAM

Busy Time Ahard

WITH STEVE BROIDY back from a three month tour of England and Europe, this company talks about going into big-time. Broidy set up his AA-Monogram deal with British Pathe. He has a program calling for 32 Monogram features and at least nine top-budget Allied Artists pictures. He also arranged for one film, "The Highwayman," to be made in England after the first of the year.

STUDIO SIZE-UPS

The two-way production deal which Broidy brought back in his pocket calling for an interchange of British Pathe product and Monogram product is a sound one. Final approval of the deal comes next month when the board meets, but there is no difficulty anticipated. Broidy admitted that problems were not all ironed out but in any foreign film production tie-up these days, he pointed out, problems are inevitable.

Meanwhile, the company's annual report shows an increase in gross income of almost two million dollars.

"Smart Woman" which co-stars Constance Bennett and Brian Aherne is the only film in work on the lot this week.

☆

PARAMOUNT

Wyler's First Set

FIRST CONCRETE SIGNS of the deal by which Paramount took over on Liberty Films from RKO is William Wyler's moving on to the lot this week. Wyler, George Stevens, Frank Capra and Sam Briskin met with Paramount Chief Henry Ginsberg and it was decided that Wyler's "Sister Carrie" will be the first one to go for Liberty-Paramount. Stevens is still working on "I Remember Mama" at RKO and Capra has barely started on "State of the Union" at Metro.

Billy Wilder, who has completed the preliminary shooting on "A Foreign Affair," is into his twelfth year of picture making at this studio. The director will continue to work with Charles Brackett, one of the most successful teams in the industry. "A Foreign Affair," on which Wilder shot his background in Berlin, is off schedule until the final script is ready for shooting. Jean Arthur and John Lund will co-star.

LAMOUR COMES HOME FOR ONE

Although Dorothy Lamour has left the Paramount lot, she will, as reported here several weeks ago, make one picture a year on this lot for at least the next four years. Her other commitments go to RKO and Benedict Bogeaus. The latter has first crack and will put his "Lulu Belle" into work shortly. This one goes for a Columbia release.

Another name missing on the exclusive contract list here is Diana Lynn. The actress, now 21 years old, decided that a change was in order. Paramount execs overlooked her too often this past year when plum roles were being cast, so she has signed with Producing Artists Inc. for one a year for the next seven years. This will put her on the Eagle-Lion roster.

CROSBY'S NEXT READY

With only two films in production ("The Long Gray Line" and "The Sainted Sisters") Henry Ginsberg has lifted the latch on the production door and given the "go" sign to "A Connecticut Yankee," (Bing Crosby) in Technicolor and "Hazard" (Paulette Goddard-Macdonald Carey).

☆

REPUBLIC

Peace-And Tight Purse

WITH THE STRUGGLE for control between Herbert Yates and Harry Goetz ended, Yates has given the "back to work" order and activity is booming here. First off, Yates and his board accepted the resignation of three of Goetz's men who had been holding directorates on the board. With that final detail attended to, Yates turned his full attention to the studio where he let it be known that he would not be too busy to watch every expenditure on the lot, no matter how trivial. He has stated that he will personally approve all expenses whether they have to do with production directly or not. That could be an all-absorbing job. not one for the man who oversees all picture-making.

His second job upon his return from New York was a conference with Frank Borzage on the revision of plans for the filming of "Crosswinds." This is the film that almost broke up the Borzage-Republic association. Borzage was all set to go on this one when the British tax went through. Yates stopped it because the budget was too high. Now, the two are trying to work the budget down to what is a more reasonable figure.

SIXTEEN IN BACKLOG

Sixteen films completed and ready for release is something of a record for this company and spokesmen for the studio point to it as indication of the strong position the company now has. The two "big" ones in this group are "The Red Pony," in Technicolor, and Orson Welles' "Macbeth." Both of these are Charles Feldman productions and are slated for the biggest exploitation campaigns the studio can muster.

Feldman, by the way, has made a tie-in with Frank Borzage and the two will work together on the production of "Moonrise," a property formerly owned by Marshall Grant. When Grant dropped his production plans on this, Feldman stepped in and nabbed the property.

☆

RKO

Schary Has Top Pact

THE FIVE-YEAR CONTRACT which Dore Schary has with this studio is second only to the one held by Louis B. Mayer. This fact revealed here last week is not a surprising one. Surely, nowhere in the industry is there as bright a spot as at RKO since Schary took over. The report stated that Schary's weekly income runs over $4,000 plus a 2½% share of the company's annual profits before taxes. That is a good chunk of money, but when even competitors in other studios admit that Schary is the white-haired boy of the industry at the moment, he must be worth it.

The facts are there to prove that while the internal structures of some of the other major companies (particularly the so-called largest one) are crumbling, RKO has been going forward with renewed vigor under the guidance of Schary and his boss, N. Peter Rathvon. While other studios were crying "Retrenchment! Panic! Chaos!" These men kept plugging away at the idea that good pictures could be made for less than $2,000,000 and proved it. Schary is the type of "new blood" so necessary to the industry at this moment, and credit Mr. Rathvon for his acumen in landing him and giving him the opportunity to do an outstanding job.

FIFTY-FIVE PICTURES

A recent check of staff producers and associated indies, revealed that this studio has 55 pictures either completed, currently shooting, or in preparation. This kind of a record can and does allay all fears of box-office shortages during the coming season. This total, incidentally, is over and above the pictures being sold to UA, the special deal on "Mr. Blandings Builds His Dream House" with SRO and several other special jobs. Space does not permit the listing of all of this product. But a quick glance reveals productions and castings which are sure to spell dollars at the box-office.

INDE UNITS NIXED

One tough problem which faced Schary these past weeks and which he now has settled is the handling of the indie producers on his lot. When banks tightened up on money for the indies, those working with RKO turned to the company for additional funds. That worked for a while but now the RKO policy has been changed. The trend is toward concentrating once more on studio-owned pictures.

☆

SCREEN GUILD

Company Appealing Censorship

THIS COMPANY HAS filed its suit in the Virginia circuit court against the banning of "The Burning Cross" by Richmond, Va. censorship board. The Virginia state board claimed the picture, dealing with the KKK, might arouse animosity throughout the state which board members disclaim exists today. Nothing could change the decision of the board so Screen Guild has gone to the courts with it. An appeal has also been made to the House Un-American Activities Committee for investigation of board members.

PRODUCTION QUIET

No product in work at the moment but with at least six production units working on picture preparations, this company will hit its busy stride within several months. Funny thng about this organization. There is a minimum of conversation. Production stories rarely break into print. And yet, over the period since its inception some 24 pictures have been made. Most of these are made on such short schedules and low budgets that no one even hears about them until they are in the can. But if they make money for their makers and their exhibitors, no one can ask any more than that.

STUDIO SIZE-UPS

SELZNICK

Selznick Seeks Pathe Lot

LATEST STEP IN the Selznick development program is an attempt to buy the RKO-Pathe lot. With Mark Hellinger already set in the fold and other indie producing deals pending, Selznick's own studio is inadequate. He now leases space on the RKO-Pathe lot, but would like to acquire the whole set-up outright for his own use.

☆

20th CENTURY-FOX

End Of An Era?

WITH "FOREVER AMBER" opening in first runs this week and "Captain From Castile" ready to follow, studio executives are pointing to them as the end of the big-money spectacles which have for so long been a part of this studio's product. Spokesmen here proclaim in all seriousness that all plans for this type of super-expensive product have been dropped until further notice. It is assumed that that "further notice" depends largely upon the end of the box-office slump.

Sol Wurtzel has been signed to a two-year deal. He will make 12 pictures for 20th release during the period. This renewal of the Wurtzel deal was predicted here some time ago, but studio spokesmen would not confirm it. Wurtzel will make six in 1948 and six in 1949.

Other indie deals pending involve Alson Productions and Reliance Productions. Both small outfits, the signing of such deals indicate that 20th is reversing its policy here and looks to these small units to fill out its program with B product that will provide adequate programmers for its own theatres and its sales program.

Frank Seltzer is another new indie that 20th has tabbed. He is set for six pictures, the first of which will be "Oh, Brother." This one goes next week with a budget of $150,000 to cover the whole deal.

☆

UNITED ARTISTS

RKO Deal Closed

THE UA-RKO DEAL whereby UA bought outright four completed films was closed last week. The films purchased are: "Out of The Past" (Robert Mitchum-Jane Greer), "Indian Summer" (Alexander Knox-Ann Sothern), "Stations West" (Dick Powell-Jane Greer) and "The Return of the Badmen" (Randolph Scott-Jacquelyn White). RKO received $5,000,000 for its quartet.

With these four and three new releasing contracts approved, the situation at UA is easing up a bit, although still tight. Contracts were approved for Robert Hakim, Robert J. Cohen and James Nasser who will contribute five pictures to UA's badly depleted product list. Hakim's first will be "Mayerling," in Technicolor, with Joan Fontaine starred. The picture calls for a $2,500,000 budget and goes early in December.

Another deal slated to help the sagging muscles at UA is the one just closed with Jack Goldberg and Albert Cohen. Their first for UA will be "Gallows Hill," based on "The Scarlet Letter." Producers are trying to tie Hedy Lamarr, George Sanders and Kirk Douglas to the top roles. They have slapped a budget of $1,500,000 on the piece and production starts about January 1.

"VENUS" DEAL COOKING

U-I executives are very anxious to latch on to "One Touch of Venus," the property that Mary Pickford and Lester Cowan have been kicking around for years. They have offered Miss Pickford a contract and if the lady approves same, production will start in January. Chances are it would be a Durbin starrer.

☆

UNIVERSAL-INTERNATIONAL

8 Big One Slated

WITH FOUR PICTURES in production and four more scheduled to go within the next several weeks, this studio will hit a peak in its history with eight "expensive" jobs being turned out simultaneously. At the moment "Letter From An Unknown Woman" (Joan Fontaine-Louis Jourdan), "All My Sons" (Edward G. Robinson-Burt Lancaster-Mady Christians), "Up In Central Park" (Deanna Durbin-Dick Haymes) and "Casbah" (Tony Martin-Yvonne De Carlo) are in work.

Set to go are: "Another Part of the Forest" (Frederic March-Florence Eldridge-Ann Blyth-Dan Duryea), "Are You With It" (Donald O'Connor-Martha Stewart), "Mr. Peabody and the Mermaid" (William Powell) and "Kiss The Blood Off My Hands" (Burt Lancaster), his first independent. All of these will go, according to present plans, by November 15.

SPECIAL

Metro Slipping

Hollywood: The studio to watch in these next months is MGM. The situation is a bad one here and while nothing startling may happen, because all the top men are tied to the studio with long and firm contracts, something must pop there sooner or later. When an MGM executive admits that the crying need is "new blood:" that the men who are running the show now are too rich, too old and too tired, a faint handwriting can be seen on a wall.

MGM has not had a smash box-office hit in months. Now, "Green Dolphin Street" and "Desire Me," its current releases (forgetting "Merton of the Movies" — and how they wish they could!) are just getting by. In fact, if the reviews on the latter are any criterion, people will stay away by the millions. Both of these are expensive, very expensive, pictures. Both of them carry strong marquee names, but they are fine examples that star names aren't everything.

The company, lulled by the ease with which millions piled up during the lush days, developed a complex about itself. "We are MGM. We are the most successful, the richest, the biggest company in the industry." They were independent to a point of rudeness about publicity. "Everyboy wants copy on our people." Yes, MGM got fat and lazy, mentally and otherwise. The zip that had built this colossus was gone. Producers didn't know what their writers and directors were doing. Inter-studio politics developed at a mad pace. And then, all of a sudden, something happened to the boxoffice and good pictures, really good ones, became essential. Could it be possible that Metro has been standing still while the parade passed?

☆

WARNER BROS.

They'll Make Pictures

AS IT MUST to all studios, where survival dictates policy, the despised B picture has returned to Warner Brothers! There may be those who say it has never been away. But this is official!

J. L. Warner announced the plan and although it is couched in fancy words like "proving ground," "development of young players," et cetera, there it is. A unit will be set up incorporating new writers, directors and players. They will make pictures. How many has not, as yet, been determined. The idea is likened to the laboratories set up by most of the major industries for the development of new ideas and material. The only difference, which Mr. Warner apparently overlooked, is that in other industries this process is called "research" — here, exhibitors and the paying public are asked to call it "entertainment."

Six pictures on the lot give this studio its maximum in some time. Newest addition is the Technicolor production of "Adventures of Don Juan" (Errol Flynn-Viveca Lindfors). Others going are: "April Showers" (Jack Carson-Ann Sothern), "Christopher Blake" (Alexis Smith-Ted Donaldson), "To The Victor" (Dennis Morgan-Viveca Lindfors), "Johnny Belinda" (Jane Wyman-Lew Ayres) and "Winter Meeting" (Bette Davis-James Davis).

PRODUCTION & RELEASE RECORD

OCTOBER 27, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (32)	In Production (0)	
Westerns	Completed (14)	In Production (0)	
Serials	Completed (4)	In Production (0)	
1947-48 Features	Completed (28)	In Production (3)	
Westerns	Completed (9)	In Production (1)	
Serials	Completed (2)	In Production (1)	

NEW PRODUCTIONS

THE RETURN OF THE WHISTLER
Mystery—Started October 13
Cast: Michael Duane, Lenore Aubert.
Director: Ross Lederman Producer: Rudolph Flothow
Story: French War Bride comes here after her husband dies. His family tries to destroy her.

SONG OF IDAHO
Western—Started October 21
Cast: June Vincent, Kirby Grant, Hoosier Hot Shots.
Director: Ray Nazarro Producer: Colbert Clark
Story: Not available. See next issue.

THE FULLER BRUSH MAN
Comedy-Mystery—Started October 15
Cast: Red Skelton, Janet Blair, Don McGuire, Hillary Brooke, Ross Ford, Adele Jergens, Trudy Marshall.
Producer-Director: Sylvan Simon
Story: An ex-street sweeper turns Fuller brush salesman and gets involved in a murder.

BRICK BRADFORD
Serial (13)—Started October 10
Cast: Kane Richmond, Linda Johnson, Rick Vallin.
Director: Spencer Bennet Producer: Sam Katzman
Story: Based on the struggle over the development of new war weapons.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Return of October, The	Ford-Moore	9-29			

COMPLETED — 1946-47 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Blind Spot (74)	Morris-Dowling	9-30	2-6	825	2-3
Details under title: Inside Story					
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Bulldog Drummond at Bay (70)	Randell-Louise	12-23	5-15	820	
Bulldog Drummond Strikes Back (65)	Randell-Henry		9-4	821	
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13	826	2-17
Corpse Came C.O.D., The (87)	Brent-Blondell	1-6	5-31	840	
Dead Reckoning (100)	Bogart-L. Scott	6-24	2-47	830	1-6
For the Love of Rusty (69)	Donaldson-Powers	12-23	5-1	812	
Framed (82)	Ford-Carter	9-30	4-47	834	3-17
Details under title: They Walk Alone					
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47	836	3-17
Details under title: My Empty Heart					
Gunfighters, The (C) (87)	Scott-Britton	9-30	7-15	838	6-23
Details under title: Twin Sombreros					
Jolson Story, The (T) (128)	Parks-Keyes	11-12	1-47	831	9-30
Johnny O'Clock (96)	Powell-Keys	7-8	3 47	833	1-6
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Keeper of The Bees (68)	Henry-Oaane	3-17	7-10	802	
King of Wild Horses (79)	Foster-Patrick	12-9	3-27	809	3-31
Last of The Redman (Color) (77)	Hall-Ankers	9-16	8-47	837	
Law of The Canyon	Starrett-Burnette	10-28	4-24	867	
Little Miss Broadway (69)	Porter-Shelton	2-3	6-19	815	
Details under title: Broadway Baby					
Lone Hand Texan (54)	Starrett-Bernette	10-14	3-6	836	3-3
Lone Wolf In Mexico, The (69)	Mohr-Ryan	9-16	1-16	823	1-6
Details under title: Lone Wolf's Invitation to Murder					
Millerson Case, The (72)	Baxter-Saunders	1-20	5-29	817	
Details under title: Crime Doctor's Vacation					
Millie's Daughter (72)	George-Nelson	10-28	3-20	814	2-17
Mr. District Attorney (81)	O'Keefe-Chapman	8-5	2-47	832	2-3
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13	8-2	2-17
Pacific Adventure (95)	Randell-Steinbeck		7-47	835	
Prairie Raiders (54)	Starrett-Saunders	11-11	5-29	868	
Riders of The Lone Star (55)	Starrett-Hunter	12-23	8-14	870	
Smoky River Serenade (67)	Campbell-Terry	4-28	8-21	857	
Son of Rusty, The (69)	Donaldson-Powers	4-14	8-7	813	
South of the Chisholm Trail (59)	Starrett-Burnette	9-30	1-30	865	2-3
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
Scort of Kinns (68)	Henry-Campbell	2-17	6-26	811	
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City (56)	Starrett-Burnette	11-25	7-3	859	
Swing the Western Way (66)	Leonard-Dugan	3-17	6-26	853	
Thirteenth Hour, The (66)	Dix-Morley	10-14	3-6	819	2-17
Details under title: Hunter Is a Fugitive,					
Vigilante, The (Serial)	Byrd-Ames	3-3	5-22		
West of Dodge City (57)	Starrett-Burnette	3-27		864	3-31
When a Girl's Beautiful	Jergens-Platt	6-23	9-25	827	

— 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Black Arrow, The	Hayward-Blair	8-4			
Blondie's Anniversary	Singleton-Lake	9-1			
Blondie In the Dough (69)	Singleton-Lake	4-14	10-16		
Blondie's Night Out	Singleton-Lake	9-29			
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Coroner Creek (C)	Scott-Chapman	9-29			
Crime Doctor's Gamble	Baxter-Cheirel	8-4	11-27		
Devil Ship, The	Lane-Campbell	7-21			
Down To Earth (T) (101)	Hayworth-Parks	4-15	10-47		
Glamour Girl	Krupa-Reed	9-1			
Her Husband's Affairs (85)	Tone-Ball	3-3	11-47		7-21
Details under title: Lady Knew How					
I Love Trouble	Tone-Blair	5-26			
Details under title: Double Take					
It Had To Be You	Rogers-Wilde	5-26			
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
Lady from Shanghai, The	Hayworth-Welles	10-14			
Last Days of Boot Hill, The	Starrett-Burnette	6 23	11-20		
Last Round-Up, The (77)	Autry-Heather	5 26	11-47		
Little Spanish Town, A	Autry-Marion	8-18			
Lone Wolf in London, The (68)	Mohr-Saunders	5-26	11-13		
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Lou	Lowery-Barton	9-15			
Mating of Millie, The	Ford-Keyes	7-7			
Phantom Valley	Starrett-Bernette	8-4			
Prince of Thieves, The	Hall-Morrison	5-12			
Relentless	Young-Chapman	12-9			
Details under title: Three Were Thoroughbreds					
Rose of Santa Rosa	Hot Shots	9-1			
Sign of the Ram, The	Peters-Knox	8-4			
Six Gun Law	Starrett-Saunders	7-7			
Sea Hound, The (Serial)	Crabbe-Blake	5-26			
Strawberry Roan, The	Autry-Henry	7-7			
Sweet Genevieve (68)	Porter-Lydon	4-14	10-23		
Swordsman, The (T) (81)	Parks-Drew	12-9			
Tex Granger (Serial)	Stevens-Stewart	8-4			
To the Ends of the Earth	Powell-Maylia	12-9			
Two Blondes and a Redhead (70)	Porter-Lydon	4-14	11-6		
West of Sonora	Starrett-Burnette	9-29			
Whirlwind Raiders	Starrett-Saunders	9-15			
Woman from Tangier, The	Jergens-Dunne	9-29			
Wreck of the Hesperus, The	Parker-While	9-15			

EAGLE-LION

1946-47 Features	Completed (41)	In Production (1)
Westerns	Completed (12)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Prelude To Night	Scott-Lynn	9-1			

COMPLETED — 1946-47 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventuress, The (98)	Kerr-Howard	Foreign		103	3-17
Details under title: I See a Dark Stranger					
Adventures of Casanova	deCordova-Nash	5-12			
Bedella (85)	Lockwood-Hunter	Foreign	2-1	101	2-3
Big Fix (63)	Brown-Ryan		4-19	702	5-12
Black Hills	Dean-Ates	5-12	9-27		
Blonde Savage (61)	Sherwood-Erickson				10-13
Border Feud (55)	LaRue-Marion	12-23	5-10	732	5-26
Born To Speed (61)	Sands-Wall	8-19	1-12	705	2-3
Details under Eagle-Lion heading					
Bury Me Dead (66)	O'Donnell-Daniels	4-14	9-20		9-27
Caravan (80)	Granger-Kent	Foreign	8 2	106	9-15
Check Your Guns	Dean-Gates	7-7			
Cheyenne Takes Over	LaRue-St. John	8-4	10-25	757	
Details under title: The El Lobo Mystery					
Corsican Brothers, The	Fairbanks-Warwick	Reissue	5-24	733	
Devil On Wheels, The (67)	Cardwell-Ford	9-30	2-15	701	2-3
Enchanted Valley (C)	Curtis-Gwynne	9-1			
Gas House Kids in Hollywood (63)	Switzer-Bartlett		8-3	712	9-1
Gashouse Kids Go West (63)	Switzer-Williams	4-14	7-12	711	7-21
Ghost Town Renegades (57)	LaRue-St. John	4-28	7-26	754	8 18
Green for Danger (91)	Grey-Howard	Foreign	9-13		
Gun Law	LaRue-St. John	7-21	10-18	756	
Headin' For Heaven	Erwin-Farrell	8-4			
Heartaches (71)	Ryan-Norris	3-3	6-28	704	7-7
Details under title: Silent Voice					
International Lady	Brent-Massey	Reissue	5-24	734	
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-25	102	1-20
It's Murder	Switzer-Whalen	5-12			
Killer at Large (64)	Shaw-Lowery	3-3	5-31	717	6-23
Details under title: Gangway for Murder					
Kit Carson (97)	Andrews-Hall	Reissue	3-22	731	
Last of the Mohicans (94)	Scott-Barnes	Reissue	3-22	731	
Law of the Lash (53)	LaRue-St. John		2-28	751	3-17
Linda Be Good	Hubbard-Knox	7-21			
Lost Honeymoon (71)	Tone-Richards	10-28	3-29	104	3-17
Details under title: Alias the Bride					
Love From A Stranger	Sidney-Hodiak	3-17	10-4		
Man from Texas	Craig-Barl	5-26	10-18		
Details under title: A Texas Story					
Northwest Stampede	Leslie-Craig	7-21			
Details under title: Wild Conquest					
Open Secret	Ireland-Randolph	9-1			
Out of The Blue (91)	Brent-Mayo	3-3	9-27		9-1
Philo Vance's Gamble (62)	Curtis-Austin	11-25	4-13	707	5-26
Philo Vance Returns (64)	Wright-Austin	10-14	6-14	708	4-28

Philo Vance's Secret Mission (64)	Curtis-Ryan		8-30	.709	9 1	
Pioneer Justice (56)	LaRue-St. John	4-14	6-28	753	7-7	
Railroaded (72)	Ireland-Ryan		8-30	710	10-13	
Range Beyond the Blue (53)	Dean-Ates		6-15	74	3 3	
Red Stallion (C) (81)	Paige-Nash	10-14	8-16	107	8-1	
Repeat Performance (93)	Leslie-Hayward	1-6	5-30	105	6-9	
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16				
South of Pago Pago (84)	Hall-McLaglen	Reissue	6-21	736		
Step Child (70)	Austin-Joyce	2-3	6-7	703	6-23	
T-Men	O'Keefe	7-21				
Three On A Ticket (62)	Beaumont-Walker	10-28	4-5	715	4-28	
Details under title: The Corpse Came Calling						
Tomorrow You Die	Ireland-Ryan	5-12				
Too Many Winners (60)	Beaumont-Marshall	2-17	5-24	716	6-9	
Tornado Range	Dean-Holt	9-1				
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28	742	12-23	
Untamed Fury (58)	Pendleton-Whipper	3-22	SP72		3-17	
West To Glory (61)	Dean-Ates	4-13	746		5-12	
Wild Country (C) (59)	Dean-Ates	1-17	744		2-3	

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John		4-26	766	
Frontier Fighters (39)	Crabbe St. John		4-26	761	
Panhandle Trail (—)	Crabbe-St John		4-26	765	
Raiders of Red Gap (38)	Crabbe-St. John		4-26	763	
Shootin' Irons (40)	Newhill-O'Brien		4-26	764	
Thundergap Outlaws (39)	Newhill-O'Brien		4-26	762	

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (25)	In Production (0)
1947-48 Features	Completed (23)	In Production (5)

NEW PRODUCTIONS

THE BIG CITY

Dramatic Musical—Started October 16

Cast: Margaret O'Brien, George Murphy, Robert Preston, Danny Thomas, Karin Booth, Betty Garrett, Lotte Lehman.

Director: Norman Taurog Producer: Joe Pasternak

Story: Three men wanting to make a home for an orphan, all try to get married.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
B F's Daughter	Stanwyck Heflin	9-29			
Hills of Home	Gwenn-Leigh	9-29			
Homecoming	Coble-Turner	9-15			
State Of The Union	Tracy-Hepburn	10-13			
—— 1946-47 ——					
Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar		3-3
Cockeyed Miracle, The (81)	Morgan-Totter	1-7	Oct	703	7-22
Details under title: But Not Goodbye					
Cynthia (98)	Taylor-Murphy	11-25	July	726	5-25
Details under title: The Rich Full Life					
Dark Delusion (90)	Barrymore-Bremer	10-28	June	724	4-11
Details under title: Cynthia's Secret					
Fiesta (T) (104)	Williams-Carroll	12-24	July	727	6-23
High Barbaree (91)	Johnson-Allyson	5-27	May	711	3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-5
Hucksters, The (115)	Gable-Kerr	1-20	Aug	728	6-23
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6	Apr	718	3-3
Little Mr. Jim (92)	Jenkins-Gifford	10-29	Apr	719	6-10
Lady In The Lake (103)	Montgomery-Totter	5-27	Jan	712	12
Living In a Big Way (104)	Kelly-McDonald	8-6	June	725	6-9
Details under title: To Kiss and To Keep					
Love Laughs at Andy Hardy (93)	Rooney-Crosville	5-13	Feb		
Luxury Liner (T)	Brent-Gifford	9-1			
Mighty McGurk, The (85)	Beery-MacMahon	5-13	Jan	711	11 2
My Brother Talks to Horses (93)	Lawford-Jenkins	4-1	Feb		11 25
No Leave, No Love (117)	Johnson-Kirkwood	10-1	Oct	704	9-9
Romance of Rosy Ridge (105)	Johnson-Leigh	9-30	Aug	729	7 7
Secret Heart, The (97)	Colbert-Pidgeon	6-10	Dec	709	12-9
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr	720	9-17
Show-Off, The (84)	Skelton-Maxwell	3-4	Dec	708	8 1
Till The Clouds Roll By (T) (135)	Garland-Walker	12-24	Jan	710	11-2
Two Smart People (93)	Ball-Hodiak	10-1	Nov	706	6-10
Undercurrent (111)	Taylor-Hepburn	3-4	Nov	70	10 11
Details under title: You Were There					
Undercover Maisie (90)	Sothern-Nelson	11-11	May	702	3 17
Yearling, The (T) (128)	Peck-Jarman	8-20	May	717	12 9
REPRINTS					
Boom Town (120)	Gable-Tracy		Feb		
Captains Courageous (116)	Tracy-Barthulomew				9-2
Great Waltz (T) (103)	Rainer-Gravet		July	723	
Philadelphia Story, The (110)	Hepburn-Stewart-Grant				
Rage In Heaven (82)	Bergman-Montgomery		Oct	705	9 2
Women, The (133)	Shearer-Crawford		Oct		
—— 1947-48 ——					
Alias The Gentleman	Beery-Patrick	5-13			
Arnelo Affair The (87)	Hodiak-Gifford	8-6	Sept	803	2-17
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25	Feb		
Cass Timberlane	Tracy-Turner	5-12	Jan		
Desire Me (91)	Garson-Hart	4-1	Oct		9-29
Details under title: A Woman of My Own					
Good News (T)		3-31	Dec		
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
High Wall, The	Taylor-Totter	7-7	Feb		
If Winter Comes	Pidgeon-Kerr	6-9	Jan		
Killer McCoy	Rooney-E. Taylor	6-23	Dec		
Kissing Bandit, The (T)	Sinatra Grayson	5-26			
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct	805	7-21
On An Island With You	Williams-Lawford	6-23			
Pirate, The (T)	Garland-Kelly	3-3			
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct	804	8-1
Song of The Thin Man (86)	Powell-Loy	2-3	Sept	801	8-1
Summer Holiday	Rooney-DeHaven	7-8			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
This Time for Keeps (T) (105)	Williams-Melchior	8-6	Nov		10-13
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept	802	8-4
Details under title: Ballerina					
Virtuoso	Johnson-Allyson	7-7			

MONOGRAM

1946-47 Features	Completed (24)	In Production (0)
Westerns	Completed (16)	In Production (0)
1947-48 Features	Completed (9)	In Production (1)
Westerns	Completed (1)	In Production (0)

NEW PRODUCTIONS

SMART WOMAN (Allied Artists)

Drama—Started October 13

Cast: Constance Bennett, Brian Aherne, Barry Sullivan, Michael O'Shea.

Director: Edward Blatt Producer: Hal Chester

Story: A woman criminal lawyer falls in love with the prosecuting attorney she opposes.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Bowery Buckaroos (65)	Bowery Boys	6-9	11-22	625	9-15
Blondie Going Up Father (68)	Yule-McManus	6-24	11-23	604	12-9
Chinese Ring, The	Winter-Currie	9-1	11-29	626	
Code of the Saddle (53)	Brown-Hatton		6-28	677	
Dangerous Money (66)	Toler-Young	6-24	10-12	603	
Details under title: Hot Money					
Decoy (76)	Gillie-Norris	5-13	9-14	601	11-25
Dillinger (72)	Tierney-Jeffries	Reissue	7-5	3803	
Fall Guy (64)	Pierce-Loring	11-25	3-15	613	
Flashing Guns (59)	Brown-Hatton	6-23	9-20	673	
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Granville-Castle	11-25	3-22	614	
Ginger (67)	Albertson-Reed	9 2	1-4	609	
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	5-10	616	3-31
Details under title: Panic					
High Conquest (79)	Lee-Roland	12-23	6-21	620	5-12
Kilroy Was Here (68)	Cooper-Coonan	3-31	7-19	62	
King of The Bandits (66)	Roland-Greene	6-9	11-8	624	
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The (56)	Brown-Hatton		5-24	672	
Mr Hex (63)	Gorcey-Robbins	9 2	12-7	608	
Mutiny In the Big Hoose (83)	Bickford MacLane	Reissue	7-5	3803	
Newshounds (68)	Gorcey-Hall	3-31	9-13	622	
Details under title: Scareheads					
Prairie Express (55)	Brown-Hatton	8-4	10-25	678	
Details under title: Dosty Trail					
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Rainbow Over The Rockies (54)	Wakely-Stirling	8 19	2-8	683	
Ridin' Down the Trail (53)	Wakely-Taylor	7-7	10-4	685	
Details under title: Song of the Saddle					
Robin Hood of Monterey (55)	Roland-Brent	5-12	9-6	6 3	
Sarge Goes To College (64)	Stewart Preisser	5-17	6-8	618	5 12
Silver Stallion (59)	Sharpe-Mason	Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White		4-5	684	4-28
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Bellta-Sullivan	10-29	6-15	609	4-15
Details under title: Glamour Girl					
Thunderbolt (T) (44)	Documentary		7-26	666	
Trailing Danger (58)	Brown-Hatton		3-15	676	
Trap The (68)	Toler-Chandler	8-19	11-30	607	
Violence (72)	Coleman O'Shea	12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton		2-1	6 5	
Wife Wanted (73)	Francis-Shayne	6-24	11 2	605	
Wolf Call (61)	Carroll-Movita	Reissue	6-7	619	5-12
ALLIED ARTISTS					
Black Gold (C) (92)	Quinn-DeMille	12-23	6-16	7-21	
Gangster, The	Sullivan-Belita	2-17	11-22	3	
Hunted, The	Belita-Foster	4-14		5	
It Happened on Fifth Avenue (115)	Storm-DeFore		4-19	1	2-17
Song of My Heart	Sundstrom-Long	2-3		4	
Details under title: Tragic Symphony					
—— 1947-48 ——					
Gun Talk	Brown-McIntyre	9-1			
Details under title: Man from Powder River					
High Tide (72)	Tracy-Castle	3-31	10-11	4-01	10-13
Jigs and Maggie in Society	Yule-Riano	6-29	11-15	4702	
Joe Palooka in the Knockout (72)	Kirkwood-Knox	5-26	10-18	4702	9-15
Details under title: A Guy Named Palooka					
Louisiana (85)	Davis-Lindsay	3-3	11-1	4703	9-15
Old Gray Mare, The	Preisser-Stewart	9-15			
Panhandle	Cameron-Downs	5-29			
Palooka Named Joe, A	Errol-Kirkwood	9-15			
Quest of Willie Hunter, The	Castle-Lane	9-1			
Rocky	McDowall Farrier	8-18		4705	

PARAMOUNT

1946-47 Features	Completed (24)	In Production (0)
1947-48 Features	Completed (20)	In Production (3)

NEW PRODUCTIONS

SAINTED SISTERS

Comedy Drama—Started October 13

Cast: Veronica Lake, Joan Caulfield, Barry Fitzgerald, George Reeves, William Demarest, Beulah Bondi, Jimmy Hunt.

Director: William Russell Producer: Richard Maibaum

Story: Two confidence girls stranded in a small town are reformed by the people and love.

SPEED TO SPARE

Drama—Started October 7

Cast: Richard Arlen, Jean Rogers, Richard Travis, Nanette Park, Roscoe Karns, Pat Phelan.

Director: William Berke Producers: Pine-Thomas

Story: Men who drive diesel trucks find adventure and romance.

RELEASE CHART

—— 1946-47 ——

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Foreign Affair, A	Lund-Arthur	9-1			
Long Gray Line, The	Ladd-Ireland	9-29			

COMPLETED

Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17
Big Town (60)	Reed-Brooke	12-24	5-23	4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8 6	12 27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28
Californian (T) (97)	Stanwyck-Milland	12-10	2-21	4606	12-23
Cross My Heart (83)	Hotton-Tufts	1-8	1-10	4603	11-2
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers	6-20	4-23		3-3
Dear Ruth (93)	Caulfield-Holden	9-2	7-18	4616	6-
Desert Fury (T) (95)	Scott-Hodiak	9-2	8-15	4617	8 1
Details under title: Desert Town					
Easy Come Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-1
Details under title: Third Avenue					
Fear In The Night (72)	Kelly-York	4-29	4-18	4621	3-3
I Cover Big Town (63)	Reed-Brooke	6-10	7-25	4624	3-3
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17
Details under title: Take This Woman					
Jungle Flight (67)	Lowery-Savage	6-24	8-22	4625	3 3
Ladies' Man (91)	Breaken-Welles	11 26	2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	460	3-3
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25
Perils of Pauline (T) (96)	Hutton-Lund	3-18	7-4	4615	6-23
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601	3-3
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608	2-17
Trouble with Women, The (80)	Milland-Wright	6-11	6-27	4615	1
Two Years Before the Mast (98)	Ladd-Dorlevy	5 1	11-22	4601	9
Variety Girl (93)	Hatcher-Kelly	11-11	8-29	4618	2
Welcome Stranger (107)	Crosby-Caulfield	3-18		4613	4-26
Details under title: The Big Haircut					

RE-ISSUES

Jungle Princess, The (84)	Lamour-Milland	9-1	R5	3620	
Plainsman, The (113)	Cooper-Arthur	9-1	R5	3624	

—— 1947-48 ——

Adventure Island (C) (67)	Calhoun-Fleming	9-30	10-10	4702	8 1
Albergeerque (C)	Scott-Britton	3-3	1-30		
Big Clock, The	Milland-O'Sullivan	3 1			
Big Town After Dark	Reed-Brooks	5-26			
Big Town Scandal	Reed-Brooks	6-23			
Caged Fury	Denning-Ryan	9-29			
Dream Girl	Hotton-Carey	5-12			
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Golden Earrings (95)	Milland-Dietrich	8-19	10 31	4 03	
I Walk Alone	Lancaster-Scott	12-23	1-16		
Details under title: Deadlock					
My Own True Love	Douglas-Calvert	7-7			
Night Has A Thousand Eyes	Robinson-Russell	7-7			
Paleface, The (T)	Hope-Russell	8-18			
Road To Rio	Crosby-Hope	1-6			
Saigon	Ladd-Lake	12-9			
So Evil My Love	Milland-Todd	5-26			
Unconquered (T) (146)	Cooper-Goddard	8-19			9-29
Where There's Life (75)	Hope-Hasso	9 15	11-21	4704	10-13
Whispering Smith (T)	Ladd-Marshall	4 28			
Wild Harvest (92)	Ladd-Lamour	9-16	9-26	4701	8-13

REPUBLIC

1946-47 Features	Completed (23)	In Production (0)	
Westerns	Completed (18)	In Production (0)	
Serials	Completed (4)	In Production (0)	
1947-48 Features	Completed (7)	In Production (0)	
Westerns	Completed (2)	In Production (1)	
Serials	Completed (1)	In Production (1)	

NEW PRODUCTIONS

DANGERS OF THE CANADIAN MOUNTED

Serial—Started October 7—(12)

Cast: Jim Bannon, Anthony Warde, Virginia Belmont.

Directors: Fred Brannon, Yakima Canutt

Producer: Mike Frankovich

Story: The Mounties fight trouble in the Canadian forests.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Old Los Angeles	Elliott-Meford	10-13			

—— 1946-47 ——

COMPLETED

Affairs of Geraldine (68)	Withers-Lydon	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor) (64)	Hale-Booth			8-30	651 9-15
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Bandit Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	641	3-31
Bells of San Angelo (Trucolor) (79)	Rogers-Evans	12-23	5 15	642	6-9
Blackmail (67)	Marshall-Mara	1-6	7-24	617	8-18
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)	Edwards-Lindley			6 10	694
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	60	2-17
Driftwood	Trenholm-Warrick	5-26	9 15	621	
Exposed (59)	Mara-Scott	1-12	9-8	62	9 2
Details under title: It's Murder She Says					
Fabulous Suzanne, The (71)	Britton-Vallee	3 18	12-15	604	
Fabulous Texan, The	Elliott-Carroll	6-23			
Flame, The	Carroll-Ralston	3-31			
Details under title: The Outlaw					
Gay Ranchero, The	Rogers-Frazee	8 4			
Ghost Goes Wild, The (66)	Ellison-Gwynne			3-8	60 4-14
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610	5-17
Homesteaders of Paradise Valley (59)	Lane-Blake			4-1	664
Jungle Girl (Serial)	Gifford-Neal	Reissue	4-19	692	
I've Always Loved You (T) (117)	McLeod-Dern	8-20	12-2	601	9 30
Details under title: Concerto					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21	693	
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15	606	
Marshal of Crippled Creek (58)	Lane-Blake	11-25	8-15	657	9-17
Northwest Outpost (91)	Eddy-Massey	11-25	6-25	615	5-26
Details under: Untitled					
On The Old Spanish Trail (Tr.)	Rogers-Frazee	5-12	10-15	648	
Oregon Trail Scouts (58)	Lane-Blake	9-2	5-15	665	
Pilgrim Lady, The (67)	Lane-Blake	9-2	5-15	655	5-26
Details under title: The Tamer Circle					
Pretender, The (69)	Dekker-Craig	3-31	8-16	620	
Details under title: Complex					
Robin Hood of Texas (71)	Autry-Roberts	4-28	7-15	685	9-15
Rustlers of Devil's Canyon (58)	Lane-Blake	10-14	7-1	661	7-2
Saddle Pals (72)	Autry-Roberts	3-17	6-15	684	6-23
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	661	
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9
Son of Zorro (Serial)	Turner-Stewart		1-18	691	
Spoilers of The North (66)	Kelly-Booth	8-9	4-24	612	5-12
Springtime In The Sierras (Tr.) (75)	Rogers-Frazee	3-3	7-15	646	8-4
Stagecoach to Denver (56)	Lane-Blake		12-23	662	
That's My Man (104)	Ameche-McLeod	11-11	6-1	613	4-11
Details under title: Gallant Man					
That's My Gal (Trucolor) (66)	Barry-Roberts	8-6	5-15	600	6-23
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682	2-1
Trespasser, The (71)	Evans-Douglas	2-17	7-3	61	7-21
Details under title: The Finger Woman					
Twilight on the Rio Grande (71)	Autry-Mara	1-20	4-1	683	4-28
Under Colorado Skies (Tr.)	Hale-Booth	7-7			
Vigilantes of Bonm Town (56)	Lane-Blake	5-27	2-15	663	2-17
Winter Wonderland (71)	Roberts-Drake	5-13	5-17	614	6-23
Details under title: Snow Cinderella					
Wyoming (84)	Elliott-Ralston	11-25	8 1	618	8-4
Web of Danger (58)	Mara-O'Flynn	10-28	6 10	616	6-23
Yankee Fakir (71)	Fowley-Woodbury		4-1	611	4-28

—— 1947-48 ——

Bill and Coo	Borton's Birds				
California Firebrand	Hale-Booth	10-13			
Campus Honeymoon	Crane-Wilde	10-13			
End of The Rainbow	Hunt-Londigan	9-15			
G-Men Never Forget (Serial)	Moore-Ames	8-4	9-9		
Macbeth	Welles-Nolan	7-7			
Main Street Kid, The	Pearce-Martin	9-29			
Red Pony, The (T)	Loy-Mitchum	6-9			
Slippy McGee	Barry-Evans	9-1			
Wild Frontier, The	Lane-Holt	5-12	12-1	7 1	10-13

RKO RADIO

1946-47 Features	Completed (34)	In Production (0)
1947-48 Features	Completed (30)	In Production (6)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Berlin Express	Oberon-Ryan	9-1			
I Remember Mama	Dunne-Homolka	6-9			
Joan	Bergman-Ferrer	10-13			
Mystery In Mexico	Lundigan-White	10-13			
Rachel	Young Holden	9-1			
Velvet Touch, The	Russell-Genn	10-13			

—— 1946-47 ——

COMPLETED

BLOCK NO. ONE

Great Day (69)	Robson-Portman	Foreign		703	7-22
Lady Luck (97)	Young-Hale	10-29		702	7-22
Sister Kenny (116)	Russell-Knox	11-12		701	7-22
Step By Step (62)	Tierney-Jeffreys	1-21		705	7-22
Sunset Pass (60)	Warren-Leslie	12-10		704	7-22

BLOCK NO. TWO

Child of Divorce (62)	Moffett-Toomey	3-4		708	10-29
Criminal Court (62)	Conway-O'Driscoll	3-18		709	9-2
Genius At Work (61)	Carney-Brown	9-3		710	8-19
Nocturne (88)	Raft-Barr	5-13		706	10-29

BLOCK NO. THREE

Dick Tracy vs. Cueball (62)	Conway-Jeffreys	4-1		714	11-25
Falcon's Adventure, The (61)	Conway-Meredith	4-29		715	12-23
Locket, The (86)	Day-Aherne	4-1		711	12-23
Details under title: A Time to Kill					
San Quentin (66)	Tierney-Carr	8-19		712	12-23
Vacation In Reno (60)	Haley-Jeffreys	2-4		713	11-1

BLOCK NO. FOUR

Beat the Band (67)	Langford-Kropa	6-24		718	3-3
Code of The West (57)	Warren-Alden	7-22		720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie	7-8		719	3-3
Farmer's Daughter, The (97)	Young-Cotten	5-27		716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys	8-19		717	3-3

BLOCK NO. FIVE

Banjo (68)	Moffett-White	9-16		725	4-28
Born To Kill (92)	Trevor-Tierney	5-27		722	4-28
Details under title: Deadlier Than the Male					
Likely Story, A (88)	Williams-Hale	2-4		724	4-28
Details under title: Master Minds					
Honeymoon (74)	Temple-Madison	4-1		721	4-28
Tarzan and the Huntress (72)	Weissmuller-Joyce	10-14		723	3-31

BLOCK NO. SIX

Dick Tracy's Dilemma (60)	Byrd-Christopher	11-11		729	5-26
Details under title: Dick Tracy vs. the Claw					
Desperate (73)	Brodie-Long	12-9		728	5-26
Details under title: Flight					
They Won't Believe Me (95)	Young-Hayward	8-19		726	5-26
Thunder Mountain (60)	Holt-Hyer	10-28		730	5-26
Woman on The Beach, The (71)	Bennett-Ryan	2-4		727	5-26
Details under title: Desirable Women					

SPECIALS

Best Years of Our Lives, The (172)	Loy-March	4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Notorious (101)	Bergman-Grant	10-29		761	8-5
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762	1-20

—— 1947-48 ——

BLOCK NO. ONE

Bachelor and The Bobby-Soxer, The (94)	Grant-Loy	8-6		801	6-9
Crossfire (86)	Young-Mitchum	3-17		802	7-7
Riffraff (80)	O'Brien-Slezak	6-24		803	6-9

Seven Keys to Baldpate (66)	Terry-White		11-25		804	6-2
Under the Tonto Rim (61)	Holt-Leslie		1-20		80	6-2
NOT DESIGNATED						
Bishop's Wife, The	Grant-Young		3-17			
Dick Tracy vs. The Gruesome Gang	Byrd-Karloff		4-14			
Fighting Father Dunne	O'Brien-Dell		3-31			
Fugitive, The	Fonda-Del Rio		1-6			
Good Sam	Cooper-Sheridan		8-18			
If You Knew Susie	Cantor-Davis		1-20			
Indian Summer	Knox-Sothern		1-20			
Man About Town	Chevalier-Derrier	Foreign				
Miracle of The Bells, The	MacMurray-Valli		8-4			
Mourning Becomes Electra	Rossell-Redgrave		4-14			
Night Song	Andrews-Oberon		4-14			
Details under title: Memory of Love						
Out of the Past	Mitchum-Greer		10-28			
Details under title: Build My Gallows High						
Pearl, The	Marques-Armendariz	Foreign				
Race Street	Raft-Maxwell		9-1			
Return of the Badman	Scott-White		6-9			
Roughshod	Sterling-Grahame		7-7			
So Well Remembered	Scott-Mills					
Station West	Powell-Greer		8-18			
Tarzan and the Mermaids	Weissmuller-Joyce		8-4			
Tycoon (T)	Wayne-Day		2-3			
Under Arizona Skies	Holt-Leslie		9-1			
War Party	Fonda-Temple		8-18			
Wild Horse Mesa	Holt-Leslie		8-4			
Your Red Wagon	O'Donnell-Granger		7-7			
SPECIALS						
Fun and Fancy Free (73)	Disney Cartoon Feature				891	9-1
Long Night, The (101)	Fonda-Bri Geddes		9-16		861	6-9
Magic Town (103)	Stewart-Wyman		11-25		852	6-9
Secret Life of Walter Mitty (T) (105)	Kaye-Mayo		4-29		851	7-21
Song Is Born, A (T)	Kaye-Mayo		8-4			
Details under title: That's Life						

SCREEN GUILD

1946-47 Features	Completed (24)	In Production (0)
1947-48 Features	Completed (9)	In Production (0)

RELEASE CHART

COMPLETED					
—— 1946-47 ——					
Belle of San Fernando (69)	Woods-Warren	11-25	4-5	4614	
Buffalo Bill Rides Again (66)	Arlen-Holt	11-25	4-19	4613	
Beeh Pilot (60)	Hudson-LaRoe	Foreign	6-7	4516	
Case of the Baby Sitter, The (40)	Neal-Jenkins	3-31	7-26	4618	
Call It Murder (74)	Bogart-Whorf	Reissue	9-13	S-1	
Hat Box Mystery, The (40)	Neal-Jenkins	3-31	7-15	4617	
My Dog Shep	Neil-Chapman	9-2	12-1	4609	
Prairie, The (72)	Baxter-Aubert	8-18	11-2	4 05	
Queen of The Amazon (60)	Morison-Lowery	9-30	1-15	4611	4-23
Racketeers (58)	Foster-Douglas	Reissue	5-13	S-1	
Renegade Girl	Curtis-Savage	9-30	12-25	4612	
Railing Home	Parker-Hayden	7-8			
Details under title: One More Chance					
Scared to Death (65)	Lugosi-Compton	5-3		4608	
Sepia Cinderella (69)	Negro Cast	10-18		X 1	
Shoot To Kill (60)	Wade-Walters	3-3	5-17	4615	
HOPALONG CASSIDY REISSUES					
Rectler's Valley (60)	Boyd-Hayden	3-15		HC0	
Texas Trail (59)	Boyd-Hayden	4-12		HC08	
Partners of the Plains (71)	Boyd-Hayden	4-26		HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden	5-10		HC10	
Heart of Arizona (68)	Boyd-Hayden	6-14		HC11	
Bar 20 Justice (65)	Boyd-Hayden	7-19		HC12	
—— 1947-48 ——					
Boy! What a Girl! (69)	Negro Cast	9-20		X-2	
Burning Cross, The (78)	Daniels-Patton	6 9	10-11	4704	
Dark Road, The (72)	Shelton-Doran	8-4	11-15	4 06	
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31	9-13	4702	
Miracle in Harlem (71)	Stepin Fetchit	12-6		X-3	
Trail of the Mounties (42)	Hayden-Holt	9-29	12-20	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt	11-22		4707	

SELZNICK—S.R.O.

Features	Completed (4)	In Production (1)

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Mr. Blandings Builds His Dream House	Grant-Loy	10-13			
COMPLETED					
Duel In the Sun (T) (138)	Jones-Cotten	3-19	4-17		4-14
Intermezzo	Bergman-Howard	Reissue	Oct		
Paradine Case, The	Todd-Peck	12-23			
Portrait of Jenny	Cotten-Jones	3-3			

20th CENTURY-FOX

1947 Features	Completed (42)	In Production (5)

NEW PRODUCTIONS

CALL NORTHSIDE 777
Drama—Started Sept. 22
Cast: James Stewart, Richard Conte, Helen Walker, Lee J. Cobb, George Tyne, Betty Garde.
Director: Henry Hathaway — Producer: Otto Lang
Story: Documentary account of innocent convict's prison release through valiant efforts of mother.

DEEP WATER
Drama—Started Sept. 29
Cast: Dana Andrews, Joan Peters, Cesar Romero, Ann Revere, Dean Stockwell, Mae Marsh.
Director: Henry King — Producer: Sam Engle
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev
IN PRODUCTION					
Ballad of Furnace Creek	Mature-Gray	6-15			
Call Northside 777	Stewart Walker	10 13			
Deep Water	Andrews-Peters	10 13			
Escape	Harrison-Cummins	9-16			
You Were Meant for Me	Crain-Dailey	9-15			
Snake Pit, The	deHavilland-Genn	8-4			
—— 1946-47 ——					
Boomerang (88)	Andrews-Wyatt	9-30	Feb	706	2-3
Brasher Doubloon, The (72)	Montgomery-Gulld	7-22	Feb	707	2-17
Captain From Castile (T)	Powers-Petere	12-9			
Carnival in Costa Rica (T) (95)	Haymee-Holm	4-29	Apr	710	3-31
Daisy Kenyon	Crawford-Andrews	7-7			
Forever Amber (140)	Darnell-Wilde	11-11	Oct	733	10-27
Foxes of Harrow, The (118)	Harrison-O'Hara	4-28	Oct	729	9-29
Gentleman's Agreement	Peck-McGuire	6-9			
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715	5-26
Give My Regards to Broadway (T)	Guild-Daley	5-12			
Green Grass of Wyoming (T)	Cummins-Coburn	6-23			
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713	4-28
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June	718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug	723	6-23
Kiss of Death (99)	Mature-Donlevy	3-31	Sept	725	9-1
Late George Apley, The (98)	Colman-Cummins	7-8	Apr	712	2-17
Margie (T) (94)	Crain-Young	2-18	Nov	646	10-28
Meet Me at Dawn (99)	Eythe-Court		July	721	
Mo's Rose (82)	Commis-Mature		June	717	6-9
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept	724	1
Nightmare Alley (111)	Power-Blondell	6-9	Oct	730	10-13
Razor's Edge, The (146)	Power-Tierney	4-15	Jan	701	11-25
San Demetrio, London (76)	Fitzgerald-Yooog	Foreign	Apr	714	4-14
Shocking Miss Pilgrim The (T) (86)	Grable-Haymes	12-10	Jan	703	1-6
Summer Lightning (T)	Haver-McCallister	3-17			
Tender Years, The	Brown-Hutchinson	9-1			
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan	702	1-6
Under In the Valley	Garner-McCallister	7-22		720	6-9
Rev. under title: Bob, Son of Battle					
REISSUES					
Alexander's Ragtime Band (106)	Power-Faye		Mar	709	
How Green Was My Valley (118)	Pidgeon-O'Hara		Sept	727	
Les Miserables (105)	March-Laughton		Jan	704	
Stanley and Livingstone (101)	Tracy-Greene		Jan	705	
Swamp Water (90)	Brennan-Huston		Sept	728	
Western Union (95)	Young-Scott		Jano	719	
SOL WURTZEL PRODUCTIONS					
Backlash (66)	Travis-Rogers	9-30	Mar	711	
Crimson Key (76)	Taylor-Dowling	3-31	July	722	7-7
Dangerous Millions (69)	Taylor-Drake	7 8	Dec	648	12-9
Invisible Wall, The (73)	Castle-Christine	6-9	Oct	732	10-13
Jewels of Brandenburg (66)	Travis-Cheirel		May	716	4-14
Roses Are Red	Castle-Knudsen	6-23			
Second Chance (62)	Taylor-Currie		Sept	726	21
Strange Journey (65)	Kelly-Massen	5-27	Feb	708	9-16
Details under title: Flight To Paradise					

UNITED ARTISTS

1946-47 Features	Completed (34)	In Production (0)
1947-48 Features	Completed (24)	In Production (2)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

NEW PRODUCTIONS

CAGLIOSTRO
Drama—Started October 16
Cast: Orson Welles, Nancy Guild, Frank Latimore, Akim Tamiroff, Stephen Bekasy, Margot Grahame.
Director: Gregory Ratoff — Producer: Edward Small
Story: Based on the historical background of the man called Cagliostro.

RELEASE CHART

IN PRODUCTION					
Title—Running Time	Cast	Details	Rel.	No.	Rev.
So This Is New York	Morgan-Vallee	10-13		Ent	
—— 1946-47 ——					
COMPLETED					
Abie's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Cby	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C) (65)	Martin-Rafferty	8-19	519	R-C	5-12
Angel On My Shoulder (102)	Muni-Baxter	1-21	9-20	Rgs	9-30
Details under title: Me and Mr. Satan					
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Caesar and Cleopatra (T) (126)	Olivier-Leigh	Far	8-16	GFD	9-2
Carnegie Hall (134)	Hunt-Prince	8-2		LeB-M	3-17
Chase, The (86)	Cummings-Morgan	6-24	11-22	Neb	11-11
Copacabana (92)	Miranda-Marx	12-9	5-30	Csl	5-26
Dangerous Venture (59)	Boyd-Alexander	8-5	5-23	Rach	3-3
Dishonored Lady (85)	Lamarr-O'Keefe	5-27	5-16	Smg	4-26
Devil's Playground, The (62)	Boyd-Clyde	5-27	11-15	B-B	9-30
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5	2-21	Rgs	
Fool's Gold (63)	Boyd-Clyde	5-27	1-31	B-B	11-11

Fun On A Week-end (93)	Bracken-Lane	7-8	5-14	Stn		4-14
Details under title: Strange Bedfellows						
Hal Roach Comedy Carnival (112)	Abel-Rafferty		8-29	Ro		9-1
Details under titles: Corley (5-27) and Fabulous Joe (3-3)						
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	5-24		Re		
Johnny In the Clouds (88)	Montgomery-Mills	For	3-15	GFD		12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11	R.C.		9-16
Macomber Affair, The (89)	Peck-Bennett	4-29	3-21	Bag		
Details under title: The Short, Happy Life of Francis Macomber						
Mr. Ace (84)	Raft-Sidney	3-4	8-2	Bog		10-14
Details under title: Mr. Ace and the Queen						
Monsieur Verdoux (120)	Chaplin-Raye	6-24	10-47	Chn		4-28
Details under title: Comedy of Murders						
New Orleans (89)	deCordova-Patrick	9-30	4-18	Lev		5-12
Other Love, The (96)	Stanwyck Niven	10-28	7-11	Ent		4-14
Outlaw, The (114)	Russell-Huston			Hug		4-1
Private Affairs of Bel Ami (112)	Sanders Lansbury	5-13	3-7	Low		3-3
Ramrod (94)	McCrea-Lake	6-20	5-2	Ent		3-3
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk		
Red House, The (100)	Robinson-McCallister	5-13	2-7	Lst		2-17
Scandal In Paris, A (100)	Sanders Hasso	10-29	4-19	Psb		8-5
Stork Bites Man (67)	Cooper-Roberts	2-3	6-21	Com		8-18
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg		11-25
Susie Steps Out (65)	Bruce-Caldwell	5-27	12-13	R.C.		12-9
Details under title: Miss Television						
Unexpected Guest (67)	Boyd-Tate	9-2	3-28	BB		1-20
Details under title: Whispering Walls						

— 1947-48 —

Arch of Triumph	Bergman-Boyer	7-22		Ent		
Atlantis	Montez-Aumont	3 3		Neb		
Body and Soul (104)	Carfield-Palmer	1-20	8-22	Ent		8-18
Christmas Eve	Raft-Blendell	12-9	9-47	Bgs		
Fanny by Gaslight	Mason-Calvert	For		GFD		
Heaven Only Knows (97)	Cummings-Donlevy	12-23	9-47	Neb		8-4
Henry V (T) (134)	Olivier-Newton	For	9-47	GFD		4-29
Hopalong Cassidy Untitled No 1	Boyd-Brooks	7-21		BB		
Hopalong Cassidy Untitled No. 2	Boyd Brooks	8-4		BB		
Hopalong Cassidy Untitled No. 10	Boyd-Brooks	9-1		BB		
Hopalong Cassidy Untitled No. 11	Boyd-Brooks	9-1		BB		
Hoppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB		5-12
Intrigue (90)	Raft-Havoc	5-12	12-47	Bis		
Lured (102)	Sanders-Ball	11-11	7-25	Smg		7-21
Details under title: Personal Column						
Marauders, The	Boyd-Brooks	4-28		B.B		
Miracle Can Happen, A	All-Star	8-5		Bag-Mer		
Roosevelt Story (80)	Documentary			U-L		7-7
Silent Conflict	Boyd-Clyde	6-23		B.B.		
Details under title: Dead Don't Dream, The						
Mad Wednesday (80)	Lloyd-Walburn	10 1	10-47	Stg		3-3
Rev. under title: Sin of Harold Diddlebeck, The						
Sleep My Love	Colbert-Cummings	6-9		Tri		
Stampede	Wayne-O Sheridan	9-30		Hks		
Details under title: Red River						
Strange Gamble	Boyd-Clyde	9-1		BB		
Time of Your Life, The	Cagney-Bendix	5-26		Cgy		
Vendetta	DeGeorge-Brooke	8-19		Hgs		
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30		Re		
Details under Misc. Independents Chart						

UNIVERSAL-INTERNATIONAL

1946-47 Features	Completed (44)	In Production (0)
1947-48 Features	Completed (14)	In Production (4)

NEW PRODUCTIONS

CASBAH

Dramatic Musical—Started October 13

Cast: Yvonne De Carlo, Tony Martin, Marta Toren, Peter Lorre, Thomas Gomez, Hugo Haas, Katherine Dunham.

Director: John Berry Producer: Nat Goldstone

Story: The oft-told tale of Pepe LeMoko set to music this time.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	Ra	Rev
All My Sons	Robinson-Christians	10-13			
Letter From An Unknown Woman	Fontaine-Jourdan				
Up In Central Park	Durbin-Haymes	10-13			

— 1946-47 —

Black Narcissus (99)	Kerr-Robinson	Foreign	Oct		7-21	
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14	
Brute Force (98)	Lancaster-Blyth	3-3	Aug	623	6-23	
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr	612	3-17	
Captive Heart, The (86)	Redgrave-Johns	Foreign			4-28	
Dark Mirror, The (85)	deHavilland-Ayres	4-1	Oct	601	10-14	
Destry Rides Again (94)	Stewart-Dietrich	Reissue	Mar	2791		
Dracula	Legosi	Reissue	June	2798		
Egg and I, The (108)	Colbert-MacMurray	12-9		613	3-31	
For The Love of Mary	Durbin-Dall	3-17				
Frankenstein	Karloff	Reissue	June	2797		
Frieda (97)	Farrar-Johns	Foreign	Sept			
Great Expectations (116)	Mills-Hobson	Foreign	July	619	3-31	
I Know Where I'M Going (91)	Hiller-Livesy	Foreign			9-1	
I Stole a Million (78)	Raft-Trevor	Reissue	Apr	2794		
I'll Be Yours (93)	Durbin-Drake	9-20	Jan	607	1-20	
Ivy (99)	Fontaine-Knowles	12-23	June	616	6-23	
Johnny Frenchman (104)	Rosay-Roe	Foreign			12-23	
Lady Surrenders, A (108)	Lockwood-Granger	Foreign			6-23	
Magic Bow, The (105)	Granger-Calvert	Foreign			7-7	
My Heart Goes Crazy (T)	Field-Kendall	Foreign				
Magnificent Obsession (101)	Dunne-Taylor	Reissue	May	2795		
Magnificent Dall (94)	Rogers-Niven	6-24	Nov	602	12-9	
Michigan Kid, The (C) (69)	Hall-Johnsen	4-29	Mar	610	2-17	
Notorious Gentleman (108)	Harrison-Palmer	Foreign	Nov	603	11-11	
Odd Man Out (118)	Mason-Ryan	Foreign	June	617	3-3	
100 Men and A Girl (84)	Durbin Stokowski	Reissue	May	2796		
Slave Girl (80)	DeCarlo-Brent	8-5	Aug	623	7-21	
Smash-Up (103)	Hayward-Bowman	6-10	Mar	609	2-17	
Details under title: Love Takes a Holiday						
Something In the Wind (89)	Durbin-Dall	3-17	Sept	621	8-4	
Details under title: For the Love of Mary						
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar	608	2-3	
Details under title: Scheherazade						
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	Mar	611	1-6	
Secret Beyond the Door	Bennett-Redgrave					
Swell Guy (87)	Tafts-Blyth	6-24	Jan	606	12-23	
Temptation (98)	Dberon-Brent	4-29	Dec	605	1-6	
Details under title: Bella Donna						
Time Out of Mind (88)	Calvert-Hutton	10-28	May	614	3-31	
They Were Sisters (108)	Mason-Calvert	Foreign	Sept	1065	9-16	
This Happy Breed (110)	Newton-Johnson	Foreign		GFD	4-14	
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22	July	618		
Web, The (87)	O'Brien-Raines	3-17	June	615	6-9	
Details under title: Jeopardy						
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar	2792		
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan	605	12-23	
Years Between, The (88)	Redgrava-Hobson	Foreign			3-17	
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue	Apr	2793		

— 1947-48 —

Black Bart, Highwayman (T)	DeCarlo-Duryea	6-23				
Details under title: Adventures of Black Bart						
Double Life, A	Colman-Hasso	6-23				
Details under title: Imagination						
Exile, The	Fairbanks-Montez	5-12				
Lost Moment, The	Cummings-Hayward	3-31				
Details under title: The Lost Love						
Mortal Coil, The	Boyer-Blyth	8-4				
Naked City, The	Fitzgerald-Duff	7-7				
Pirates of Monterey (T)	Montez-Cameron	5-13				
Ride the Pink Horse (101)	Montgomery-Hendrix	5-26	Oct		9-15	
River Lady (T)	DeCarlo-Dryea	8-4				
Senator Was Indiscreet, The	Powell-Raines	7-7				
Singapore (79)	MacMurray-Gardner	3-17	Sept	622	8-18	
Tap Roots (T)	Heflin-Hayward	6-23				
Tawny Pipit (81)	Miles John	Foreign			9-15	
Wistful Widow of Wagon Gap (78)	Abbott-Costello	5 12	Oct		10-13	

WARNER BROTHERS

1946-47 Features	Completed (26)	In Production (0)
1947-48 Features	Completed (17)	In Production (6)

NEW PRODUCTIONS

ADVENTURES OF DON JUAN (T)

Romantic Adventure—Started October 14

Cast: Errol Flynn, Viveca Lindfors, Robert Douglas, Romney Brent, Alan Hale.

Director: Vincent Sherman Producer: Jerry Wald

Story: An historically correct episode from the life of the dashing Don Juan in which he saves the throne of Spain for its queen.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	Ra	Rev
April Showers	Carson-Southern	9-15			
Christopher Blake	Smith-Douglas	9-15			
Johnny Belinda	Wyman-Ayres	9-15			
To The Victor	Morgan-Lindfors	8-18			
Winter Meeting	Davis-Davis	10-13			

COMPLETED — 1946-47 —

Beast with Five Fingers, The (88)	Alda-King	12-10	2-8	613	1-6	
Big Sleep, The (114)	Bogart-Bacall	10-31	8-31	601	8-19	
Cheyenne (100)	Morgan-Wyman	4-1	6-14	622	4-24	
Cloak and Dagger (106)	Cooper-Palmer	4-1	9-28	603	9-16	
Cry Wolf (83)	Flynn-Stanwyck	5-27	8-16	625	7-7	
Deception (112)	Davis-Henreid	5-13	10-28	605	10-28	
Humaresque (125)	Crawford-Garfield	12-24	1-25	612	1-6	
Innocent Years, The	Palmer-Wanamaker	6-9				
Details under title: Ever The Beginning						
Love and Learn (83)	Carson-Vickers	9-16	5-3	620	3-31	
Man I Love, The (96)	Lupino-Alda	1-11		611	1-6	
Details under title: The Seatsaee						
Never Say Goodbye (97)	Flynn-Parker	8-6	11-9	606	10-28	
Nobody Lives Forever (100)	Garfield-Fitzgerald	9-18	10-12	604	9-30	
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2-17	
Possessed (108)	Crawford Heflin	6-24	7-26		6-9	
Details under title: The Secret						
Pursued (101)	Wright-Mitchum	8-19	3-8	615	3-3	
Shadow of A Woman (78)	King-Prince	2-19	9-14	602	9-2	
Stallion Road (97)	Reagan-Smith	4-15	4-12	617	3-31	
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2-17	
Details under title: A Very Rich Man						
Time, The Place and The Girl, The (T) 105	Morgan-Paige	4-2	12-28	610	12-23	
Treasure of Sierra Madre	Bogart-Huston	3-31				
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5-14	5-24	621	4-14	
Unfaithful, The (109)	Sheridan-Scott	12-9	7-5		6-9	
Verdict, The (86)	Greenstreet-Lorre	11-23		607	11-11	

REISSUES

Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26	618		
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618		
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608		
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609		

— 1947-48 —

Dark Passage (106)	Bogart-Bacall	11-25	9-27	703	9-15	
Deep Valley	Clark-Lupino	10-14	9-1	701	8-4	
Escape Me Never (104)	Flynn-Lupino	11-26	11-22	708		
Life With Father (T) (118)	Donne-Powell	4-15		702	9-1	
My Wild Irish Rose (T)	Morgan-King	10-14				
Night Unto Night	Lindfors-Reagan	9-30				
Need For Each Other	Reynolds-Hatton	6-23				
Details under title: Love at First Sight						
Romance in High C (T)	Carson-Paige	6-23				
Silver River	Flynn-Sheridan	5-12				
That Hagen Girl (83)	Reagan-Temple	6-23	11-1	707	10-27	
Details under title: Mary Hagen						
Two Gays From Texas (T)	Morgan-Carson	3-17				
Unsuspected, The (103)	Rains-Caulfield	2-3	10-11	706	9-29	
Voice of The Turtle	Parker-Reagan	3-3				
Woman In White, The	Parker-Young	10-14				
Wallflower	Reynolds-Hatton	3-3				
Whiplash	Clark-Smith	3-31				

REISSUES

Bad Men of Missouri	Morgan-Wyman	Reissue	10-4			
Each Dawn I Die	Cagney-Raft	Reissue	10-4			

'FOREVER AMBER' MAGNIFICENT TECHNICOLOR SPECTACLE SPELLS SOCK BOXOFFICE

Rates ● ● ● + generally

Twentieth Century-Fox
140 minutes
Linda Darnell, Cornel Wilde, Richard Greene, George Sanders, Glenn Langan, Richard Haydn, Jessica Tandy, Anne Revere, John Russell, Jane Ball, Robert Coote, Leo G. Carroll, Natalie Draper, Margaret Wycherly, Alma Kruger, Edmond Breon, Alan Napier, Margot Grahame.
Directed by Otto Preminger.

"Forever Amber" is one of those super-productions that happily lives up to its advance ballyhoo and gives visual return for every one of the millions of dollars expended on it. The picture is destined to make box-office history. Already pre-sold to the largest reading public ever attained by a best-seller in recent years, "Forever Amber" will, by word-of-mouth advertising, plus 20th Century-Fox's comprehensive exploitation, score tremendous grosses in all situations. Thanks to the deft scripting by Philip Dunne and Ring Lardner, Jr., the film is a must for adults and, unlike the novel, suitable for juveniles. The settings and costumes are lavish; the Technicolor truly magnificent; the photography, music and recording superlatively good; the cast highly competent, and, most important of all, the story tremendous in its appeal, sweep, pace and humor. Best performance is by George Sanders in the role of King Charles II; Linda Darnell's now-blonde beauty is enhanced by gorgeous costumes, and Richard Haydn, Anne Revere and Leo G. Carroll acquit themselves more than creditably in supporting roles.

EXPLOITATION: Get behind this one with all the showmanship at your command — it will pay off a hundred-fold. Take full advantage of the Kathleen Winsor novel's tremendous popularity. Make mention of the film's truly terrific highlights: London During the Plague...Cornel Wilde's Duel with Glenn Langan...Amber's Escape from Debtors' Prison...The Fire of London... Amber's Fight to the Death with a Nurse in the Pest House...The Cavaliers' Court in All Its Magnificent Decadence, etc. Don't overlook counter and window displays in practically every type of store — tieups are virtually limitless. Attire usherettes in the glamorous costumes of the Charles II period.

Linda Darnell, left as a waif on Leo G. Carroll's doorstep, flees his Puritanic household 16 years later and foists herself onto dashing cavalier Cornel Wilde, following him to London. Concerned only with obtaining recompense for his troops who have helped to put George Sanders back on his throne, Wilde gets Linda a job as an actress on condition she keep away from him. While Wilde is overseas on a privateering mission, Linda's extravagances land her in Newgate debtors' prison. Her release effected by fellow prisoner John Russell, she joins his footpads and gives birth to Cornel's son. Betrayed by Russell's mistress Margot Grahame, she is arrested by Capt. Glenn Langan, becomes his consort. Wilde returns, is seen with Linda by Langan and forced into a duel in which he kills his challenger, then walks out on the girl. Still in love with Wilde, Linda returns to the theatre, later weds titled Richard Haydn, but hearing Wilde's ship has returned, flees the nuptial couch and makes her way through plague-ridden London to her loved one's side. Wilde, stricken by the plague, is taken into a deserted mansion and nursed back to health by Linda. The outraged Haydn finds them there, confronts Wilde and obtains his promise not to bother Linda. Later, infuriated by Linda's flirting with Sanders at a court reception, Haydn drags her home and a fight ensues. Haydn is killed by a servant he has abused and Linda soon becomes the king's mistress, but is later discarded by him when she embroils him in a ruse to win back Wilde. At end, she relinquishes her son to Wilde, bids both a lasting farewell.

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'KILLER McCOY' MICKEY ROONEY IN GREAT PRIZE FIGHT DRAMA

Rates ● ● ● + for all locations

M-G-M
103 minutes
Mickey Rooney, Brian Donlevy, Ann Blyth, James Dunn, Sam Levene, Tom Tully, Gloria Holden, Mickey Knox, Walter Sande, David Clarke, James Bell, Eve March.
Directed by Roy Rowland.

Here is great entertainment — the kind of picture our industry needs. "Killer McCoy" will have the box-office gals gasping for breath from the arduous ticket-punching. Just about the best prize-fight movie within the memory of this filmgoer, it is crammed to the hilt with all the elements craved by the great mass of people. It has down-to-earth human stuff, heart-tugs, rousing action in the ring and out, a bit of romance and superb performances down to the smallest bits. The entire production bespeaks the talent, intelligence and care poured into it by producer Sam Zimbalist and director Roy Rowland. There is nothing really novel in the screenplay by Frederick Hazlitt Brennan, yet it unfolds in such persuasive, engrossing style that even the familiar, corny climax is stirring and exciting. Mickey Rooney comes of age as an adult actor in the role of the tough, but decent, young pug. Brian Donlevy, Ann Blyth, James Dunn and Sam Levene are all first-rate, although Dunn is just a bit too pat as the sot of a father. Outstanding in minor roles are Mickey Knox, as the champion who befriends Rooney, and Gloria Holden, seen all-too-briefly as Mickey's mother. Special mention must also be given here to Eve March for a wonderful bit as the ex-champ's bereaved wife.

EXPLOITATION: Sell this as a great human drama, the story of a tough kid who fought his way to fame — and heart-break. Don't hesitate to hail Rooney's performance as great — his best. Play up the gallery of finely-etched characters in the story.

Mickey Rooney, a tough newsboy, helps support his parents, James Dunn, who likes to drink and dream about his old days in vaudeville, and his seamstress mother, Gloria Holden. At a church benefit, Mickey challenges and knocks out a rival newsboy in a bout that is refereed by the world's lightweight champ, Mickey Knox. The champ takes Mickey and his father on tour with him to do their song and dance act, meanwhile teaching the youngster how to box. Knox loses his title and retires, while, under the guidance of Sam Levene, the ex-champ's trainer, Mickey rises fast, despite his father, who is usually drunk and gambling and whose neglect brings about his wife's death. When Knox tries a comeback, Mickey is reluctantly forced into a match with him and although he tries to "carry" the ill-conditioned ex-champion, one blow causes the latter's death. Saddened by this incident and the fact that his father has sold his contract to gambler and bookmaker Brian Donlevy, Mickey quits the ring. After wandering around for a while, he returns and offers to fight again. Donlevy, who has learned of Mickey's real ability, cleans up by betting on him, while the sports writers continue to label him "lucky." Sent by Donlevy to train at his country home, Mickey meets the former's daughter, Ann Blyth, who attends a nearby fashionable school. Presumably, she thinks her father is a respectable Wall Street broker. She and Mickey fall in love, despite Donlevy's efforts to keep them apart. When Rooney is matched with the leading contender for the championship, Donlevy cleverly maneuvers his favorite "sucker," Tom Tully, into betting on Mickey's opponent by pretending that he is betting on the same man. When Tully learns he has been tricked, he kidnaps Ann and Mickey's father, sends a note to Mickey's dressing room that he had better lay down in the 8th round. Freed from their captors by Dunn's heroic action, which costs him his life, Ann arrives at the arena after Mickey has taken a terrific shellacking for seven rounds, but in time to have him turn the tables and knock out his opponent. From the ring, he rushes into Ann's arms.

'HUNGRY HILL' FAIR BRITISH FILM FROM DU MAURIER NOVEL

Rates ⊙ ● as supporting feature; higher in art spots

Universal-International
92 minutes
Margaret Lockwood, Dennis Price, Cecil Parker, Jean Simmons, Arthur Sinclair, Barbara Waring, Dermont Walsh, Michael Denison, F. J. McCormick, Eileen Crowe, Eileen Herlie, Michael Golden, Shamus Locke, Siobhan McKenna, Dan O'Herlihy, Tony Quinn, Anthony Wager, Hector McGregor, Henry Mollison, Peter Murray.
Directed by Brian Desmond Hurst.

There's a-feudin' and a-fightin' aplenty in "Hungry Hill," as well as a fair amount of romance; but unfortunately they don't add up. This Prestige Picture produced by Two Cities Films is not among the better of the recent British imports -- nor is it among the worst. Based on Daphne Du Maurier's best-selling novel, "Hungry Hill" is a moderately entertaining and occasionally rousing drama of ill-treated Irish copper miners and their oppressors a century ago. The interesting background and colorful characters would have appeared to greater advantage had Miss Du Maurier and Terence Young's script been better constructed; instead of building up to a crescendo, the climaxes go downhill, becoming less — instead of more — exciting. Under Brian Desmond Hurst's experienced direction, Margaret Lockwood and a capable but little-known cast perform competently. British accents are not too marked, production quality and recording of a high order. Photography of interior scenes is poor; exterior photography is above average, particularly in the night shots.

EXPLOITATION: Play up the picture's highlights: Rioters Blast the Mine...Violence and Death at the Pit Head...Brother Against Brother...Entombed Miners Rescued. Stress the worldwide popularity of Daphne Du Maurier's many best-sellers, and Margaret Lockwood's several acting triumphs.

Arthur Sinclair incites the Irish miners against rich Cecil Parker for bringing in low-waged Cornishmen to sink his shafts. Sinclair and Parker's elder son Michael Denison are killed when rioters fire the mine and blow up the gunpowder storeroom. Parker's younger son Dennis Price weds lovely wanton Margaret Lockwood, has four sons by her. The eldest, Dermont Walsh, is unruly and spoilt; when Parker is killed rescuing some entombed miners, Margaret spoils him more than ever. Upon the death of his grandfather, the weak dissipated youth becomes master of the family mine and fortune, turns on his mother. She goes to London, becomes a gambler and dope addict. Walsh betrays the sister of Michael Golden who has inherited the hatred of his father, Sinclair, for Walsh and his family. Walsh goes to London until the scandal blows over, there sees his mother as a lonely ageing woman, brings her back to Ireland. Their happiness is shortlived — during a brawl of the miners incited by Golden, Walsh falls down a pit-shaft to his death.

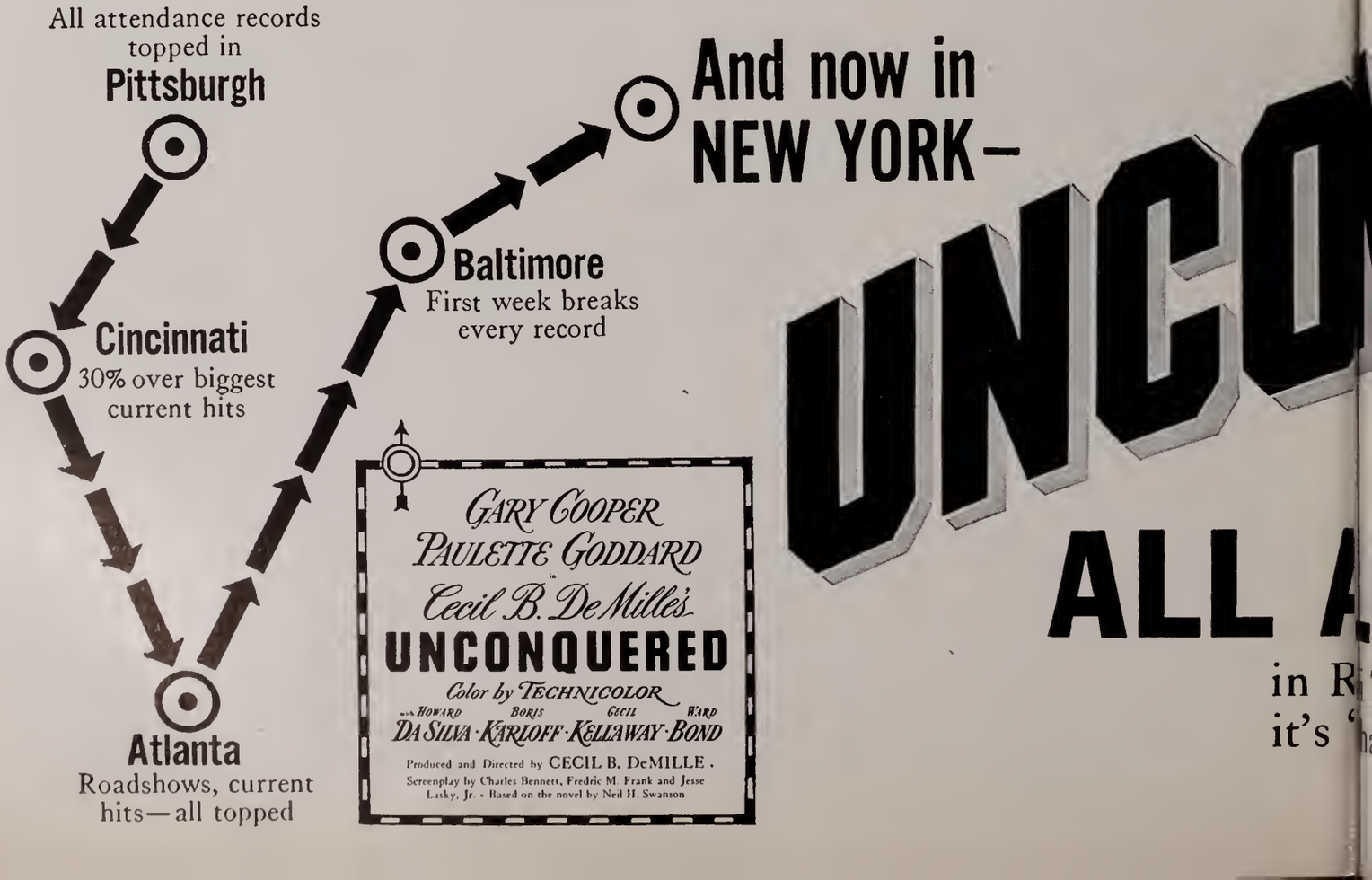
'THE GIRL OF THE CANAL' BRILLIANTLY PHOTOGRAPHED BRITISH DOCUMENTARY

Rates ● ● as supporting dualler in art and class spots

Bell Pictures
48 minutes
Jenny Laird, Bill Blewett, May Hallatt, Robert Griffith, Madoline Thomas, Grace Arnold, Harry Fowler, Megs Jenkins, John Owers, James McKechnie.
Directed by Charles Crichton.

This interesting and superbly photographed documentary will have limited appeal, affording little box office value except in artyhouses and some class spots. It reveals the lives and customs of a little-known and hitherto-unfilmed people—the canalboat folk of England. The entire cast—virtually unknown to U. S. picturegoers—is well chosen, its British accents not too pronounced for American ears. Production qaulity is satisfactory; photography recording, locales and incidental music by the London Philharmonic are superb.

This is the story of two canal families and the waterways whereon they live and work. Robert Griffith, aboard the "Golden Boy," yearns for the land, envies his sister's life ashore; his kid brother Harry Fowler loves the canal. Robert's sweetheart, Jenny Laird, adores the life on the little boats, cannot face a future without it. Her father, Bill Blewett, old-type skipper of the "Sunny Valley," loves his tow horse and the leisurely inland voyages his father and his father's father have made before him. Informed the canal company plans to motorize his boat, he dies of a broken heart. Jenny and her mother, May Hallatt, master the gas engine's problems, gamely carry on. Robert gets his wish, is called up by the Army. His mother and sister, aided by Harry, keep the boat going. Soon, Harry and Jenny hope, Robert will return wiser from his contact with the land, eager to resume the life they know to be the best in the world.



'THE SWORDSMAN' SWELL FOR THE KIDDIES!

Rates ● ● + for action houses; less elsewhere

Columbia
81 minutes
Larry Parks, Ellen Drew, George Macready, Edgar Buchanan, Ray Collins, Marc Plant, Michael Duane, Holmes Herbert, Nedrick Young, Robert Shayne, William Bevan, Lumsden Hare, Tom Stevenson, Harry Allen.
Directed by Joseph H. Lewis.

Without blushing, Columbia swiped a little bit from Bill Shakespeare and a whole lot from Roy Rogers, added Technicolor, and delivered this alleged "big" picture. "The Swordsman" ought to be swell movie fare for the kiddies, although even they will wonder why the the actors had to be dressed up in those silly kilts. Well, kiddies, you see, this story is laid in olde Scotland. Yes, daddy, but I saw those same scenes in the Roy Rogers picture last Saturday. Shh, sonny, not so loud. Larry (Jolson Story) Parks, Ellen Drew and some other familiar players look about as Scotch as Broadway as they pretend to be carrying on a feud between two clans back in the 18th century. There is a lot of riding and fighting, like in any ordinary western, but the obvious plot and the utter lack of authenticity in the supposed Scottish backgrounds are detracting features. Grosses will be slightly above average in action houses; average, at best, elsewhere.

EXPLOITATION: Feature Larry Parks of "Jolson Story" fame. Play up the feud between two Scottish clans and the lovers who finally teach them the ways of peace. Catchline: "In the Midst of Hate and Strife, They Found Love!"

Larry Parks, son of the head of the MacArden clan, returns to his Scottish home after ten years of schooling in England to find his family still in the midst of its century-old feud with the Glowans. He meets Ellen Drew, member of the latter clan and they fall in love. Parks, not revealing his name, attends a sports tournament of the Glowans and wins one of the prizes. However, he is suspected by Ellen's cousin and suitor, George Macready, of being a MacArden. Macready and his brother, Michael Duane, ambush Parks, and when the latter kills Duane, Macready accuses him of having plotted murder. Parks suspects that Ellen has betrayed him, but she helps him escape and despite Macready's further efforts, the lovers persuade the two clans to live in peace.

'ON THE OLD SPANISH TRAIL' BEST ROY ROGERS TRUCOLOR FILM TO DATE

Rates ● ● ● where star has following; good naborhood duailer

Republic
75 minutes
Roy Rogers, Tito Guizar, Jane Frazee, Andy Devine, Estelita Rodriguez, Charles McGraw, Fred Graham, Steve arrell, DMarshall Reed, Wheaton Chambers, Bob Nolan, Sons of the Pioneers, Trigger the horse.
Directed by William Witney.

Republic's teaming of Roy Rogers and Tito Guizar is a shrewd (and successful) experiment designed to broaden the appeal of both personalities. The presence of the personable, pleasant-voiced Guizar, plus the general exxcellence of this Trucolor horse opera will go a long way toward attracting audiences not normally cowboy fans. This means that "On the Old Spanish Trail" merits playing time in many better class houses which have not used previous Roy Rogers pictures. It will lend strong box-office and entertainment support to any drama or mystery feature. In addition to its high musical content—five hit numbers, all well rendered—the film has one of the most rousing climaxes seen in some time. Performances, production quality, photography and recording are good throughout.

To meet an overdue note and save the tent show of his pal Bob Nolan, young rancher Roy Rogers sets out to win the reward of $10,000 offered for the capture of a masked bandit known as The Gypsy. Suspicion has fallen on wandering minstrel Tito Guizar, madly in love with Helen Frazee, part-owner of the show. After several skirmishes Rogers captures Guizar, turns him over to Constable Andy Devine. Estrelita Rodriguez, jealous of Helen, tells Rogers her sweetheart Guizar is innocent. Believing her story, Rogers permits Guizar to escape in order to trap the real culprit. His ruse works and Charles McGraw, manager of the show, after slightly wounding the fugitive Guizar, holds up the local bank under pretense of holding a mock robbery as part of the show. McGraw and his henchmen effect their getaway but, following a thrilling pursuit, are overtaken and overpowered by Rogers and Guizar.

NQUERED

TOPS

L-TIME RECORDS

Theatre history in its first 4 days... because
nale of a show" (says Herald Tribune) from

PARAMOUNT

'THAT HAGEN GIRL' TEAR-JERKER WASTES TEMPLE-REAGAN TALENTS

Rates ◕ ● + generally on name values

Warner Bros.
83 minutes

Shirley Temple, Ronald Reagan, Dorothy Peterson, Charles Kemper, Rory Calhoun, Harry Davenport, Conrad Janis, Penny Edwards, Jean Porter, Nella Walker, Winifred Harris, Ruth Robinson, Lois Maxwell, Frank Conroy, William B. Davidson, Sarah Edwards.

Directed by Peter Godfrey.

Obviously angled at feminine patronage, this tear-jerker is, at best, a one-handkerchief picture. Some women eager to enjoy a good cry may enjoy its synthetic pathos, but male and juvenile audiences definitely will find its repetitious action dated and dull. As a dualler, "That Hagen Girl" will do fair-to-middling in most situations, largely on the strength of the names of Shirley Temple and Ronald Reagon, with best returns being chalked up by neighborhood houses. Based on a novel by Edith Roberts, Charles Hoffman's screenplay narrates at considerable length the tribulations endured by a supposed love child in a purporting typical small town. Whatever merit Miss Roberts' novel may have contained is dissipated by Peter Godfrey's slow-paced direction; the theme's effectiveness minimized by the supporting cast's caricature-like characterizations. Miss Temple is fairly convincing as the victim of village gossip; Reagan is satisfactorily noble as the small town babblers' co-target, and Lois Maxwell is excellent as Shirley's sympathetic and understanding teacher. Production quality, photography and recording are satisfactory.

EXPLOITATION: Go after the Temple-Reagan fans. Teaser suggestion; "'That Hagen Girl' Is Coming to Town. She's Nameless — and Shameless!" or "Warning to Parents: Protect Your Children from 'That Hagen Girl.'"

Lawyer Ronald Reagan returns after an absence of 17 years to Jordan, Ohio. He discovers the town, ruled by gossips, has been making life miserable for Shirley Temple. According to ceaselessly wagging tongues Shirley is the illegitimate daughter of himself and the long-dead Kyle MacDonnell. Shirley's crush at junior college is wealthy Rory Calhoun, who prefers her to all the other girls, even rich and beautiful Penny Edwards, his patrician parents' choice. At the mid-term dance Shirley goes into the locker to repair a broken shoulder strap, is waylaid and, despite her resistance, pawed by fast-talking schoolmate Conrad Janis. The principal interrupts the supposed necking, calls Shirley on the carpet. Only newly-arrived faculty member Lois Maxwell believes Shirley's story. Next night Shirley learns for the first time the reason for the town's unfriendly attitude. Believing herself to be a bastard, she flees from her foster parents to Chicago. Upon her return, tongues wag faster than ever. Later, jilted by Rory, she goes to a roadhouse with Janis who becomes involved in a brawl. Next day the papers carry pictures and story of the fracas. Despite Lois' efforts, Shirley is expelled from college a week before graduation. Heartbroken, she attempts to drown herself, is rescued by Reagan. He tells her she was adopted from an orphanage, and is not his and Kyle's child. At end he weds her.

'THE LOST MOMENT' SPLIT-PERSONALITY DRAMA DRAGS

Rates ● ● as dualler generally on stars' draw

Universal-International
89 minutes

Robert Cummings, Susan Hayward, Agnes Moorehead, John Lorring, Eduardo Ciannelli, John Archer, Frank Puglia, Minerva Urecal, William Edmunds.

Directed by Martin Gabel.

Henry James' novel, "The Aspern Papers," produced by Walter Wanger under the title "The Lost Moment," is a weighty variant of the split-personality formula that will prove more boring than entertaining to the average moviegoer. The picture may attract patrons interested in psychiatric problems, but general audiences will find it an hour and a half of tedium. Whatever success it may attain in other than highbrow art spots can be credited to the marquee value of Robert Cummings and Susan Hayward's names, but exhibitors would do well to restrict its playing time to a minimum. It should be coupled with a lively comedy, musical or fast-moving melodrama. Robert Cummings does his best with a colorless role and Miss Hayward strives valiantly to impart credence to a dual characterization, one necessitating some of the fastest costume changes ever to tax an audience's credulity. Settings, photography and recording are all of a high order, worthy of a better script than that of Leonardo Becovici. Martin Gabel's direction is pedestrian and theatrical.

EXPLOITATION: Sell the odd characters from the Henry James novel. Feature Cummings and Hayward. Play up the picture as a new type of psycho film. Accent its dual-personality angle with catchlines like: "She Walked, Living, Among the Dead — And, Dead, Among the Living."

Young American publisher Robert Cummings goes to Venice to seek the "love letters of Jeffrey Ashton," America's greatest poet who disappeared some 70 years before. Posing as a writer he obtains residence at the house where blind, 105-year-old Agnes Moorehead, recipient of Ashton's missives, lives with her distant, aloof niece Susan Hayward. On his first night there he encounters Susan, beautifully gowned and smiling radiantly, seated at a spinet. She greets him as "Jeffrey," encourages him to make violent love to her. When she sees him next day, she has assumed a hostile manner. After another nocturnal meeting with Susan, he concludes she is living two lives, her own and one wherein she imagines herself Aunt Agnes in her youth, pursued by Jeffrey. Understanding priest Eduardo Ciannelli, confident Susan's split personality might be cured, were she to love someone in the present, persuades Cummings to take her out for an evening of dining and dancing. On their return Cummings steals the letters, starts packing. His stealthy departure interrupted by Agnes' screams, he hurries to the old lady's room, finds her being choked by Susan who's accusing her of stealing the letters. He intervenes, gives Susan the letters. Agnes confesses she had killed Jeffrey on learning he loved another. Susan drops the letters, swoons and is carried to the garden by Cummings. Agnes, blindly groping on the floor for the letters, overturns a lighted candle and, the missives at her side, is burned to death in the ensuing conflagration.

'THE EXILE' COLORFUL COSTUME ROMANCE WILL CLICK

Rates ● ● ● — generally

Universal-International
95 minutes

Maria Montez, Douglas Fairbanks, Jr., Paule Croset, Henry Daniell, Nigel Bruce, Robert Coote, Otto Waldis, Eldon Gorst, Milton A. Owen, Colin Keith-Johnston, Ben H. Wright, Colin Kenny, Peter Shaw, Will Stanton, C. S. Ramsey-Hill Gordan Clark, Lumsden Hare, Lester Matthews, Thomas P. Dillon, William Trenk, Fred Cavens, Alla Dunn, Torben Meyer, Grayce Hampton, Mary Forbes, Charles Stevens.
Directed by Max Opuls.

Producer-writer Douglas Fairbanks, Jr., has wisely chosen one of the most colorful, romantic and glamorous figures in history for the main character of "The Exile," a costume melodrama of high adventure. The lavish production, brilliantly directed by Max Opuls, will provide superior entertainment to adults and prove thrilling and suspenseful screenfare for juveniles. Backed by exhibitor showmanship, it should attract substantial profits to all types of houses. The role of Bonnie Prince Charlie ideally suited to the Fairbanks' personality and talent. He is outstanding as the swashbuckling royal fugitive. Maria Montez, relegated for once to a subordinate role, is alluring and proficient as a titled French courtesan. Newcomer Paule Croset, photogenic and appealing, is excellent as the recipient of Prince Charles' one true love. Costumes and sets are magnificent, photography and recording of a high order.

EXPLOITATION: Play up high adventure and romance, as well as the popularity of Miss Montez and Fairbanks, the beauty, charm and talent of newcomer Paule Croset. Go after students and teachers of History. Stress the lavish costumes of Maria Montez, the eye-filling sets and the authentic detail of the film.

Exiled by Cromwell and hiding out in Holland with a few faithful followers, penniless Prince Douglas Fairbanks, Jr., meets Paule Croset, beautiful owner of a small tulip farm and inn, both heavily mortgaged to Otto Waldis. When Cromwell's Roundheads track him to his city hide-out. Fairbanks finds haven at Paule's, aids her with her chores. Unaware of his identity, she falls in love with him. Maria Montez, titled French ex-mistress of Fairbanks, stops at the inn, recognizes him. Her hopes of resuming her affair quashed by Fairbanks, she gives him a gift from her King, goes on her way. Heartbroken because she thinks Fairbanks is in love with Maria, Paule discharges him. On finding he has pawned the gift to clear the mortgage, she hastily re-hires him. Arrives a posse of Roundheads led by Cromwell's trusted Colonel Henry Danniell. Single-handed, Fairbanks stands off the entire troupe. Heavily outnumbered, he flees with Paule to a nearby windmill. Overtaken there, he momentarily eludes his pursuers, kills Danniell in a duel on the mill stairs, and is finally saved from the Roundheads by the timely arrival of his own armed followers. At end, Fairbanks, now deeply in love with Paule, is forced to forego the grand passion of his life and return to England, there to rule his now-united realms.

'LINDA, BE GOOD' HAS FAIR SHARE OF LAUGHS

Rates ● ● as supporting dualler

Eagle Lion
67 minutes

Elyse Knox, Marie Wilson, John Hubbard, Gordon Richards, Jack Norton, Ralph Sanford, Joyce Compton, Frank Scannell, Sir Lancelot, Professor Lamberti.

Directed by Frank McDonald.

Despite its lack of names and of production quality, "Linda, Be Good" should provide plenty of chuckles for not-too-discriminating audiences. This unpretentious but diverting farce comedy should give a satisfactory account of itself in support of a top action or dramatic feature. The picture has four musical numbers, the two by Marie Wilson by far the best, while two Calypso songs by Sir Lancelot are not so good. Miss Wilson, abetted by dialogue written by scripters Leslie Vale and George Halasz, steals the picture with her characteristic Dumb Dora characterization. Thanks to Frank McDonald's direction, all of the minor performers give a good account of themselves. Based on an original story by Dick Hyland and Howard Harris, the film has many farcical situations and fairly rapid tempo. Photography and recording are good.

EXPLOITATION: In "Linda, Be Good,' the heroine is continually getting herself into hot water; have your local Inquiring Reporter ask: "What Was Your Most Embarrassing Moment?" Give free tickets to the writers of the best 50-word letter on: "I Think Wives Make Better Liars Than Husbands Because . . ."

Leaving his authoress-wife Elyse Knox at home, young executive John Hubbard goes on business to St. Louis with his boss Gordon Richards. In search of local color for her next novel, Elyse joins strip-teaser Marie Wilson's burlesque show, travels with it to Chicago. In St. Louis, Hubbard learns the vice-presidency he'd hoped for, may go to his boss' cousin. To ingreatiate himself with Richards, Hubbard accompanies him to Chicago to put over a big deal with star-customer and playboy Jack Norton. Through a combination of hilarious circumstances, Hubbard lands in jail. Tired of waiting for him, Richards and Norton attend the burlesque show, take Marie and Elyse out afterwards. Next day Elyse, still keeping secret from Hubbard her burlesque show job, effects his release. That night Richards and Norton take Hubbard to the show. Dumbfounded at seeing his wife performing, Hubbard accompanies Richards and Norton backstage, confronts her. The police raid the theatre, Richards and Norton escape, and Hubbard is arrested with the troupe. Again Elyse effects his release. Explanations ensue and subsequently Elyse, by some genteel blackmail threats, persuades Richards to give the vice-presidency to Hubbard.

FOREIGN FILMS

'MARCO VISCONTI' ITALIAN DRAMA HAS LITTLE APPEAL

Rates ● + for art and Italian naborhood theatres

Films Rights International
98 minutes

Carlo Ninchi, Mariella Lotti, Roberto Villa, Alberto Capozzi, Guglielmo Barnabo, Ernesto Almirante, Mario Gallina, Augusto Di Giovanni.

Directed by Mario Bonnard.

Quite the poorest Italian importation to-date, this period piece, despite its sumptuous production quality and one or two good performances, is definitely unsuited to American audiences. Even in art and Italian naborhood houses its grosses will be very low. Plot, performances, costumes and settings are of the operatic variety but, unfortunately, none of the players sing. Based on a novel by Thomas Grossi, the story deals with passion, murder and sacrifice in medieval Lombardy. Direction by Mario Bonnard, English titles by Herman Weinberg and music by Giulio Bonnard are good, as is the recording. Print quality is poor.

Middle-aged but dashing Carlo Ninchi and his youthful cousin Roberto Villa both fall in love with beautiful Mariella Lotti. Seeking to usurp Ninchi's poltical power, scheming relative Alberto Capezzi needles him into jousting to the death with his young cousin-rival. At the crucial moment Ninchi learns Mariella loves Roberto. He spares the youth's life in the tournament but is fatally wounded while rescuing Mariella from the clutches of Alberto.

'LA VIE DE BOHEME' FRENCH VERSION OF LIBRETTO

Rates ● ● in French and art spots

Superfilm
93 minutes

Louis Jourdan, Maria Denis, Gisele Pascal, Suzy Delair, Alfred Adam, Louis Salou, Jean Parades, Sinoel, Roussin.

Directed by M. L'Herbier.

This picture's appeal is limited mostly to music lovers, students of French literature and highbrow patrons. It is exclusively for French art spots and grosses will be only fair. Production quality, recording performances are excellent, Puccini's music is superlative, but photography and script are poor. The story is not told in operatic form, only one aria from the opera Boheme being sung (as background music for the credit titles). The proficient cast is, unfortunately, unknown to U. S. audiences. Director L'Herbier does well in handling the huge crowd scenes and, thanks to the costuming and settings, presents a convincing picture of Bohemian life in Paris a century ago. English titles by Armando Macaluso are helpful in overcoming the episodic quality of Nino Frank's screenplay.

Spring in Paris, circa 1850. Four poor-but-talented young men are bosom friends. They are: poet Louis Jourdan; composer Alfred Adam; philosopher Louis Solou, and painter Roussin. Jourdan's sweetheart is seamstress Maria Denis; Adams' is spitfire Suzy Delair, and Roussin's is flirtatious Gisele Pascal. Irked by the struggle against poverty, Suzy and Giscle leave their respective sweethearts, only Maria remaining true to her lover Jourdan, but not for long. Following a heated quarrel with Jourdan, Maria goes off with foppish Viscount Jean Parades, becomes his mistress. At end, she returns, broken in health and spirit, to die in the arms of her true love, the still-penniless Jourdan.





Steve Broidy, president of Monogram-Allied Artists, and Norton Ritchey, Mono International prexy, meet the press on their return from Europe.

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NEWS DIGEST

(Continued from Page 8)

medial legislation in amendments to the Taft-Hartley Act and/or a showdown of the carpenters' threat to refuse to perform maintenance and construction at the studios and at theatres throughout the country, with consequent litigation.

* * *

ASK CONGRESS FOR 50% TAX CUT

An urgent plea to Congress for a reduction of at least 50 per cent in the Federal tax on admissions will be the first order of business of the TOA, Ted R. Gamble, president, told members of the Kentucky Theatre Owners Assn., an affiliate, at a special meeting in Louisville last week. Gamble and M. L. Simons, of Loew's exhibitor relations department, were among the principal speakers at the KTOA meeting.

Gamble cited the decline from the "lush days" of the war and immediate post-war period in theatre receipts. "Unlike many other lines of business, the theatre owner cannot maintain the quality of his product and reduce overhead when business falls off because profit margin is confined to the top layer of the gross business and low grosses often mean an absence of any profits," the TOA proxy said. Since the 20 per cent admission tax "is tantamount to a 20 per cent gross sales tax" which hits low income groups particularly, and since it is a major source of information to a great number of patrons, "we should strive by every means to keep alive all channels of communication — the press, the radio and the screen — to steer the world away from the mad course along which it appears to be heading."

* * *

UA BOARD APPROVES 4 FROM RKO

With the purchase of four productions from RKO Radio at a cost of $5,000,000 approved by the United Artists board of directors, Grad Sears, UA president, announced that the company now has a bocklog of 20 finished productions with a total negative cost of $32,000,000. It was also revealed that the board approved distribution deals for five forthcoming productions to be made by three inde producers.

Sears regarded the company's prospects as the best in many months, what with renewed willingness of the banks to lend money for independent production, and the acquisition of the four RKO pictures. These include "Out of the Past," "Indian Summer," "Stations West" and "Return of the Badman," all of which are either completed or in the final stages of production.

* * *

GOLDMAN AWARD IN CIRCUIT COURT

A motion to set aside the $375,000 triple damages awarded to William Goldman, Philly exhibitor, in his suit against the Warner circuit and the major distributors, was taken under advisement by the U. S. Circuit Court of Appeals in Philadelphia last Tuesday (21st). Judge Joseph Proskauer, attorney for the defendants, argued that District Court Judge William Kirkpatrick lacked a sound basis for fixing the award.

William A. Gray, attorney for Goldman, argued that the judgment was equitable. The three judge court consisted of Judges John Biggs, Joseph McLaughlin and Albert B. Maris.

The day before, Judge Kirkpatrick had heard a request by Goldman for interrogateries which would require the defendants to furnish data on their theatre operations. This move was in connection with his second Erlanger Theatre action against the major distributors. Goldman's request for figures was expected to be hotly contested by the defendants. Judge Kirkpatrick deferred decision on the interrogatories request until after the Circuit Court decision, intimating, however, that the defendants might do well to prepare the figures.

* * *

CINECOLOR TAKES OVER FC, SETS 14

Film Classics, recently absorbed as a wholly owned subsidiary of Cinecolor, will have 14 new features on next year's program, of which 10 will be in Cinecolor, plus a group of re-issues to be selected from its block of 150 features, it was announced by A. Pam Blumenthal, FC's new board chairman, who serves in the same capacity in Cinecolor. Joseph Bernhard remains as president of Film Classics and becomes a director and vice-president of Cinecolor Corp.

All of the new features will come from independent producers, Blumenthal disclosed, and overtures from 15 indes have already been made for FC release. Film Classics, whose first new Hollywood-produced picture, "The Spirit of West Point," is in current release. Four more are in production.

* * *

FILM SALES DIP IN SECOND QUARTER

Film company sales took a dip for the second quarter of 1947, it was revealed by a Securities and Exchange Commission report in Philadelphia last fortnight. Total sales as reported were $198,687,000, compared with $217,550,000 in the first 1947 quarter. However, it topped the $195,705,000 in the second quarter of 1946.

Only three companies, Universal, Monogram, and Republic, showed an increase over the first three months of 1947. The figures for each of eight companies reporting were: Columbia, second quarter, $9,080,000; first quarter, $10,044,000; Loew's, Inc., second quarter, $43,371,000; first quarter, $56,655,000; Monogram, second, $2,241,000; first, $1,917,000; RKO, second, $31,254,000; first, $31,632,000; Republic, second, $7,569,000; first, $7,116,000; 20th-Fox, second, $46,587,000; first, $52,208,000; Universal, second, $16,608,000; first, $13,805,000; and Warner Bros., second quarter, $41,974,000; first quarter, $44,173,000.

* * *

MONOGRAM GROSS UP, NET DOWN

Steve Broidy, president of Monogram and Allied Artists, announced a consolidated net profit, after all charges, for fiscal year ended June 28, 1947, of $375,895. This compares with $379,474 for the year ended in June, 1946. Gross income of the companies for period ended June of this year, after deductions of distributors and selling commissions, came to $8,109,205, as compared with $6,235,228 for the previous year.

"QUOTES"

What the Newspaper Critics Say About New Films

'Green Dolphin Street': Dead Weight, Stupefying, Rambling

M-G-M's lush production of Elizabeth Goudge's best-seller, "Green Dolphin Street," came in for some robust pans from the New York movie critics. While all admitted that the production values were quite impressive, on the basis of entertainment and story the film came in for such descriptive terms as **"dead weight," "stupefying," "rambling," "boredom."**

Howard Barnes, of the Herald Tribune, observed that all the spectacular effects and competent performers failed to save **"a rambling literary work from exceeding boredom."** He lays a large share of the blame at the door of director Victor Saville, who, he charges, **"has failed miserably in keeping the offering plausible, or cinematic."**

In the usually kind-spoken Journal-American, Rose Pelswick credits Metro's technical staff with a good earthquake and unusual sets and costumes, but the story **"consists chiefly of pretentious speeches self-consciously recited."**

The Times' Bosley Crowther has this to say: **"For all their (the characters) hot air — and for all its propping — the picture is a dead weight, by and large."** And in PM, Cecelia Ager suggests that in the advertisements on the picture **"stupefying"** should be substituted for **"magnificent,"** and, she adds, **"when they say that it has 'drama,' I think they go too far."**

Alton Cook, in the World Telegram, calls it **"a rambling tale, dragging its tortuous course across the screen for nearly two and a half hours."**

Kindest of all the reviewers was Eileen Creelman of the Sun, who finds it **"a four million dollar picture that looks like a four million picture."**

'UNCONQUERED'

PARAMOUNT

"Glorious, melodramatic, Technicolored absurdity...A whale of a show put on here by a man who knows how. Long and improbable as it certainly is, you are defied to take your eyes off it."—GUERNSEY, N. Y. HERALD TRIBUNE.

"In the big, broad DeMille formula...Loaded with melodramatic thrills, color, crowds, noise and magnificent composition, direction and production."—MORTIMER, N. Y. DAILY NEWS.

"Better than anticipated. Though critics may carp, finding an easy mark in DeMille's love of pageantry and resounding dialogue, the public's long-tested acceptance of the DeMille product will rest on a more solid foundation than in many other of the master's successes."—WINSTEN, N. Y. POST.

"Straight DeMille...sparing nothing in the way of box-office values ..Should please those who relish elaborate, broad-brushed adventures in costume."—CREELMAN, N. Y. SUN.

"Unblushing employment of the oldest dime-novel cliches. And it will probably reward its producer with a tub full of good old-fashioned gold...A picture worth seeing, if for nothing else but laughs."—CROWTHER, N. Y. TIMES.

'SONG OF LOVE'

METRO-GOLDWYN-MAYER

"Obvious that Metro hasn't forgotten 'A Song to Remember' of a few years back...Boldly imitative...As beautifully audible music as had ever emerged, in puris naturalibus, from the screen ...Visual element in this picture is mawkish beyond temperate words ..Cloying cliches."—CROWTHER, N. Y. TIMES.

"The story, the people, and the music of 'Song of Love' enter into your feelings with such force it seems foolish to make an effort to resist them ..A picture of musical and emotional magnificence."—WINSTEN, N. Y. POST.

"Biography of Robert Schumann with a lot of his music played beautifully, but nothing in his life or his music seeming to justify a movie costing millions of dollars — and the attention of millions of people.'—COOK, N. Y. WORLD-TELEGRAM.

"For its music as well as its touching love story, is a distinguished picture...Worth seeing, worth hearing, worth remembering."—CREELMAN, N. Y. SUN.

"Several musical interludes of varying satisfaction...When the principals are attempting to enact a highly undramatic tale of love and artistic immortality, it is ponderously sentimental." —BARNES, N. Y. HERALD TRIBUNE.

'RIDE THE PINK HORSE'

UNIVERSAL-INTERNATIONAL

"Taut and macabre melodrama...Unrelenting pace. Grisly action and rugged sentiment without deceit...Fascinating film." —CROWTHER, N. Y. TIMES.

"Montgomery has lifted a more or less conventional underworld fable into the realm of dynamic and distinctive entertainment.. Tremendous melodramatic wallop." — BARNES, N. Y. HERALD TRIBUNE.

"All the fuss was engineered for barren purposes of thrill, suspense and action...Meaningless violence." — WINSTEN, N. Y. POST.

"Most vigorous and continuous excitement Hollywood has stirred up lately. It will keep customers in a state of delectable uneasiness." — COOK, N. Y. WORLD-TELEGRAM.

"Highly suspenseful thriller...It is not, as so many films of this genre have been, an amalgam of senseless violence and vulgarity. It is a picture with some genuine and pathetic people . Splendid job."—PECK, PM.

"Underworld thriller with an unusual setting and characters away from the routine...Unexpected tenderness, good characterizations and a quiet, likeable humor."—CREELMAN, N. Y. SUN.

"One of the year's most exciting melodramas. It has suspense, action, imagination and know-how in its telling. Tense and taut script, players who are exactly right for their roles and an absorbingly sustained mood of menace." — PELSWICK, N. Y. JOURNAL-AMERICAN.

'NIGHTMARE ALLEY'

TWENTIETH CENTURY-FOX

'Good, murderous drama, slowed by confusion at times, obscured by dark photography at others — but mainly it makes time go by faster than the clock indicates." — COOK, N. Y. WORLD-TELEGRAM.

"Does not induce the shock that would occur if you could believe it completely. Too rich a mixture of 'geek,' charlatan, spiritism, card prophecy and villainy defeats the original purpose which must have been to cause revulsion, a state easily mistaken for excitement."—WINSTEN, N. Y. POST.

"Characters are interesting, the acting strong. Backgrounds and atmosphere are out of the ordinary...A tough story, and an entertaining one."—CREELMAN, N. Y. SUN.

"There is a really grim story suggested...Except in a few stark episodes, a dash of fatalism and some carnival color, it is never quite brought into the open."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Despite some fine and intense acting by Mr. Power and others, this film traverses distasteful dramatic ground and only rarely does it achieve any substance as entertainment."—PRYOR, N. Y. TIMES.

'THE UNSUSPECTED'

WARNER BROS.

"Beyond a brisk flurry of excitement and wickedness at the start, it bears little showmanly resemblance to that previous top-drawer effort ('Laura') in this line.. Second-rate mystery melodrama upon which too much money and too big a cast has been spent."—CROWTHER, N. Y. TIMES.

"Story wild enough for movie serial hysterics, peopled with a first string cast...Occasionally the picture spurts into stretches of genuine excitement but most of the way it plods along at a pedestrian and artificial pace."—COOK, WORLD-TELEGRAM.

"Complex mystery knee-deep in extravagant attitudes and hazy motives ..Story so obscured by posturing and overstatement that its latent excitement crystallizes only periodically."—GUERNSEY, N. Y. HERALD TRIBUNE.

"Lack of clarity, the confusion that pervade 'The Unsuspected' make it a bad disappointment for mystery addicts."—PECK, PM.

"From the murder mystery addict's point of view, one must confess that the picture has movement, murders and excitement ...From the other side, it seems wicked to waste so much film, such good photography, so many sets and scenes, and such a variety of talents."—WINSTEN, N. Y. POST.

"Whips up quite a bit of excitement before it's through...Not too credible. It does, thanks to Michael Curtiz's expert direction, move with speed and skill."—CREELMAN, N. Y. SUN.

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Film BULLETIN

NOVEMBER 10, 1947



WILLIAM F. RODGERS

"Joe Exhibitor" Takes Issue With A Statement

Page Five

America's Independent Motion Picture Journal

• John Ford Believes That "The Fugitive" Is The Finest Picture He Ever Directed.

(Opening Boston Nov. 11 . . . Baltimore Nov. 12.)



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with J. CARROL NAISH • LEO CARRILLO • WARD BOND
ROBERT ARMSTRONG • JOHN QUALEN

Screenplay by DUDLEY NICHOLS

Directed by **JOHN FORD**

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Associate Producer EMILIO FERNANDEZ *Cinematography* GABRIEL FIGUEROA

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20th CENTURY-FOX

EDITORIAL

Vol. 15, No. 23 November 10, 1947

☆

THINK IT OVER

Merit

There is but one straight road to success, and that is merit. The man who is successful is the man who is useful. Capacity never lacks opportunity. It can not remain undiscovered, because it is sought by too many anxious to use it.

—Bourke Cockran.

☆

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Joe Exhibitor Speaks

IS METRO GIVING WHAT IT AIN'T GOT?

November 3, 1947

Dear Sir:

Forgive me for burdening you again with my correspondence, but I have something to say and you are the one guy who is kind enough to hear me and answer my missives occasionally.

It sometimes amuses me (and sometimes it makes me sore) how liberal people are with what they ain't got. Empty words, double-talk, are among mankind's worst evils. But leave me not get philosophical — this is intended to be a business letter.

I was struck by two sharply contrasting (would paradoxical be a better word, Mr. Editor?) (Ed. Note: take your pick, sir) items in the October 27th issue of your worthy publication. On page 6 was reported a statement by William F. Rodgers, sales manager of Metro-Goldwyn-Mayer, to the effect that his company would not insist that exhibitors increase their regular admission prices on "Green Dolphin Street." Coincidentally (or was it?) (Ed. Note: it was), on page 23 of the same issue, in that useful section called "Quotes," you furnished your readers the opinions of the New York newspaper critics on that picture.

Maybe those big town critics are inclined to be a bit hyper-critical — they have panned some pictures I've liked — but the manner in which they slapped "Green Dolphin Street" around left little doubt that it verges on being what Variety (Ed. Note: kindly do not mention other trade papers in future correspondence) would call a "flopperoo." Some typical comments about the picture were — "a dead weight," "a rambling tale dragging its torturous course across the screen for nearly two and a half hours," "exceeding boredom," etc. While all averred that it was a big production, even those reviewers who tried to be kind had to say the plot was bad and it lacked real entertainment values.

Now, the Metro people must have read those reviews and even before, when they previewed the picture, their experience must have told them it wasn't of roadshow calibre.

I understand Bill Rodgers personally is one of the fairest film men in the business (Ed. Note: check!). It has been my experience that his salesmen try to be fair — at least they don't use the "lead pipe" tactics certain other outfits employ to get their terms. But, the statement on "Green Dolphin Street" showed a lack of discretion, to put it mildly, on the part of Rodgers or his superiors.

It doesn't seem to me to redound to Metro's credit that it supposedly based the decision to call off the advanced admissions policy for this picture on the ground that "exhibitors know best the proper admission prices to charge." I say the good faith of that statement is beclouded by two facts — 1. the picture in question obviously does not rate an increase in admission prices; 2. Rodgers made it clear that Metro's confidence in the exhibitor's judgment of what is best for his theatre is not a policy at all, because Metro may very well insist on advanced admissions when it has a better picture to sell. In view of this, I would have admired the company much more if they had merely allowed "Green Dolphin Street" go through as a normal release, without pretending to do exhibitors a favor.

And, I must say I was surprised to read that Mr. Myers of Allied "lauded" Metro's announcement. I have come to look to him as the one who always puts his finger on anything foul, fallacious or phony in our industry's affairs.

That's two disappointments in one letter. Or am I just getting querulous? (Ed. Note: are you asking?)

You'll be hearing from me again soon.

Sincerely yours,

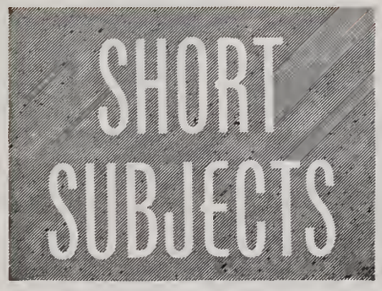
JOE EXHIBITOR.



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Philly Slowly Going Dual



Philadelphia, one of the few remaining single feature territories in the country, appears to be gradually slipping into the double feature habit. Warner Bros., who control most of the first-runs and naborhood key houses, have long resisted double billing, as has William Goldman, inde first-run operator. However, Warners have lately been booking an occasional double bill in their first-run dual show consisting of Metro's "The Arnelo Affair" and Paramount's "Adventure Island." Where Philadelphia first-runs go from here is anybody's guess, but the odds are that the dualling will spread.

☆ ☆

ODDS 'N ENDS: In line with its avowed policy of aiding exhibs to plug its product, Universal-International has set up a new format for its press books, to be known as "Showmen's Manual." The revised version, brain child of U-I nat'l ad-publicity director John Joseph, and eastern a-p director Maurice Bergman, will carry a supplement of specialized material, including successful key city exploitation campaigns, to be serviced directly to theatres, newspapers and radio stations from the home office in connection with playdates...The U-I "Nate J. Blumberg-J. Arthur Rank Good Business Sales Drive" which ended its 22-week course last weekend, found Leroy J. Miller's Minneapolis branch in the lead going into the stretch. Final tabulations, however, will determine the ultimate winner in a few weeks...Max E. Youngstein, E-L director of ad-publicity-exploitation, planed to Hollywood for huddles with production chief Bryan Foy and studio publicity manager Sam Israel on initial campaigns under the company's $2 million promotion budget...Milton S. Kusell, SRO sales head, left New York Oct. 30 for a 2 weeks countrywide tour of SRO exchanges. Paul MacNamara, ad-publicity topper, joins him in Seattle...Robert M. Savini, Astor Pictures prexy, planed back to New York with the first positive print and negative of "Sunset Carson Rides Again." Exec v.p. Jacques Kopfstein is on a swing of Astor's Southern keys until mid-November.



JOSEPH

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'NINOTCHKA' DUSTED OFF: Even as Rep. J. Parnell Thomas was voicing his decision that the "first phase" of the House Un-American Activities Committee investigation of Hollywood was ended, the effect of the probe on Hollywood evidenced its first concrete manifestation. Loew's Columbia in Washington hastily booked in "Ninotchka," the eight-year-old Garbo farce on the Russian way of life. National release, set for Dec. 12, will be preceded by a super-duper publicity campaign, according to William B. Zoellner, M-G-M head of reprints and importations . . Warners is re-issuing two biggies for December release, "Anthony Adverse" (1936), starring Fredric March, Olivia de Havilland and Claude Rains, and "Jezebel" (1938) with Bette Davis, Henry Fonda and George Brent. Combo will open at the NY Strand, which will dispense with flesh for the run, beginning Dec. 5... Another of the Realart reissue combos, "Invisible Man" and "Invisible Man Returns," opened last Friday (7th) at the Esquire Theatre for its New York first run.

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UP AND ABOUT: Don Gillette, who relinquished his post as Warner exhib and trade press rep for an indefinite period to write a novel, was feted at the Famous Kitchen last fortnight by the trade press and publicity boys, who turned out en masse to make it a memorable leave-taking. Sid Rechetnik takes over Gillette's post and will have the added duties of publicity manager for Warner Pathe News and WB shorts, under Larry Golob, eastern publicity director. Jack Goldsmith heads the press book dept., Sid's former post . .Milton Kusell, SRO sales chief, revealed the appointments of Larry Druxerman to sales rep for the E. Canadian territory; Joseph Plottel to W. Canadian sales rep; Douglas McLeod replacing Frank Lydon in the Boston branch, and Herbert Kaufman leaving his sales manager of Paramount's Seattle office to handle SRO in the territory...Mitchell Wolfson will be general chairman for the 1948 convention of Variety Clubs International in Miami Beach next April...Charles R. Lindau was named to Allied Theatres of Ill. Board of Directors...Max Roth has left Eagle-Lion's sales dept., where he headed the North Central district...Abe Weiner succeeds Sam Fineberg as manager of Monogram's Pittsburgh branch...Lowell V. Calvert was upped to general sales manager and Eastern rep of Robert Riskin Productions, releasing through RKO Radio.

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MERCY MEMOS: That was a yeoman job National Chairman Harry M. Warner and his associates, including Hollywood Guilds, unions and studio departments, performed in organizing the Friendship Food Train, mercy caravan for starving western Europe, for its transcontinental food collection tour. The Train left Los Angeles in a float-filled 15-mile parade last Friday (7th) to begin its good-deed, good-will tour, and the food collected is expected to snowball into a mountainous bundle for Europe. Every segment of show-business will throw its weight into the 1947 drive of the Federation of Jewish Philanthropies of NY, it was disclosed last week at the Hotel Astor luncheon-meeting of the amusement division, chairmanned by Si Fabian, that marked the official opening of the campaign. The Federation's goal is $15 million for welfare work in the NY metropolitan area...Samuel Goldwyn has accepted the chairmanship of the m.p. division of the Urban League Service Fund, for the integration of Negroes into normal economic life. Goldwyn accepted "because I am convinced that the Urban League economic and social service program is indispensable in the alleviation of the obstacles facing the Negro people."

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TEXAS TIZZY...Republic made a virtual clean sweep of Texas, when "The Fabulous Texan" world preemed in Austin last Wednesday (5th) as a prelude to 300 other openings in the Lone Star State. The Governor, Mayor and Gen. Wainwright headed the celebrities at the pic's bow. Republic was represented by the personable Jimmy Grainger, exec. v.p. and general sales manager and a host of execs...The Motion Picture Export Association voted last week to enlarge its directorate to include member company presidents or other top execs to constitute an executive committee. Those added to MPEA's board include presidents Barney Balaban, Paramount; Nate J. Blumberg, Universal; Steve Broidy, Allied Artists; Nicholas M. Schenck, Loew's; Grad Sears, UA; Spyros Skouras, 20th-Fox; Jack Cohn, exec. v.p., Columbia; Ned E. Depinet, board v.p. of RKO, and Samuel Schneider, v.p. Warner Bros....Al Dezel, president of Albert Dezel Productions, Inc., relinquishes the Film Classics name in Detroit, Cleveland and Cincinnati territories, but retains right to all FC product currently in his possession until 1950. In the above areas, Dezel will release the product under the name of Screen Guild.. Oxford Films gets American distrib rights to the French film, "Fric-Frac."



GRAINGER

THE FRONT PAGE

WILLIAM F. RODGERS

Vice-President, Loew's, Inc.; General Sales Manager, M-G-M

It is truly said that the stature of a man can best be measured by what his rivals think of him. Metro's Bill Rodgers is widely and highly respected by the distribution executives of the other film companies. Quite frankly, they respect him most for his talent for selling film at high terms and making the customers like it. Genial and astute, Rodgers has played no small role in establishing M-G-M as the industry's foremost film organization since he succeeded to the post of general sales manager after the death of Felix F. Feist in May, 1936.

Born June 7, 1888, in Camden, N. J., Bill learned the art of selling at a tender age with the Havana American Cigar Co. He entered the movie business some 36 years ago as salesman for the General Film Company and was a sales executive with Goldwyn Pictures Corp. when it merged with Metro in 1924. He was named eastern sales manager of the merged company, a post he occupied until he succeeded Felix Feist. In 1941 he was elected vice-president of Loew's, Inc. and subsequently was named a member of the board of directors.

The Rodgers live in Rye, New York, and have two sons, William, Jr. and Thomas, and a daughter, Myrtle Ann.

"THE PICTURE OF THE WEE



And so it is . . . full of that heart-pull that made the movies the world's greatest entertainment!

Tenderness . . . honesty . . . sincerity . . . living . . . loving . . . laughter . . . tears and happiness with inspired performances by inspired cast!

DRIFTWOOD


ays
Jimmie Fidler
in his coast-to-coast ABC radio broadcast!
starring
TH WARRICK • WALTER BRENNAN
AN JAGGER • CHARLOTTE GREENWOOD
the Delightful New Child Star NATALIE WOOD
IEROME COWAN • H. B. WARNER • MARGARET HAMILTON
nal Screen Play by Mary Loos and Richard Sale • Directed by ALLAN DWAN
A
REPUBLIC
PICTURE

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Samuel Goldwyn at a press conference in New York where he defended advanced admission pictures as the "quality" product that will save the industry in its "third great crisis."



Harry M. Warner, president of Warner Bros., heads the industry's Friendship Food Train committee, as the caravan began its mission of mercy collecting food for Europe's starving millions.



Participating in ceremonies at which a check for $100,000 was turned over by the Damon Runyon Memorial Fund to UCLA for cancer research are, from left, Dr. Clarence A. Dykstra, UCLA provost; Walter Winchell, Bette Davis, and Dr. H. B. Friedgood, president of the Cal. Inst. for Cancer Research.

'FIRST PHASE' OF HOLLYWOOD PROBE ENDS; 'ONLY THE BEGINNING' — THOMAS

The "first phase" of the House Committee on Un-American Activities investigation of Communism in Hollywood, which was ended abruptly by chairman J. Parnell Thomas after nine days of hectic proceedings, is "only the beginning," Thomas proclaimed in a radio address last week. A new list of "high salaried Communists and fellow travelers from Hollywood" is being prepared for subpoena by the committee and the investigation will be resumed "in a few weeks," Thomas declared.

Denying that his committee has any desire to censor films, Thomas charged that accusations of censorship were an attempt to discredit the committee by "the Communists, their dupes and the high paid apologists of certain interests in Hollywood."

Paul V. McNutt, counsel for the MPAA and the producers, countered Thomas' charges, declaring "that in defending the motion picture industry we are in no way defending Communists or their works." McNutt noted that Thomas had not substantiated a single charge that Communists have "gotten their subversive propaganda on the screen" and that the committee chairman was "significantly silent on this important charge." The list of "allegedly subversive pictures" which the committee claims to have, still has not been produced, the industry counsel declared. "This can only be interpreted as evidence that the committee has no proof that there is subversive propaganda in the films themselves and that, instead, it wishes to leave an impression based on unsubstantiated charges."

"Surprise Witness" Pffft

The hearings came to a sudden termination immediately after Thomas produced his "surprise witness" on Oct. 30 in an attempt to link Hollywood with a Communist espionage ring. The "surprise witness" turned out to be the committee's own investigator, Louis Russell, who had been on the stand several times previously. Russell, a former FBI agent, gave testimony about an attempt by a Russian vice-consul to obtain atom bomb information from Robert Oppenheimer, nuclear fission expert, but could offer no connection with Hollywood in the "plot."

Featured during the second week of testimony was the citation of 10 witnesses for contempt for refusal to answer a direct question as to whether or not they were Communists. Contempt citations were issued for writers Ring Lardner, Jr., Lester Cole, Samuel Ornitz, Alvah Bessie, Albert Maltz, Dalton Trumbo and John Howard Lawson; producer Adrian Scott, and directors Edward Dmytryk and Herbert Biberman. All refused on the grounds that it was their right not to answer questions on political opinion or affiliation. In each case, a statement describing the alleged communistic affiliation of the witnesses was read into the record. Emmett Lavery, president of the Screen Writers Guild, voluntarily offered the statement that he was not a Communist, but joined with the others in decrying the unconstitutionality of the proceedings. The issue was expected to be settled in court proceedings.

Correct Damaging Impression — Johnston

Eric Johnston, first witness of the week, accused the committee of creating the false impression "that Hollywood is running over with Communists and Communism" which was "scare-head stuff grossly unfair to a great American industry." He made several points, urging that the "damaging impression about Hollywood should be corrected;" that the committee produce the list of alleged subversive films, offering to screen any or all of the films for the committee for their judgment; that in the name of freedom of speech which can be "choked off by intimidation or coercion," the industry be free to choose what goes into its pictures and accepts full responsibility for the content and that he wants Communists exposed, "but expose them in the traditional American manner" without "tying a red tag on innocent people by indiscriminate labeling." He advocated fighting Communism by fortifying "our democracy to lick want...Communists can hang all the iron curtains they like, but they'll never be able to shut out the story of a land where free men walk without fear and live with abundance." In a letter to Congress, Johnston asked that it overhaul its procedure of committee investigations.

Samuel Goldwyn, who had arrived in the East to appear before the committee, was never called. However, he issued a statement calling the committee "a sounding board for a smear campaign" and defied the committee to find anything subversive in any of his films. He cited a telegram from the War Dept. "urgently requesting" that "The Best Years of Our Lives," one of the films mentioned at committee hearings as containing Communist propaganda, be sent to Germany, Austria, Japan and elsewhere for "re-education" purposes.

McNutt termed the "abrupt termination of the Hollywood hearings a complete vindication of our position."

* * *

BRITISH TAX PROBLEM NEARS SOLUTION

Certain ground swells and murmurs are being detected between Hollywood and London which indicate that a compromise in the confiscatory British ad valorem tax is on the verge of being consummated which would permit the American film companies to resume the export of films to Great Britain.

Last week, preliminary negotiations were begun between Fayette Allport, Motion Picture Association's British representative, and the Labor Government. Eric Johnston, MPA president, telephoned Allport in London to institute negotiations on an alternate plan, details of which were not revealed. It was reported, however, that the proposal would permit the remittance of 50 per cent of American picture earnings to this country with the balance to be invested in England.

Another straw in the wind was the expected arrival in the U. S. this week of Sir

(Continued on Page 25)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

9 To Go, Only 1 Big

WITH THREE PICTURES going on this lot and one being shot in Italy, Columbia is gunning its biggest (in volume) production spurt in some time. But, of nine pictures slated for November starts only one, "Carmen" (Rita Hayworth) with Charles Vidor directing (more feudin' fightin' and fussin'?), is bigtime. The others include. "Boston Blackie's Greatest Danger" (Chester Morris), "My Dog Rusty" (Ted Donaldson), a Durango Kid western, a Sam Katzman western, Irving Starr's "The Gallant Blade" and a pair of quickies from Wallace MacDonald and Ted Richmond.

"The Eternal Melody," now in production in Italy, is the first of several pictures which Gregor Rabinowitch will make for Columbia release according to a deal recently closed. This first one stars Jan Kiepura and Marta Eggerth and uses such Columbia contractees as Marc Platt and Janis Carter. Immediately following this will be a film version of "Faust" in which Columbia players also will be used. These films will benefit by low budgets and while they may have a limited market, the low original cost will help throw the project into the black they hope.

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EAGLE-LION

Lull Is Over, 10 Scheduled

THE QUIET OF the past month on this lot has ended. Ten features will go into work in this next 60-day period providing this company with the busiest stretch in its short career. This is the beginning of the $28,000,000 program scheduled for the 1947-48 production season, out of which will come 17 pictures. First to go on the drive is "Mickey" being made in Cinecolor and starring one of Eagle-Lion's newest finds, Lois Butler, a teenage girl with a voice they say is good. So enthusiastic are executives about the possibilities of this film and the girl, a series aimed at the family trade is being planned. With an eye to the great success of the recently demised "Hardy Family" over at Metro, writers have been put to work developing story ideas for the continued adventures of their 15-year old "Mickey" and the people around her.

"Corkscrew Alley" (Dennis O'Keefe) is number two on the Eagle-Lion production parade. Third to go will be "The Noose Hangs High" (Bud Abbott and Lou Costello).

Seven more go in quick succession, including "Hollow Triumph" (Paul Henreid) and "New Mexico," (Richard Basehart) in Cinecolor.

The rumored deal with John Ford for a four-picture program financed by E L seems close to signing at this point. The Producer-director is on a two-picture commitment at RKO, but as soon as this winds up it seems likely that he will move over to Eagle-Lion.

With the activity spotlight centered on Eagle-Lion, it should be noted that PRC put an Eddie Dean western into work this week for E-L release. This subsidiary will apparently continue to make westerns and other minor product.

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M-G-M

Mighty Metro Unbends

WITH THE TIGHTENING of advertising budgets, this studio is turning a smiling face on policies long frowned upon. Their stars, usually untouchable in any "commercial" vein are being permitted to accept offers to pose with various and sundry items in advertising campaigns. Of course, it is to be expected that only dignified items will get the approval of an MGM player. But the studio feels that with their own retrenchment on advertising this is a good way to keep their people in the public eye.

Another policy which has been dumped for the time being is the anti-personal-appearance routine. Up to now, the only MGM people who have been sent out on the road to hypo picture interest have been the lesser knowns, who were on salary and not working anyhow. However, with box-office returns slipping, the studio has unbent a bit. Esther Williams, Van Johnson and Lauritz Melchior are already on the road as salesmen. Johnson did his initial piece with "Romance of Rosy Ridge" and will repeat with "State of The Union." Lana Turner, Metro's bright little girl, worked the opening week in New York with "Green Dolphin Street," but even she couldn't extract favorable reviews for this expensive but disappointing production.

"NINOTCHKA" AGAIN

Quick on the heels of Louis B. Mayer's "friendly" testimony in the recent Washington red investigation came his decision to re-release "Ninotchka," the Garbo-Melvyn Douglas film of some years back which lampooned the Communistic way of life. Does the MGM chief see it as antidote for Metro's assailed "Song of Russia?" Or is it just "good show business?"

With the completion of "B.F.'s Daughter," four features continue in work here.

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MONOGRAM

'Song' Previewed

"SONG OF MY HEART," previewed here last week for the press got a tepid reception. Frank Sundstrom, the star, was well-liked and the rumor that he is to return to Europe to co-star with Garbo heightened the interest in him. Most people felt, however, that the Tschaikovsky music was too much in quantity and not outstanding in quality. It might have been better if only one or two of the great master's works had been used fully rather than the smattering from so many. This will be a tough one to sell outside of the big cities and Allied Artists will really have to throw a big ad campaign in to build it. As the press left the theatre, the general topic of discussion seemed to be whether or not Allied would be black-listed by the Un-American Committee for having produced a film in which a Russian genius is honored and Russian characters appear without horns!

All quiet here as Allied Artists brings "Smart Woman" (Constance Bennett-Brian Aherne) to a wind-up. Only new starter is a western, "Song of The Drifter," one of the Jimmy Wakely series.

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PARAMOUNT

Backlog Growing

WITH THE START this week of two new films this studio has 20 pictures either completed or in work for its 1947-48 schedule. New starters are: "A Connecticut Yankee" (Bing Crosby-Rhonda Fleming) and "Hazard" (Paulette Goddard-Macdonald Carey). "A Foreign Affair" (Jean Arthur-John Lund) on which preliminary background shooting has been completed in Europe, will resume shooting next month.

During the recent Thomas hearings, a Paramount producer testified that he could "smell" communistic propaganda in pictures. Asked for an example, this erudite gentleman said that in a recent script he had read ("Hazard") a white woman turns to a Negro and says "What do you have in the Fourth?" The Negro answers that he does not play the horses; he teaches Sunday school. This, according to the witness, is Communistic propaganda because it puts the Negro above the white woman on a moral plane. A few days later, the Negro character, Jerry, was deleted from the script of "Hazard" because he was a sympathetic character. Paulette Goddard, the star, complained immediately to the Screen Actors Guild. It is the SAG's job to take the matter up with the producer. The result of Miss Goddards' protest has not been revealed as yet, but, regardless of the outcome, she is to be congratulated for her stand against such ridiculous discrimination in the name of "good Americanism."

In such incidents as these resides the danger of this kind of Congressional investigation. For this reason, the heads of this industry should have seen the importance of fighting the investi-

STUDIO SIZE-UPS

gation and insisting upon handling the problem themselves from the inside. But the few far-sighted men in the top positions were submerged by the many fearful film executives.

WALLIS SETS FOUR AT $8,000,000

With "I Walk Alone" ready for release, Hal Wallis is losing no time in getting back into production. He has four additional films set. First to go will be "Sorry, Wrong Number," developed from a radio drama which achieved outstanding popularity on the Suspense program. That will be followed by "Be Still, My Love," with Barbara Stanwyck and Wendell Corey. "House of Mist" is a Wallis film scheduled to be made in England and "Rope of Sand" is to be shot in South Africa. Both are slated for starts next Spring.

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REPUBLIC

"Macbeth" As Thriller!

FUNNY TWIST IS the Republic decision to sell Orson Welles' production of "Macbeth" as a blood-and-thunder murder melodrama in small towns and rural areas. In the metropolitan situations it will be billed straight as Welles' version of William Shakespeare's classic. Orson Welles, the producer-director-star who is now giving the film its final editing, made no comment on the studio's decision to blast the hinterlands with hokum on his epic. The picture, in its final form, will run 95 minutes and studio spokesmen say it can be sold either as class drama or straight thriller.

NEW TREND HERE

This studio is veering toward music, comedy and straight drama in future product and away from the westerns and action pictures that have been the backbone of the company. This does not mean that the hoss opera and thriller fields are going to be deserted, not by a long shot. But the 1947-48 production program will emphasize the other types of film. Prexy Yates is basing his change on what he senses as audience satiation with the sensational type of film that has flooded the post-war market. Such pictures as "Down Tahiti Way" and "Campus Honeymoon" will make their appearances on the 1947-48 schedule, with films of the type of "Blackmail," "Exposed," and "The Trespasser," part of this year's program, being deleted. The new light program will carry budgets of approximately $100,000 per film.

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RKO

Economy Wave Hits

DESPITE THE EFFORTS of Peter Rathvon and his company heads, this studio, too, is falling into the economy wave pattern. The cuts so far have been felt in the studio, the home office and abroad. The foreign department took a big cut. Jack Votion, European story and talent head is on his way home from London. He may be given another post here, but nothing definite has been set for him. Other members of the foreign department in the home office have gone. The special effects department at the studio has taken the blow with five men lopped from the payroll. The publicity department here is also due for a carving.

The news of these cuts coming after Mr. Rathvon's statements sometime ago have aroused considerable bitterness in some sources. But it is to be remembered that the cuttings here were only enforced as the last possible alternative to rising costs and falling profits.

The studio has no pictures set for starting for the next two months and thus the carving here became necessity. It is presumed that when production spurts after the first of the year, many of the people will be recalled. Rathvon and Dore Schary resisted the hysteria of a couple months back, and even now the cuts are comparatively mild compared to those at other plants.

NINE MORE FOR RELEASE BY YEAR'S END

The studio has set nine pictures to hit the nation's screens between now and December 31. "So Well Remembered" (English), John Ford's "The Fugitive" (Henry Fonda-Dolores Del Rio), "If You Knew Susie" (Eddie Cantor-Joan Davis), "Fighting Father Dunne" (Pat O'Brien-Myrna Dell), "Night Song" (Dana Andrews-Merle Oberon), "Design For Death," "Tycoon" (John Wayne-Laraine Day), "I Remember Mama" (Irene Dunne-Oscar Homolka) and "The Bishop's Wife" from Samuel Goldwyn (Cary Grant-Loretta Young-David Niven).

This last named film, a sure-fire hit, got the nod last week for Command Performance before the Royal Family of England. A feather in the Goldwyn cap, but certainly there is something ironical in this gesture in the face of our stalemated battle with Britain.

It will take at least $10,000,000 in box-office receipts to offset the initial investment on the currently shooting "Joan." The picture budget will run $4,600,000. Sierra Films (Walter Wanger, Ingrid Bergman and Victor Fleming) will put up $3,500,000 of this and RKO the balance. In addition to this, $1,000,000 has been set for advertising and there will be the Technicolor cost. Even at that, these prices are considerably less than the original estimate on this project, which was estimated at $6,000,000. When the British blow fell, Sierra began cutting corners, but it is still a big chunk of money to throw into one picture.

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SCREEN GUILD

Await Decision On "Cross"

SCREEN GUILD HEADS are awaiting the judgment of the Circuit Court of Virginia on its film, "The Burning Cross." The court has been petitioned to override the ban put on the anti KKK film by the censorship board and to insist that the board give the picture a permit to run. First action in the hearing was the running of the condemned film itself. It is too early to say what action will be taken if the court should decide against the film. But the company spokesmen say there is a determination to fight this thing to the finish.

Production activities at a standstill for the time being.

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SELZNICK

Selznick Spurt

NOW THAT "PORTRAIT FOR JENNY" is finished, David O. Selznick is turning his attention to future production plans and the plans look big. He has set his deal with Mark Hellinger to produce "Knock On Any Door" and he is now in negotiation (and has been for some time) with a number of other indie producers who want the tie-up with his release deal. No picture will be considered, according to the Selznick program, that does not have a potential of being a several million dollar grosser. In his own personal hopper, Selznick has twelve completed screenplays.

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20th CENTURY-FOX

"Amber" Booms Despite Bans

CARDINAL SPELLMAN HAS placed a "special ban" on "Forever Amber" in which he say in part "...I advise that Catholics may not see this production with a clear conscience." Critics over the nation have not been too kind to "Forever Amber." So? So, studio executives are predicting a record-breaking world take on the film. Early indications are that the studio execs may be right. The film set a new record at the Roxy in its first week ($180,589.66 was tallied), its first day in 80 California theatres brought $165,600. If the take continues this way, it will simply prove once more the well-known fact that people are stimulated by publicity which promises sensationalism.

Although most of the major studios have had a skeptical eye on the Broadway stage success, "Call Me Mister," 20th Century-Fox stepped in this week and cinched the deal for about $200,000. The studios have held off on this one fearing that it was too hot to handle from a propaganda point of view. Its story of returned G.I.s not all of them at peace with the world or their country makes touchy stuff, the big boys said. However, the studio has handed the book to George Jessel to produce and Rex Harrison and Peggy Cummins are already set for two top roles. Production won't go on this till after January 1.

PRODUCTION PEAK HERE

In addition to four holdovers, "Ballad of Furnace Creek" (Victor Mature-Coleen Gray), "Call Northside 777" (James Stewart-Helen Walker), "Escape" (Rex Harrison-Peggy Cummins) and "Deep Water" (Dana Andrews-Jean Peters), the studio started three new films this week.

This is the heaviest production schedule here in many months

STUDIO SIZE-UPS

and many of the people, who were dropped sharply from the payrolls a couple of months ago, have been reinstated.

New ones going are: "Sitting Pretty" (Robert Young-Maureen O'Hara), "Walls of Jericho" (Linda Darnell-Cornel Wilde) and "This Is The Moment" (Betty Grable-Douglas Fairbanks, Jr.)

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UNITED ARTISTS

RKO Deal Postponed

WHEN GRADWELL SEARS arrived in Hollywood last week, he had no immediate word for the trade press on the state of affairs at UA. One enterprising reporter, a bit miffed we presume, called Mary Pickford who is reported to have said she didn't see any need for the purchase of four films from RKO. Later, the UA-RKO deal was indefinieely postponed, according to Vice president Arthur W. Kelly, who is meeting here with Miss Pickford, Charles Chaplin, George Bagnall and Gradwell Sears to discuss and settle the problems besetting UA.

Meanwhile, UA announced that more than $2,000,000 has been trimmed from forthcoming pictures by way of re-writing scripts. Among the producers who have crystallized these savings, Stanley Kramer on "So This Is New York," Edward Gross on "Mrs. Mike," William Cagney on "Only The Valiant." The cry among producers at UA these days is, "Beware of expensive sequences."

NEBENZAL SETS THREE

Seymour Nebenzal has arranged for financing of three of the six productions he still owes UA and goes into production December 1. The producer's budget on the six films runs $8,500,000 and he is covered on the first three only. His first will be "Queen of Hearts" which stars Maria Montez. Next on the list is "Look Homeward Angel," the Thomas Wolfe novel with a dozen top stars fighting for a chance to nab the top roles. Arthur Ripley, who will direct this one, already has 35,000 feet of background film completed. Nebenzal's third film will be a musical. Looks like he might be UA's busiest producer this year.

"So This Is New York," which Stanley Kramer is producing for Enterprise release, has been tabbed with an ad budget of $250,000.

After considerable controversy, Harry Sherman, it is reported, is bringing his "New Mexico" (filmed as "They Passed This Way") back to UA for release. Sherman originally balked at the increase in distribution charge but seems satisfied now.

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UNIVERSAL-INTERNATIONAL

Hellman Play Starts

ONLY NEW STARTER on the lot this week is "Another Part of The Forest," the adaptation of the Broadway stage play by Lillian Hellman. Frederic March heads the cast. "All My Sons" (Edward G. Robinson-Burt Lancaster-Mady Christians), "Up In Central Park" (Deanna Durbin-Dick Haymes) and "Casbah" (Tony Martin-Yvonne De Carlo) are all continuing in work.

Mutual agreement brought the cancellation of the producer contract S. P. Eagle had with this studio as of last week. Eagle was signed, originally, to handle production on "Song of Norway." Now, that U-I has postponed the making of this film, there was no immediate chore for the producer. He plans to return to independent production and is now working on a deal with John Huston to establish an indie unit.

Although Mark Hellinger's "The Naked City" is still in rough cut without even a musical score ready, studio executives are so excited about it, they have pulled all the stops for a quick wind-up and early release. As plans stand now, the picture is scheduled to hit first-run in December and an intensive advertising campaign has already been ordered.

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WARNER BROS.

150 Get The Axe

IN KEEPING WITH J. L. Warner's dictum that all "needless help" be dropped, the studio executed the heaviest one-shot payroll cut in its history last week, when 150 people were dropped at one crack. Those axed were from all departments and the rumor is that there are still more heads to fall. Efficiency engineers were called in here sometime ago to analyze the situation and effect economies. The experts are still at work and there is more to come in slashing.

Irving Rapper, one of the top producers here, has asked for and obtained his release from his contract which still had five years to run. This abrupt termination ends a 12-year term for the producer at this studio. Asked why he was leaving, the producer's only comment was that he was not happy with the material that had been offered him for picture making.

Milton Sperling's indc unit is back in action again with three pictures planned for Warner release. No details are available on what will be done but the producer has allocated $5,000,000 to the making of the trio. He is preparing "Tisa" (Lilli Palmer-Sam Wanamaker) for early release. This one was filmed under the title "Ever The Beginning."

It was reported here last week that Warner Bros. had signed Gary Cooper to a contract but no details of the deal have been disclosed. It is thought that the star made a one-picture commitment with the studio on a salary and percentage basis similar to the recent deal he had with Cecil B. DeMille for "Unconquered."

SPECIAL

RECESS FROM ABUSE

Hollywood: The Thomas Committee has called a recess in its wholesale abuse of an entire industry until December. Hollywood, which is definitely divided into two camps on the issue of whether filmdom or the committee was found guilty of the Un-Americanism charge, will watch the resumption with divided interests.

As for the hearings just completed, there can be no doubt about what a complete fiasco they were. Bold boasts were made by the committee, grave implications were tossed about by the "friendly" witnesses. But nothing came of the boasts or the implications. Well, almost nothing. One thing born of this odd, un-American procedure was a new kind of fear. An insidious sort of fear that has people wondering whether they dare to express their views.

Some of the people who had been quick to strike out at alleged communistic propaganda finally could stomach no more of this one-sided investigation and came over to the "other side." But this loose, uncontrolled name calling has brought bitterness and fear into a big business. And much of this could have been avoided if the men who were called upon as "friendly" witnesses (not the actors and the hangers-on, but the top executives who were invited to attend) had spoken out strongly and firmly and assured the committee that they would handle their own situation. Louis B. Mayer and Jack L. Warner had an opportunity to really serve the business they have helped to build. But they missed. It was left for Dore Schary and Samuel Goldwyn, in an interview, to say the things that needed to be said.

Now, we are promised the second act of this burlesque in December. It is to be hoped that sometime before then, this committee will be stripped of the powers it has to invade the privacy of American citizens. It is to be hoped that the Communists in the community (a reputed 79 out of a possible 25,000 now employed in the studios and allied jobs) will be dealt with by whatever legal, qualified arm of the law is empowered to act against them. It is to be hoped that these agencies will remember the words of the First Amendment and conduct their hearings in a manner more befitting men of the government of the United States than has the incredible Un-American Committee.

It is to be hoped!

THE STUPID STRIKE ENDS

The Studio Painters Local 644 went back to work last week after thirteen months of a futile battle in a jurisdictional battle. The designers, Local 1421, voted the following day to join the returning painters. This move marks the collapse of one of the bitterest and most confused labor battles in Hollywood history. For months now, union members and their families have been living on borrowed funds (when they could borrow) and trying hard to understand just why they were out of work. These men didn't even have the satisfaction of knowing they were holding out for the "right." For at this point, with the confusion, the name-calling, the belligerence on both sides, the issue had become so beclouded that it is doubtful if even the most ardent participants could have explained it clearly.

At any rate, it's over. It achieved little beyond discomfort and privation for many people. It proved nothing. It was certainly more harmful to labor than it was to management. Because it proved the ineffectiveness and the stupidity of jurisdictional strikes. It is to be hoped that the participants realize that now.

The men in the unions are dribbling back to work. Jobs are scarce but union chiefs have promised that every man will be reinstated.

PRODUCTION & RELEASE RECORD

NOVEMBER 10, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (32)	In Production (0)	
Westerns	Completed (14)	In Production (0)	
Serials	Completed (4)	In Production (0)	
1947-48 Features	Completed (28)	In Production (3)	
Westerns	Completed (9)	In Production (1)	
Serials	Completed (2)	In Production (1)	

NEW PRODUCTIONS

LULU BELLE
Melodrama with Music—Started October 27
Cast: Dorothy Lamour, George Montgomery, Glenda Farrell, Greg McClure, Albert Dekker, Otto Krueger.
Director: Leslie Fenton Producer: Benedict Bogeaus
Story: Cabaret singer builds career aided by three men but remains true to her lawyer husband.

THE ETERNAL MELODY
Musical—Started October 23
Cast: Jan Kiepura, Marta Eggerth, Janis Carter, Marc Platt, Sterling Holloway, Gil Lamb, Milada Mlavdova, Constance Dowling, John Abbott, Barbara Brown.
Director: Carmine Gallone Producer: George Rabinovitch
Story: Based on the opera "La Boheme."

ADVENTURES OF SILVERADO
Western—Started October 31
Cast: William Bishop, Forest Tucker, Gloria Henry.
Director: Philip Karlson
Producers: Ted Richmond, Robert Conn
Story: Rival stage coach drivers subdued by Robin Hood bandit.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev
Return of October, The	Ford-Moore	9-29			

COMPLETED —— 1946-47 ——

Blind Spot (74)	Morris-Dowling	9-30	2-6	825	2-3
Details under title: Inside Story					
Blondie's Big Moment (69)	Singleton-Lake	8-19	1-19	807	1-6
Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Bulldog Drummond at Bay (70)	Randell-Louise	12-23	5-15	820	
Bulldog Drummond Strikes Back (65)	Randell-Henry	9-4		821	
Cigarette Girl (68)	Brooks-Lloyd	9-30	2-13	826	2-17
Corpse Came C.O.D., The (87)	Brent-Blondell	1-6	5-31	840	
Dead Reckoning (100)	Bogart-L. Scott	6-24	2-47	830	1-6
For the Love of Rusty (69)	Donaldson-Powers	12-23	5-1	812	
Framed (82)	Ford-Carter	9-30	4-47	834	3-17
Details under title: They Walk Alone					
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47	836	3-17
Details under title: My Empty Heart					
Gunfighters, The (C) (87)	Scott-Britton	9-30	7-15	838	6-23
Details under title: Twin Sombreros					
Jolson Story, The (T) (128)	Parks-Keyes	11-12	1-47	831	9-30
Johnny O'Clock (96)	Powell-Keys	7-8	3-47	833	1-6
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Keeper of The Bees (68)	Henry-Duane	3-17	7-10	802	
King of Wild Horses (79)	Foster-Patrick	12-9	3-27	809	3-31
Last of The Redman (Color) (77)	Hall-Ankers	9-16	8-47	837	
Law of The Canyon	Starrett-Burnette	10-28	4-24	867	
Little Miss Broadway (69)	Porter-Shelton	2-3	6-19	815	
Details under title: Broadway Baby					
Lone Hand Texan (54)	Starrett-Bornette	10-14	3-6	836	3-3
Lone Wolf In Mexico, The (69)	Mohr-Ryan	9-16	1-16	823	1-6
Details under title: Lone Wolf's Invitation to Murder					
Millerson Case, The (72)	Baxter-Saunders	1-20	5-29	817	
Details under title: Crime Doctor's Vacation					
Millie's Daughter (72)	George-Nelson	10-28	3-20	814	2-17
Mr. District Attorney (81)	D'Keefe-Chapman	8-5	2-47	832	2-3
Over the Santa Fe Trail (65)	Curtis-Holt	9-2	2-13	852	2-17
Pacific Adventure (95)	Randell-Steinbeck	7-47		835	
Prairie Raiders (54)	Starrett-Saunders	11-11	5-29	868	
Riders of The Lone Star (55)	Starrett-Hunter	12-23	8-14	870	
Smoky River Serenade (67)	Campbell-Terry	4-28	8-21	851	
Son of Rusty, The (69)	Donaldson-Powers	4-14	8-7	813	
Sooth of the Chisholm Trail (59)	Starrett-Burnette	9-30	1-30	865	2-3
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
Sport of Kings (68)	Henry-Campbell	2-17	6-26	811	
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City (56)	Starrett-Burnette	11-25	7-3	859	
Swing the Western Way (66)	Leonard-Dugan	3-17	6-26	853	
Thirteenth Hour, The (66)	Dix-Morley	10-14	3-6	819	2-17
Details under title: Hunter Is a Fugitive,					
Vigilante, The (Serial)	Byrd-Ames	3-3	5-22		
West of Dodge City (57)	Starrett-Burnette	3-27		864	3-31
When a Girl's Beautiful	Jergens-Platt	6-23	9-25	827	

—— 1947-48 ——

Black Arrow, The	Hayward-Blair	8-4			
Blondie's Anniversary	Singleton-Lake	9-1			
Blondie In the Dough (69)	Singleton-Lake	4-14	10-16		
Blondie's Night Out	Singleton-Lake	9-29			
Brick Bradford	Richmund-Johnson	10-27			
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Coroner Creek (C)	Scott-Chapman	9-29			
Crime Doctor's Gamble	Baxter-Cheirel	8-4	11-27		
Devil Ship, The	Lane-Campbell	7-21			
Down To Earth (T) (101)	Hayworth-Parks	4-15	10-29		8-4
Fuller Brush Man, The	Skelton-Blair	10-27			
Glamour Girl	Krupa-Reed	9-1			
Her Husband's Affairs (85)	Tone-Ball	3-3	11-47		7-21
Details under title: Lady Know How					
I Love Trouble	Tone-Blair	5-26			
Details under title: Double Take					
It Had To Be You	Rogers-Wilde	5-26			
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
Lady from Shanghai, The	Hayworth-Welles	10-14			
Last Days of Boot Hill, The	Starrett-Burnette	6-23	11-20		
Last Round-Up, The (77)	Autry-Heather	5-26	11-47		
Little Spanish Town, A	Autry-Marion	8-18			
Lone Wolf In London, The (68)	Mohr-Saunders	5-26	11-13		
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Loo	Lowery-Barton	9-15			
Mating of Millie, The	Ford-Keyes	7-7			
Phantom Valley	Starrett-Burnette	8-4			
Prince of Thieves, The	Hall-Morison	5-12			
Relentless	Yanng-Chapman	12-9			
Details under title: Three Were Thoroughbreds					
Return of The Whistler, The	Duane-Aobert	10-27			
Rose of Santa Rosa	Hot Shots	9-1			
Sign of the Ram, The	Peters-Knox	8-4			
Six Gun Law	Starrett-Saunders	7-7			
Sea Hound, The (Serial)	Crabbe-Blake	5-26			
Song of Idaho	Vincent-Grant	10-27			
Strawberry Roan, The	Autry-Henry	7-7			
Sweet Genevieve (68)	Porter-Lydon	4-14	10-23		
Swordsman, The (T) (81)	Parks-Drew	12-9			10-27
Tex Grainger (Serial)	Stevens-Stewart	8-4			
To the Ends of the Earth	Powell-Maylia	12-9			
Two Blondes and a Redhead (70)	Porter-Lydon	4-14	11-6		
West of Sonora	Starrett-Burnette	9-29			
Whirlwind Raiders	Starrett-Saunders	9-15			
Woman from Tangier, The	Jergens-Dunne	9-29			
Wreck of The Hesperus, The	Parker-White	9-15			

EAGLE-LION

1947-48 Features	Completed (19)	In Production (2)	
Westerns	Completed (4)	In Production (1)	
1946-47 Features	Completed (22)	In Production (0)	
Westerns	Completed (12)	In Production (0)	

NEW PRODUCTIONS

MICKEY (C)
Musical Romance—Started October 29
Cast: Lois Butler, Bill Goodwin, Irene Hervey, Hattie McDaniel, Skippy Homeier, Rose Hobart.
Director: Ralph Murphy Producer: Nicholas Schenck
Story: Adolescent girl with beautiful voice, fond of boys' games, suddenly grows up.

PRAIRIE OUTLAW (PRC)
Western—Started October 17
Cast: Eddie Dean, Roscoe Ates, Jennifer Holt.
Director: Ray Taylor Producer: Jerry Thomas
Story: U. S. Marshal sets boys to find escaped convict out to murder Sheriff.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev
Prelude To Night	Scott-Lynn	9-1			

COMPLETED —— 1946-47 ——

Adventuress, The (98)	Kerr-Howard	Foreign		103	3-17
Details under title: I See a Dark Stranger					
Bedella (85)	Lockwood-Hunter	Foreign	2-1	101	2-3
Big Fix (63)	Brown-Ryan	4-19		702	5-12
Border Feud (55)	LaRue-Marlon	12-23	3-10	792	8-26
Born To Speed (61)	Sands-Wall	8-19	1-12	705	2-3
Details under Eagle-Lion heading					
Caravan (80)	Granger-Kent	Foreign	8 2	106	9-15
Cheyenne Takes Over	LaRue-St. John	8-4	10-25	757	
Details under title: The El Lobo Mystery					
Corsican Brothers, The	Fairbanks-Warwick	Reissue	5-24	733	
Devil On Wheels, The (67)	Cardwell-Ford	9-30	2-15	701	2-3
Gas House Kids In Hollywood (63)	Switzer-Bartlett	8-23		712	9-15
Gashoose Kids Go West (63)	Switzer-Williams	4-14	7-12	711	7-21
Ghost Town Renegades (57)	LaRue-St. John	4-28	7-26	754	8-18
Gun Law	LaRue-St. John	7-21	10-18	756	
Heartaches (71)	Ryan-Norris	3-3	6-28	704	7-7
Details under title: Silent Voice					
International Lady	Brent-Massey	Reissue	5-24	734	
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-25	102	1-20
Killer at Large (64)	Shaw-Lowery	3-3	5-31	717	6-23
Details under title: Gangway for Murder					
Kit Carson (97)	Andrews-Hall	Reissue	3-22	731	

Last of the Mohicans (94)	Scott-Barnes	Reissue	3-22	731		
Law of the Lash (53)	LaRue-St. John		2-28	751	3-17	
Lost Honeymoon (71)	Tone-Richards		10-28	3-29	104	3-17
Details under title: Alias the Bride						
Philo Vance's Gamble (82)	Curtis-Austin		11-25	4-13	707	5-26
Philo Vance Returns (64)	Wright-Austin		10-14	6-14	708	4-28
Philo Vance's Secret Mission (64)	Curtis-Ryan			8-30	709	9-15
Pioneer Justice (56)	LaRue-St. John		4-14	6-28	753	7-7
Railroaded (72)	Ireland-Ryan			8-30	710	10-13
Range Beyond the Blue (53)	Dean-Ates			6-15	745	3-31
Red Stallion (C) (81)	Paige-Nash		10-14	8-16	107	8-4
Repeat Performance (93)	Leslie-Hayward		1-6	5-30	105	6-9
South of Pago Pago (84)	Hall-McLaglen	Reissue	6-21	736		
Step Child (70)	Austin-Joyce		2-3	6-7	703	6-23
Three On A Ticket (62)	Beaumont-Walker		10-28	4-5	715	4-28
Details under title: The Corpse Came Calling						
Too Many Winners (60)	Beaumont-Marshall		2-17	5-24	716	6-9
Tumbleweed Trail (57)	Dean-Ates		9-2	10-28	742	12-23
Untamed Fury (58)	Pendleton-Whipper			3-22	SP72	3-17
Wait Til Sundown (61)	Dean-Ates			4-13	746	5-12
Wild Country (C) (59)	Dean-Ates			1-17	744	2-3

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John		4-26	766	
Frontier Fighters (39)	Crabbe-St. John		4-26	761	
Panhandle Trail (—)	Crabbe-St. John		4-26	765	
Raiders of Red Gap (38)	Crabbe-St. John		4-26	763	
Shootin' Irons (40)	Newhill-O'Brien		4-26	764	
Thundergap Outlaws (39)	Newhill-O'Brien		4-26	762	

—— 1947-48 ——

Adventures of Casanova	deCordova-Nash		5-12			
Black Hills	Dean-Ates		5-12	9-27	851	
Blonde Savage (61)	Sherwood-Erleson		7-7	11-22	807	10-13
Bury Me Dead (66)	D'Donnell-Daniels		4-14	9-20	803	9-29
Check Your Guns	Dean-Gates		7-7			
Enchanted Valley (C)	Curtis-Gwynne		9-1			
Gentleman After Dark (76)	Donlevy-Hopkins	Reissue	11-8	735		
Green for Danger (91)	Grey-Howard	Foreign	9-13	802		
Headin' For Heaven	Erwin-Farrell		8-4			
It's Maider	Switzer-Whalen		5-12			
Linda Be Good (67)	Hubbard-Knox		7-21			10-27
Love From A Stranger	Sidney-Hodiak		3-17	11-15	806	
Man from Texas	Craig-Burl		5-26	10-18		
Details under title: A Texas Story						
Man in the Iron Mask (110)	Hayward-Bennett	Reissue	11-8	735		
Northwest Stampede	Leslie-Craig		7-21			
Details under title: Wild Conquest						
Open Secret	Ireland-Randolph		9-1			
Out of The Blue (91)	Brent-Mayo		3-3	9-27	801	9-1
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods		9-16	10-25	804	
Shadow Valley (58)	Dean-Ates		11-29	852		
T-Men	O'Keefe		7-21			
Tomorrow You Die	Ireland-Ryan		5-12			
Tornado Range	Dean-Holt		9-1			
Whispering City (89)	Lukas-Dantine		11-15	805		

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (25)	In Production (0)
1947-48 Features	Completed (24)	In Production (4)

RELEASE CHART

IN PRODUCTION

Title—Beaning Time	Cast	Details	Rel.	No.	Rev
Big City, The	O'Brien-Murphy		10-27		
Hills of Home	Gwenn-Leigh		9-29		
Homecoming	Gable-Turner		9-15		
State Of The Union	Tracy-Hepburn		10-13		

—— 1946-47 ——

Beginning Or The End (112)	Barrymore-Donlevy		5-27	Mar		3-3
Cockeyed Miracle, The (81)	Morgan-Tatter		1-7	Oct	703	7-22
Details under title: But Not Goodbye						
Cynthia (98)	Taylor-Murphy		11-25	July	726	5-26
Details under title: The Rich Full Life						
Dark Delusion (90)	Barrymore-Bremer		10-28	June	724	4-14
Details under title: Cynthia's Secret						
Fiesta (T) (104)	Williams-Carroll		12-24	July	727	6-23
High Barbaree (91)	Johnson-Allyson		5-27	May	721	3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey		9-17	Sept	701	8-5
Hucksters, The (115)	Gable-Kerr		1-20	Aug	728	6-23
It Happened In Brooklyn (103)	Sinatra-Grayson		8-6	Apr	718	3-3
Little Mr. Jim (92)	Jenkins-Gifford		10-29	Apr	719	6-10
Lady In The Lake (103)	Montgomery-Totter		5-27	Jan	712	12-9
Living In a Big Way (104)	Kelly-McDonald		8-6	June	725	6-9
Details under title: To Kiss and To Keep						
Lava Laughs at Andy Hardy (93)	Rooney-Granville		5-13	Feb		
Luxury Liner (T)	Brent-Gifford		9-1			
Mighty McGurk, The (85)	Beery-MacMahon		5-13	Jan	711	11-25
My Brother Talks to Horses (93)	Lawford-Jenkins		4-1	Feb		11-25
No Leave, No Love (117)	Johnson-Kirkwood		10-1	Oct	704	9-2
Romance of Rosy Ridge (105)	Johnson-Leigh		9-30	Aug	729	7-7
Secret Heart, The (97)	Colbert-Pidgeon		6-10	Dec	709	12-9
Sea of Grass (123)	Tracy-Hepburn		7-8	Apr	720	2-17
Show-Off, The (84)	Shelton-Maxwell		3-4	Dec	708	8-19
Till The Clouds Roll By (T) (135)	Garland-Walker		12-24	Jan	710	11-25
Two Smart People (93)	Ball-Hodiak		10-1	Nov	706	6-10
Undercurrent (111)	Taylor-Hepburn		3-4	Nov	707	10-14
Details under title: You Were There						
Undersea Kingdom (90)	Sothern-Nelson		11-11	May	722	3-17
Yearling, The (T) (128)	Peck-Jarman		8-20	May	717	12-9

REPRINTS

Boom Town (120)	Gable-Tracy			Feb		
Captains Courageous (116)	Tracy-Bartholomew					9-2
Great Waltz (T) (103)	Rainer-Gravet			July	723	
Philadelphia Story, The (110)	Hepburn-Stewart-Grant					
Rage in Heaven (82)	Bergman-Montgomery			Oct	705	9-2
Women, The (133)	Shearer-Crawford			Oct		

—— 1947-48 ——

Alias The Gentleman	Beery-Patrick		5-13			
Arnelo Affair, The (87)	Hodiak-Gifford		8-6	Sept	803	2-17
B. F's Daughter	Stanwyck-Heflin		9-29			
Birds and The Bees, The (T)	MacDonald-Iturbi		11-25	Feb		
Cass Timberlane	Tracy-Turner		5-12	Jan		
Desire Me (91)	Garson-Hart		4-1	Oct		9-29
Details under title: A Woman of My Own						
Good News (T)				3-31	Dec	
Green Dolphin Street	Torner-Hodiak			9-30		
Details under title: The Personal Touch						
High Wall, The	Taylor-Totter		7-7		Feb	
If Winter Comes	Pidgeon-Kerr		6-9		Jan	
Killer McCoy (103)	Rooney-E. Taylor		6-23		Dec	10-27
Kissing Bandit, The (T)	Sinatra-Grayson		5-26			
Merton of the Movies (82)	Skelton-O'Brien		9-2	Oct	805	7-21
On An Island With You	Williams-Lawford		6-23			
Pirate, The (T)	Garland-Kelly		3-3			
Song of Love, A (119)	Hepburn-Henreid		11-25	Oct	804	8-4
Song of The Thin Man (86)	Powell-Loy		2-3	Sept	801	8-4
Summer Holiday	Rooney-DeHaven		7-8			
Tenth Avenue Angel	O'Brien-Murphy		4-1			
This Time for Keeps (T) (105)	Williams-Melchior		8-6	Nov		10-13
Unfinished Dance, The (T) (101)	O'Brien-Charisse		7-22	Sept	802	8-4
Details under title: Ballerina						
Virtuous	Johnson-Allyson			7-7		

MONOGRAM

1946-47 Features	Completed (24)	In Production (0)
Westerns	Completed (16)	In Production (0)
1947-48 Features	Completed (8)	In Production (1)
Westerns	Completed (1)	In Production (1)

NEW PRODUCTIONS

SONG OF THE DRIFTER
Western—Started October 27
Cast: Jimmy Wakely, Cannonball Taylor, Mildred Coles.
Director: Lambert Hillyer Producer: Louis Gray
Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Beaning Time	Cast	Details	Rel.	No.	Rev.
Smart Woman	Bennett-Aherne		10-27		

COMPLETED —— 1946-47 ——

Bowery Buckaroos (65)	Bowery Boys		6-9	11-22	625	9-15
Bringing Up Father (68)	Yule-McManus		6-24	11-23	604	12-9
Chinese Ring, The	Winter-Currie		9-1	12-6	626	
Code of the Saddle (53)	Brown-Hatton			6-28	677	
Dangerous Money (66)	Toler-Young		6-24	10-12	603	
Details under title: Hot Money						
Ocean (76)	Gillie-Norris		5-13	9-14	601	11-25
Dillinger (72)	Tierney-Jeffries	Reissue		7-5	3803	
Fall Guy (64)	Pierce-Loring		11-25	3-15	613	
Flashing Guns (59)	Brown-Hatton		6-23	9-20	673	
Gentleman Joe Palooka (72)	Errol-Kirkwood		6-10	10-5	602	
Guilty, The (71)	Granville-Castle		11-25	3-22	614	
Gun Talk	Brown-McIntyre		9-1	12-20	674	
Details under title: Man from Powder River						
Ginger (67)	Albertson-Reed		9-2	1-4	609	
Hard Boiled Mahoney (63)	Gorcey-Loring		2-3	5-10	616	3-31
Details under title: Panic						
High Conquest (79)	Lee-Raland		12-23	6-21	620	5-12
Kilroy Was Here (68)	Cooper-Coogan		3-31	7-19	622	
King of The Bandits (66)	Roland-Greene		6-9	11-8	624	
Land of The Lawless (59)	Brown-Hatton		1-20	5-3	671	
Law Comes to Gunsight, The (56)	Brown-Hattoo			5-24	672	
Mr. Hex (63)	Gorcey-Bobbins		9-2	12-7	608	
Mutiny In the Big House (83)	Bickford-MacLane	Reissue		7-5	3803	
Newshounds (68)	Gorcey-Hall		3-31	9-13	622	
Details under title: Searchers						
Prairie Express (55)	Brown-Hatton		8-4	10-25	678	
Details under title: Dusty Trail						
Queen of the Yukon (73)	Bickford-Rich		Reissue	5-3	617	5-12
Rainbow Over The Rockies (54)	Wakely-Stirling		8-19	2-8	683	
Ridin' Down the Trail (53)	Wakely-Taylor		7-7	10-4	685	
Details under title: Song of the Saddle						
Robin Hood of Monterey (55)	Roland-Brent		5-12	9-6	693	
Sarge Goes To College (64)	Stewart-Preisser			5-17	618	5-12
Silver Stallion (59)	Sharpe-Mason		Reissue	12-14	612	
Six-Gun Serenade (55)	Wakaly-White			4-5	684	4-28
Sang of The Sierras (55)	Wakely-Carlin		8-19	12-28	681	
Sweetheart of Sigma Chi (76)	Beegan-Knox		7-22	12-21	606	
Suspense (101)	Bellis-Sullivan		10-29	6-15	699	4-15
Details under title: Glamour Girl						
Thunderbolt (T) (44)	Documentary			7-26	666	
Trailing Danger (58)	Brown-Hatton			3-15	676	
Trap, The (68)	Toler-Chandler		8-19	11-30	607	
Violence (72)	Coleman-O'Shea		12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton			2-15	675	
Wife Wanted (73)	Francis-Shayne		6-24	11-2	605	
Wolf Call (61)	Carroll-Movita	Reissue		6-7	619	5-12

ALLIED ARTISTS

Black Gold (C) (92)	Quinn-McMillo		12-23	9-16	2	7-21
Gungster, The	Sullivan-Bellta		2-17	11-22	3	
Wanted, The	Bellta-Foster		4-14		5	
It Happened on Fifth Avenue (115)	Storm-DeFore			4-19	1	2-17
Song of My Heart	Sundstrom-Long		2-3	1-17	4	
Details under title: Tragic Symphony						

—— 1947-48 ——

Fighting Mad	Errol-Kirkwood		9-15			
Details under title: A Palooka Named Joe						
High Tide (72)	Tracy-Castle		3-31	10-11	4701	10-13
Jiggs and Maggie in Society	Yule-Riano		9-29	12-13	4704	
Joe Palooka in the Knockout (72)	Kirkwood-Knox		5-26	10-18	4702	9-15
Details under title: A Guy Named Palooka						
Louisiana (85)	Davis-Lindsay		3-3	11-1	4703	9-15
Old Gray Mare, The	Preisser-Stewart		9-15			
Panhandle	Cameron-Downs		9-29			
Quest of Willie Hunter, The	Castle-Long		9-1			
Rocky	McDowall-Barrier		8-18		4705	

PARAMOUNT

1946-47 Features	Completed (24)	In Production (0)
1947-48 Features	Completed (21)	In Production (6)

A CONNECTICUT YANKEE (T)
Musical Comedy—Started October 20
Cast: Bing Crosby, Rhonda Fleming, Sir Cedric Hardwicke, Murvyn Vye, Virginia Field, Bill Bendix, Joe Vitale, Henry Wilcoxson, Richard Webb.
Director: Tay Garnett Producer: Robert Fellows
Story: Modernized version of the old Mark Twain story.

HAZARD
Romantic Comedy—Started October 27
Cast: Paulette Goddard, Macdonald Carey, Stanley Clements.
Director: George Marshall Producer: Mel Epstein
Story: Girl with a gambling streak finds trouble and romance, too.

HARD TO KILL
Melodrama—Started October 22
Cast: William Eythe, Barbara Britton, James Mulligan.
Director: Frank McDonald Producers: Pine-Thomas
Story: Men who work in oil fields get involved in love, drama and murder

RELEASE CHART
—— 1946-47 ——

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Foreign Affair, A	Lund-Arthur		9-1		
Long Gray Line, The	Ladd-Reed		9-29		
Sainted Sisters	Lake-Caulfield-Fitzgerald		10-27		

COMPLETED

Blaze of Noon (91)	Baxter-Holden		11-11	5-2	4611 3-17
Big Town (60)	Reed-Brooke		12-24	5-23	4622 3-3
Blue Skies (T) (107)	Crosby-Astaire		8-6	12-27	4602 9-30
Calcutta (83)	Ladd-Rossell		7-9	5-30	4612 4-28
California (T) (97)	Stanwyck-Milland		12-10	2-21	4606 12-23
Cross My Heart (83)	Hutton-Tufts		1-8	1-10	4603 11-25
Danger Street (66)	Lowery-Withers	Details under title: Too Good To Be True		6-20	4623 3-3
Dear Ruth (93)	Caulfield-Holden		9-2	7-18	4616 6-9
Desert Fury (T) (95)	Scott-Hodiak		9-2	8-15	4617 8-4
Easy Come, Easy Go (77)	Tufts-Fitzgerald	Details under title: Desert Town	10-29	3-7	4607 2-17
Fear in The Night (72)	Kelly-York	Details under title: Third Avenue	4-29	4-18	4621 3-3
I Cover Big Town (63)	Reed-Brooke		6-10	7-25	4624 3-3
Imperfect Lady, The (97)	Wright-Milland		10-1	4-25	4610 3-17
Jungle Flight (67)	Lowery-Savage	Details under title: Take This Woman	6-24	8-22	4625 3-3
Ladies' Man (91)	Bracken-Welles		11-26	2-7	4605 1-20
My Favorite Brunette (87)	Hope-Lamour		7-22	4-4	4603 3-3
Perfect Marriage, The (87)	Young-Niven		1-21	1-24	4604 11-25
Perils of Pauline (T) (96)	Hutton-Lund		3-18	7-4	4615 6-23
Seven Were Saved (73)	Denning-Crain		4-1	3-28	4601 3-3
Suddenly It's Spring (87)	MacMurray-Goddard		3-18	3-21	4608 2-17
Trouble with Women, The (80)	Milland-Wright		6-11	6-27	4615 5-12
Two Years Before the Mast (98)	Ladd-Donlevy		5-1	11-22	4601 9-2
Variety Girl (93)	Hatcher-Kelley		11-11	8-29	4618 7-21
Welcome Stranger (107)	Crosby-Caulfield	Details under title: The Big Haircut	3-18		4613 4-28

RE-ISSUES

Jungle Princess, The (84)	Lamour-Milland		9-1	R5-3620	
Plainsman, The (113)	Cooper-Arthur		9-1	R5-3624	

—— 1947-48 ——

Adventure Island (C) (67)	Calhoun-Fleming		9-30	10-10	4702 8-18
Alberquerque (C)	Scott-Britton		3-3	1-30	
Big Clock, The	Milland-O'Sullivan		3-17		
Big Town After Dark	Reed-Brooks		5-26	12-12	
Big Town Scandal	Reed-Brooks		6-23		
Caged Fury	Denning-Ryan		9-29		
Dream Girl	Hutton-Carey		5-12		
Emperor Waltz, The (T)	Crosby-Fontaine		6-24		
Golden Earrings (95)	Milland-Dietrich		8-19	10-31	4703 9-1
I Walk Alone	Lancaster-Scott		12-23	1-16	
My Own True Love	Douglas-Calvert	Details under title: Deadlock	7-7		
Night Has A Thousand Eyes	Robinson-Russell		7-7		
Paleface, The (T)	Hope-Russell		8-18		
Road To Rio	Crosby-Hope		1-6	12-25	
Saigon	Ladd-Lake		12-9		
So Evil My Love	Milland-Todd		5-26		
Speed To Spare	Arlen-Rogers		10-27		
Unconquered (T) (146)	Cooper-Goddard		8-19		9-29
Where There's Life (75)	Hope-Hasso		4-15	11-21	4704 10-13
Whispering Smith (T)	Ladd-Marshall		4-28		
Wild Harvest (92)	Ladd-Lamour		9-16	9-26	4701 8-18

REPUBLIC

1946-47 Features	Completed (23)	In Production (0)
Westerns	Completed (18)	In Production (0)
Serials	Completed (4)	In Production (0)
1947-48 Features	Completed (7)	In Production (1)
Westerns	Completed (3)	In Production (0)
Serials	Completed (2)	In Production (0)

NEW PRODUCTIONS

MADONNA OF THE DESERT
Melodrama—Started October 29
Cast: Don Castle, Lynne Roberts, Don Barry.
Director: George Blair Producer: Stephen Auer
Story: Crooks steal statue that has mysterious influence toward their regeneration.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Old Los Angeles	Elliott-McLeod		10-13		
COMPLETED —— 1946-47 ——					
Affaire of Geraldine (68)	Withers-Lydon		1-21	11-18	603
		Details under title: Lonely Hearts Club			
Along the Oregon Trail (Trucolor) (64)	Hale-Booth		8-30		651 9-15
Angel and the Badman, The (100)	Wayne-Russell		4-29	2-15	608 2-17
		Details under title: Angel and the Outlaw			
Apache Rose (Trucolor) (75)	Rogers-Evans		9-2	2-15	641 3-31
Bells of San Angelo (Trucolor) (79)	Rogers-Evans		12-23	5-15	642 6-9
Blackmail (67)	Marshall-Mara		1-6	7-24	617 8-18
		Details under title: Lightnin' Strikes Twice			
Black Widow, The (Serial)	Edwards-Lindley		6-10		694
Calendar Girl (88)	Frazee-Marshall		7-8	1-31	607 2-17
Driftwood	Brennan-Warrick		5-26	9-15	621
Exposed (59)	Mara-Scott		5-12	9-8	629 9-29
		Details under title: It's Murder She Says			
Fabulous Suzanne, The (71)	Britton-Vallee		3-18	12-15	604
Fabulous Texan, The	Elliott-Carroll		6-23	11-9	624
Flame, The	Carroll-Ralston		3-31	11-24	628
		Details under title: The Outcast			
Gay Ranchero, The	Rogers-Frazee		8-4	12-15	644
Ghost Goes Wild, The (66)	Elliott-Gwynne		3-8		605 4-14
Hit Parade of 1947 (90)	Albert-Moore		9-16	3-22	610 5-12
Homesteaders of Paradise Valley (59)	Lane-Blake		4-1		664
Jungle Girl (Serial)	Gifford-Neal		Reissue	4-19	692
I've Always Loved You (T) (117)	McLeod-Dorn		8-20	12-2	601 9-30
		Details under title: Concerto			
Jesse James Rides Again (Serial)	Moore-Stirling		1-20	3-21	693
Magnificent Rogue, The (74)	Roberts-Douglas		7-8	2-15	606
Marshal of Crippled Creek (58)	Lane-Blake		11-25	8-15	667 9-15
Northwest Outpost (91)	Eddy-Massey		11-25	6-25	615 5-26
		Details under: Untitled			
On The Old Spanish Trail (Tr.) (75)	Rogers-Frazee		5-12	10-15	648 10-27
Oregon Trail Scouts (58)	Lane-Blake		9-2	5-15	665
Pilgrim Lady, The (67)	Lane-Blake		9-2	5-15	665 5-26
		Details under title: The Inner Circle			
Pretender, The (69)	Dekker-Craig		3-31	8-16	620
		Details under title: Complex			
Robin Hood of Texas (71)	Autry-Roberts		4-28	7-15	685 9-15
Rustlers of Devil's Canyon (58)	Lane-Blake		10-14	7-1	661 7-21
Saddle Pals (72)	Autry-Roberts		3-17	6-15	684 6-23
Santa Fe Uprising (56)	Lane-Blake		3-18	11-15	661
Sioux City Sue (69)	Autry-Roberts		6-24	11-21	681 12-9
Son of Zorro (Serial)	Turner-Stewart			1-18	691
Spellers of The North (66)	Kelly-Booth		8-9	4-24	612 5-12
Springtime In The Sierras (Tr.) (75)	Rogers-Frazee		3-3	7-15	646 8-4
Stagecoach to Denver (56)	Lane-Blake			12-23	662
That's My Man (104)	Ameche-McLeod		11-11	6-1	613 4-14
		Details under title: Gallant Man			
That's My Gal (Trucolor) (66)	Barry-Roberts		8-6	5-15	600 6-23
Trail to San Antone (67)	Autry-Stewart		8-19	1-25	682 2-3
Trespasser, The (71)	Evans-Douglas		2-17	7-3	619 7-21
		Details under title: The Finger Woman			
Twilight on the Rio Grande (71)	Autry-Maru		1-20	4-1	683 4-28
Under Colorado Skies (Tr.)	Hale-Booth		7-7	11-15	652
Vigilantes of Boom Town (56)	Lane-Blake		5-27	2-15	663 2-17
Winter Wonderland (71)	Roberts-Drake		5-13	5-17	614 6-23
		Details under title: Snow Cinderella			
Wyoming (84)	Elliott-Ralston		11-25	8 1	618 8-4
Web of Danger (58)	Mara-D'Flynn		10-28	6-10	616 6-23
Yankee Fakir (71)	Fowley-Woodbury		4-1		611 4-28

—— 1947-48 ——

Bill and Coo	Burton's Birds				
California Firebrand	Hale-Booth		10-13		
Campus Honeymoon	Crane-Wilde		10-13		
Dangers of The Canadian Mounted	Bannon-Belmont		10-27		
G-Men Never Forget (Serial)	Moore-Ames		8-4	9-9	
It's a Grand Old Nag	Cartoon Feature				
Macbeth	Welles-Nolan		7-7		
Main Street Kid, The	Pearce-Martin		9-29		
Red Pony, The (T)	Loy-Mitchum		6-9		
Slippy McGee	Barry-Evans		9-1	12-1	701
Storm, The	Hunt-Lundigan		9-15		
		Details under title: End of the Rainbow			
Wild Frontier, The	Lane-Holt		5-12	10-1	751 10-13

RKO RADIO

1946-47 Features	Completed (34)	In Production (0)
1947-48 Features	Completed (32)	In Production (5)

NEW PRODUCTIONS

THE ARIZONA RANGER
Western—Started October 20
Cast: Tim Holt, Jack Holt, Steve Brodie, Nan Leslie, Richard Martin, Jim Nolan, Robert Bray, Jason Robards, Richard Benedict, Bill Phipps, Harry Harvey.
Director: John Rawlins Producer: Herman Schlom
Story: Not available. See next issue.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Berlin Express	Dberon-Ryan		9-1		
Joan	Bergman-Ferrer		10-13		
Mystery In Mexico	Lundigan-White		10-13		
Velvet Touch, The	Russell-Genn		10-13		
COMPLETED —— 1946-47 ——					
		BLOCK NO. FOUR			
Beat the Band (67)	Langford-Krupa		6-24		718 3-3
Code of The West (57)	Warren-Alden		7-22		720 3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie		7-8		719 3-3
Farmer's Daughter, The (97)	Young-Cotten		5-27		716 3-3
		Details under title: Katie for Congress			
Trail Street (89)	Scott-Jeffreys		8-19		717 3-3
		BLOCK NO. FIVE			
Banjo (68)	Moffett-White		9-16		725 4-28
Born To Kill (92)	Trevor-Tierney		5-27		722 4-28
		Details under title: Deadlier Than the Male			
Likely Story, A (88)	Williams-Hale		2-4		724 4-28
		Details under title: Master Minds			
Honeymoon (74)	Temple-Madison		4-1		721 4-28
Tarzan and the Huntress (72)	Weissmuller-Joyce		10-14		723 3-31
		BLOCK NO. SIX			
Dick Tracy's Dilemma (60)	Byrd-Christopher		11-11		729 5-26
		Details under title: Dick Tracy vs. the Claw			

Desperate (73)	Brodie-Long	12-9		728	5-26
Details under title: Flight					
They Won't Believe Me (95)	Young-Hayward	8-19		726	5-26
Thunder Mountain (60)	Holt-Hyer	10-28		730	5-26
Woman on The Beach, The (71)	Bennett-Ryan	2-4		727	5-26
Details under title: Desirable Woman					
SPECIALS					
Best Years of Our Lives, The (172)	Loy-March	4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Notorious (101)	Bergman-Grant	10-29		761	8-5
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762	1-20
—— 1947-48 ——					
BLOCK NO. ONE					
Bachelor and The Bobby-Soxer, The (94)	Grant-Loy	8-6		801	6-9
Crossfire (86)	Young-Mitchum	3-17		802	7-7
Riffraff (80)	O'Brien-Slezak	6-24		803	6-9
Seven Keys to Baldpate (66)	Terry-White	11-25		804	6-9
Under the Tonto Rim (61)	Holt-Leslie	1-20		805	6-9
BLOCK NO. TWO					
Dick Tracy vs. The Gruesome Gang	Byrd-Karloff	4-14		809	
Night Song	Andrews-Oberon	4-14		805	
Details under title: Memory of Love					
So Well Remembered	Scott-Mills			807	
Wild Horse Mesa	Holt-Leslie	8-4		808	
NOT DESIGNATED					
Bishop's Wife, The	Grant-Young	3-17			
Fighting Father Dunne	O'Brien-Dell	3-31			
Fugitive, The	Fonda-Del Rio	1-6			
Good Sam	Cooper-Sheridan	8-18			
I Remember Mama	Dunne-Homolka	6-9			
If You Knew Susie	Cantor-Davis	1-20			
Man About Town	Chevalier-Derrier	Foreign			
Miracle of The Bells, The	MacMurray-Valli	8-4			
Mourning Becomes Electra	Russell-Redgrave	4-14			
Pearl, The	Marques-Armendariz	Foreign			
Race Street	Raft-Maxwell	9-1			
Rachel	Young-Holden	9-1			
Roughshod	Sterling-Grahame	7-7			
Tarzan and the Mermaids	Weissmuller-Joyce	8-4			
Tycoon (T)	Wayne-Day	2-3			
Under Arizona Skies	Holt-Leslie	9-1			
War Party	Fonda-Temple	8-18			
Your Red Wagon	O'Donnell-Granger	7-7			
SPECIALS					
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
Long Night, The (101)	Fonda-Bel Geddes	9-16		861	6-9
Magic Town (103)	Stewart-Wyman	11-25		862	6-9
Secret Life of Walter Mitty (T) (105)	Kaye-Mayo	4-29		851	7-21
Song Is Born, A (T)	Kaye-Mayo	8-4			
Details under title: That's Life					

SCREEN GUILD

1946-47 Features	Completed (24)	In Production (0)
1947-48 Features	Completed (9)	In Production (0)

RELEASE CHART

COMPLETED

—— 1946-47 ——

Bells of San Fernando (69)	Woods-Warren	11-25	4-5	4614	
Buffalo Bill Rides Again (66)	Arlen-Holt	11-25	4-19	4613	
Bosh Pilot (60)	Hudson-LaRue	Foreign	6-7	4616	
Case of the Baby Sitter, The (40)	Neal-Jenkins	3-31	7-26	4618	
Call It Murder (74)	Bogart-Whorf	Reissue	9-13	S-2	
Hat Box Mystery, The (40)	Neal-Jenkins	3-31	7-15	4617	
My Dog Shep	Neil-Chapman	9-2	12-1	4609	
Prairie, The (72)	Baxter-Aubert	8-18	11-29	4705	
Queen of The Amazon (60)	Morison-Lowery	9-30	1-15	4611	4-23
Racketeers (58)	Foster-Douglas	Reissue	9-13	S-1	
Renegade Girl	Curtis-Savage	9-30	12-25	4612	
Rolling Home	Parker-Hayden	7-8			
Details under title: One More Chance					
Scared to Death (65)	Lugosi-Compton		5-3	4608	
Sepia Cinderella (69)	Negro Cast		10-18	X-1	
Shoot To Kill (60)	Wade-Walters	3-3	5-17	4615	
HOPALONG CASSIDY REISSUES					
Rustler's Valley (60)	Boyd-Hayden		3-15	HC07	
Texas Trail (59)	Boyd-Hayden		4-12	HC08	
Partners of the Plains (71)	Boyd-Hayden		4-26	HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden		5-10	HC10	
Heart of Arizona (68)	Boyd-Hayden		6-14	HC11	
Bar 20 Justice (65)	Boyd-Hayden		7-19	HC12	

—— 1947-48 ——

Boy! What a Girl! (69)	Negro Cast		9-20	X-2	
Burning Cross, The (78)	Daniels-Patton	6-9	10-11	4704	
Dark Road, The (72)	Shelton-Doran	8-4	11-15	4706	
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Cwynne-Albertson	3-31	9-13	4702	
Miracle in Harlem (71)	Stepin Fetchit		12-6	X-3	
Trail of the Mounties (42)	Hayden-Holt	9-29	12-20	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt		11-22	4707	

SELZNICK—S.R.O.

Features	Completed (4)	In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Mr. Blandings Builds His Dream House	Grant-Loy	10-13			

COMPLETED

Deel In the Sea (T) (138)	Jones-Cotten	3-19	4-17	4-14	
Intermezzo	Bergman-Howard	Reissue	Oct.		
Paradine Case, The	Todd-Peck	12-23			
Portrait of Jenny	Cotten-Jones	3-3			

20th CENTURY-FOX

1947 Features	Completed (44)	In Production (7)

NEW PRODUCTIONS

SITTING PRETTY

Comedy—Started October 22

Cast: Robert Young, Maureen O'Hara, Clifton Webb, Richard Haydn, Celeste Holm, Larry Olsen.

Director: Walter Lang — Producer: Samuel Engle

Story: A middle-aged male baby-sitter provides complications for a young married couple.

THIS IS THE MOMENT (T)

Musical—Started October 20

Cast: Betty Grable, Douglas Fairbanks, Jr., Cesar Romero, Walter Abel, Reginald Gardiner, Harry Davenport, Virginia Campbell, Whit Bissell.

Producer-Director: Ernst Lubitsch — Assistant: Tom Dudley

Story: A young girl imagines herself back in her grandmother's day.

WALLS OF JERICHO

Drama—Started October 28

Cast: Cornel Wilde, Linda Darnell, Ann Baxter, Ann Dvorak, Kirk Douglas, Marjorie Rambeau, Coleen Townsend.

Director: John Stahl — Producer: Lamar Trotti

Story: A small town lawyer gets involved with newspaper publisher and his wife.

RELEASE CHART

Title—Running Time	Cast	Details	Rel	No.	Rev
IN PRODUCTION					
Ballad of Furnace Creek	Mature-Gray	9-15			
Call Northside 777	Stewart-Walker	10-13			
Deep Water	Andrews-Peters	10-13			
Escape	Harrison-Cummins	9-16			

—— 1947-48 ——

Boomerang (88)	Andrews-Wyatt	9-30	Feb	706	2-3
Brasher Doubloon, The (72)	Montgomery-Gulld	7-22	Feb	707	2-17
Captain From Castile (T)	Powers-Peters	12-9			
Carnival In Costa Rica (T) (95)	Haymes-Holm	4-29	Apr	710	3-31
Daisy Kenyon	Crawford-Andrews	7-7			
Forever Amber (140)	Darnell-Wilde	11-11	Oct	733	10-27
Foxes of Harrow, The (118)	Harrison-O'Hara	4-23	Oct	729	9-29
Gentleman's Agreement	Peck-McGuire	6-9			
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715	5-26
Give My Regards to Broadway (T)	Gulld-Daley	5-12			
Green Grass of Wyoming (T)	Cummins-Coburn	6-23			
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713	4-26
Miracle on 34th Street (96)	Payne-O'Hara	12-9	June	718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug	723	6-23
Kiss of Death (99)	Mature-Donlevy	3-31	Sept	725	9-1
Late George Apley, The (98)	Colman-Cummins	7-8	Apr	712	2-17
Margie (T) (94)	Craine-Young	2-18	Nov	646	10-28
Meet Me at Dawn (99)	Eythe-Court		July	721	
Moss Rose (82)	Cummins-Mature		June	717	6-9
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept	724	9-1
Nightmare Alley (111)	Power-Blondell	6-9	Oct	730	10-13
Razor's Edge, The (146)	Power-Tierney	4-15	Jan	701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr	714	4-14
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan	703	1-6
Snake Pit, The	deHavilland-Genn	8-4			
Summer Lightning (T)	Haver-McCallister	3-17			
Tender Years, The	Brown-Hutchinson	9-1			
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan	702	1-6
Thunder In the Valley	Garner-McCallister	7-22		720	6-9
Rev. under title: Bob, Son of Battle					
You Were Meant for Me	Crain-Dailey	9-15			
REISSUES					
Alexander's Ragtime Band (106)	Power-Faye		Mar	709	
How Green Was My Valley (118)	Pidgeon-O'Hara		Sept	727	
Les Miserables (105)	March-Laughton		Jan	704	
Stanley and Livingstone (101)	Tracy-Greene		Jan	705	
Swamp Water (90)	Brennan-Huston		Sept	728	
Western Union (95)	Young-Scott		June	719	

SOL WURTZEL PRODUCTIONS

Backlash (66)	Travis-Rogers	9-30	Mar	711	
Crimson Key (76)	Taylor-Dowling	3-31	July	722	7-7
Dangerous Millions (69)	Taylor-Drake	7-8	Dec	648	12-9
Invisible Wall, The (73)	Castle-Christine	6-9	Oct	732	10-13
Jewels of Brandenburg (66)	Travis-Cheirel		May	716	4-14
Roses Are Red	Castle-Knudsen	6-23			
Second Chance (62)	Taylor-Currie		Sept	726	7-21
Strange Journey (65)	Kelly-Massen	5-27	Feb	708	9-16
Details under title: Flight To Paradise					

UNITED ARTISTS

1946-47 Features	Completed (34)	In Production (0)
1947-48 Features	Completed (24)	In Production (1)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
So This Is New York	Morgan-Vallee	...10-13		Eat	

— 1946-47 —

COMPLETED

Ahlo's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Chy	...12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C) (65)	Martin-Rafferty	...8-19	519	R-C	5-12
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Carnegie Hall (134)	Hunt-Prince		8-2	LaR-M	..3-17
Copacabana (92)	Miranda-Marx	12-9	...5-30	Col	5-26
Dangerous Venture (59)	Boyd-Alexander	8-5	...5-23	Rosh	3-3
Dishonored Lady (85)	Lamarr-O'Keefe	...5-27	...5-16	Sma	4-28
Fabulous Dorseys, The (88)	Dorsey-Blair	8-9	...2-21	Rgs	
Fool's Gold (63)	Boyd-Clyde	5-27	...1-31	B.B	...11-11
Fun On A Week-end (93)	Brooken-Lane	7-8	...5-14	Ste	...4-14
Details under title: Strange Bedfellows					
Hal Roach Comedy Carnival (112)	Abel-Rafferty		8-29	Ro	9-1
Details under titles: Curley (5-27) and Fabulous Joe (3-3)					
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	5-24		Re	
Johnny in the Clouds (88)	Montgomery-Mills	...For	...3-15	GFD	..12-10
Little Iodine (57)	Marlowe-Cramer	...4-29	..10-11	R.C.	...9-16
Macomber Affair, The (89)	Peck-Boocott	4-29	...3-21	Beg	
Details under title: The Short, Happy Life of Francis Macomber					
Mr. Ace (84)	Raft-Sidney	3-4	8-2	Beg	...10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux (120)	Chaplin-Raye	6-24	..10-47	Chn	4-28
Details under title: Comedy of Murders					
New Orleans (89)	deCordova-Patrick	.9-30	...4-18	Lev	5-12
Other Love, The (96)	Stanwyck-Niven	..10-28	...7-11	Ent	4-14
Outlaw, The (114)	Russell-Hughes			Hug	4-1
Private Affairs of Bel Ami (112)	Sanders-Lansbury	..5-13	3-7	Lew	3-3
Ramrod (94)	McCrea-Lake	6-20	5-2	Ent	3-3
Rebecca (130)	Fontaine-Olivier	.Release	...4-26	Szt	
Red Hones, The (100)	Robinson-McCallister	5-13	2-7	Lar	2-17
Scandal in Paris, A (100)	Sanders-Hosse	...10-29	...4-19	Pah	8-5
Stork Bites Man (67)	Cooper-Roberts	2-3	...6-21	Com	...8-18
Strange Woman, The (100)	Lamarr-Sanders	..12-24	..10-25	Sma	...11-25
Sadie Steps Out (65)	Bruce-Caldwell	5-27	..12-13	R.C.	...12-9
Details under title: Miss Television					
Unexpected Guest (67)	Boyd-Tate	9-2	...3-28	BB	1-20
Details under title: Whispering Walls					

— 1947-48 —

Arch of Triumph	Bergman-Boyer	...7-22		Enl	
Atlantis	Montez-Aemont	3-3		Neh	
Body and Soul (104)	Garfield-Palmer	1-20	1147	Eat	8-18
Christmas Eve	Raft-Blondell	12-9	...9-47	Sgs	
Fanny by Gaslight	Mason-Calvert	For		GFD	
Heaven Only Knows (97)	Cummings-Donlevy	12-23	...9-47	Neb	8-4
Henry V (T) (134)	Olivier-Newton	For	...9-47	GFD	...4-20
Silent Conflict	Boyd-Brooks	7-21		BB	
Dead Don't Dream	Boyd-Brooks	8-4		BB	
Sinister Journey	Boyd-Brooks	9-1		BB	
False Paradise	Boyd-Brooks	9-1		BB	
Happy's Holiday (60)	Boyd-Ware	9-30	...7-18	BB	5-12
Indian Summer	Knox-Sothern	1-20			
Intrigue (90)	Raft-Havoe	5-12	..12-47	Bls	
Lured (102)	Sanders-Ball	11-11	...7-25	Sma	7-21
Details under title: Personal Column					
Marauders, The	Boyd-Brooks	4-28		B.B	
Miracle Can Happen, A	All-Star	 8-5		Beg-Mor	
Roosevelt Story (80)	Documentary	11-47		U-L	7-7
Silent Conflict	Boyd-Clyde	6-23		B.B.	
Details under title: Dead Don't Dream, The					
Mad Wednesday (80)	Lloyd-Walbern	10-1	..10-47	Stg	3-3
Rev. under title: Sin of Harold Diddlebock, The					
Out of the Past	Mitchum-Greer	...10-28			
Details under title: Build My Gallows High					
Return of the Badmen	Scott-White	6-9			
Sleep My Love	Colbert-Cummings	..6-9		Tri	
Stampede	Wayne-O'Sheridan	.9-30		Hks	
Details under title: Red River					
Station West	Powell-Greer	8-18			
Strange Gamble	Boyd-Clyde	9-1		BB	
Time of Your Life, The	Cagney-Bendix	5-26		Cgy	
Vendetta	DeGeorge-Brooks	...8-19		Hgs	
Who Killed Doc Robin? (C)	Olsen-Johnson	9-30		Re	
Details under Misc. Independents Chart					

UNIVERSAL-INTERNATIONAL

1947-48 Features — Completed (16) — In Production (4)

NEW PRODUCTIONS

ANOTHER PART OF THE FOREST

Drama—Started October 27

Cast: Frederic March, Ann Blyth, Dan Duryea, Edmond O'Brien, Florence Eldridge, John Dall, Dona Drake, Betsy Blair, Fritz Leiber, Wilton Graff, Libby Taylor, Smoki Whitfield.

Director: Michael Gordon — Producer: Jerry Bresler

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
All My Sons	Robinson-Christians	.10-13			
Casbah	DeCarlo-Martin	10-27			
Up In Central Park	Durbin-Haymes	10-13			

— 1946-47 —

Black Narcissus (99)	Kerr-Robinson	Foreign			7-21
Brief Encounter (85)	Johnson-Howard	..Foreign	...8-24		10-14
Brute Force (98)	Lancaster-Blyth	3-3	...Aug	620	...6-23
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr	612	...3-17
Captive Heart, The (86)	Redgrave-Johns	...Foreign			4-28
Destry Rides Again (94)	Stewart-Dietrich	..Release	...Mar	...2791	
Dracula	Lugosi	 Release	...June	...2798	
Egg and I, The (108)	Colbert-MacMurray	..12-9		.613	...3-31
For The Love of Mary	Durbin-Dall	3-17			
Frankenstein	Karloff	 Release	...June	...2797	
Frieda (97)	Farrar-Johns	Foreign	...Sept		
Great Expectations (116)	Mills-Hobson	Foreign	...July	619	...3-31
I Know Where I'M Going (91)	Hiller-Livesy	Foreign			9-1
I Stole a Million (78)	Raft-Trevor	Release	Apr	...2794	
I'll Be Years (93)	Durbin-Drake	9-20	Jan	607	...1-20
Ivy (99)	Fontaine-Knowles	..12-23	...June	616	...6-23
Jahnoy Frenchman (104)	Rooney-Roe	 Foreign			12-23
Lady Surrenders, A (108)	Lockwood-Granger	.Foreign			6-23
Magic Bow, The (105)	Granger-Calvert	...Foreign			7-7
My Heart Goes Crazy (T)	Field-Kendall	...Foreign			
Magnificent Obsession (101)	Douce-Taylor	Release	...May	...2795	
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	...Mar	610	...2-17
Odd Man Out (118)	Mason-Ryan	Foreign	...June	617	3-3
100 Men and A Girl (84)	Durbin-Stokowski	..Release	...May	...2796	
Sleve Girl (80)	DeCarlo-Brent	8-5	...Aug	...623	...7-21
Smash-Up (103)	Hayward-Bowman	...6-10	...Mar	609	...2-17
Details under title: Love Takes a Holiday					
Something in the Wind (89)	Durbin-Dall	3-17	...Sept	621	... 8-4
Details under title: For the Love of Mary					
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	...Mar	608	2-3
Details under title: Scheherazade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	...Mar	611	1-6
Secret Beyond the Door	Bennett-Redgrave				
Swell Guy (87)	Tofts-Blyth	6-24	...Jan	606	..12-23
Time Out of Mind (88)	Calvert-Hatton	10-28	...May	614	...3-31
They Were Sisters (108)	Mason-Calvert	Foreign	...Sept	...1065	..9-16
This Happy Breed (110)	Newton-Johnson	..Foreign			GFD ...4-14
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22	...July	618	
Web, The (87)	O'Brien-Raines	3-17	...June	615	6-9
Details under title: Jeopardy					
Whoo the Daltons Rode (81)	Scott-Francis	Release	...Mar	...2792	
Wicked Lady (97)	Mason-Lockwood	...Foreign	...Jan	605	..12-23
Years Between, The (88)	Redgrave-Hobson	..Foreign			3-17
You Can't Cheat an Honest Man (73)	Fields-Bergen	Release	...Apr	...2793	

— 1947-48 —

Black Bart, Highwayman (T)	DeCarlo-Doryea	6-23			
Details under title: Adventures of Black Bart					
Double Life, A	Colman-Hasso	6-23			
Details under title: Imaginotion					
Exile, The (95)	Fairbanks-Montez	...5-12	...Nov		..10-27
Hungry Hill (92)	Lockwood-Price	Foreign			..10-27
Letter From An Unknown Woman	Fontaine-Jourdan	..9-15			
Lost Moment, The (89)	Cummings-Heyward	..3-31			..10-27
Details under title: The Lost Love					
Mortal Coil, The	Boyer-Blyth	8-4			
Naked City, The	Fitzgerald-Duff	7-7			
Pirates of Monterey (T)	Montez-Cameron	...9-19			
Ride the Pink Horse (101)	Montgomery-Hendrix	.5-26	Oct		9-15
River Lady (T)	DeCarlo-Doryea	8-4			
Senator Was Indiscreet, The	Powell-Raines	7-7			
Singapore (79)	MacMurray-Gardner	..3-17	...Sept	622	...8-18
Top Roots (T)	Hallin-Heyward	6-23			
Tawny Pipit (81)	Miles-John	Foreign			9-15
Uptorned Glass	Mason-Kelline	...Foreign	...Nov		
Wistful Widow of Wagon Gap (78)	Abbott-Costello	5-12	Oct		...10-13

WARNER BROTHERS

1946-47 Features — Completed (26) — In Production (0)

1947-48 Features — Completed (17) — In Production (6)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Don Juan (T)	Flynn-Lindfors	10-27			
April Showers	Carson-Sothern	9-15			
Christopher Blake	Smith-Douglas	9-15			
Johnny Belinda	Wyman-Ayres	9-15			
To The Victor	Morgan-Lindfors	8-18			
Winter Meeting	Davis-Davis	10-13			

COMPLETED — 1946-47 —

Beast with Five Fingers, The (88)	Aldo-King	12-10	2-8	613	1-6
Cheyenne (100)	Morgan-Wyman	4-1	6-14	622	4-28
Cry Wolf (83)	Flynn-Stanwyck	5-27	...8-16	625	7-7
Humoresque (125)	Crawford-Garfield	..12-24	...1-25	612	1-6
Ionocent Years, The	Palmer-Wanamaker	...6-9			
Details under title: Ever The Beginning					
Love and Learn (83)	Carson-Vickers	9-16	5-3	620	...3-31
Man I Love, The (96)	Lupino-Alda		1-11	611	1-6
Details under title: The Sentence					
More Frailties (111)	Sheridan-Smith	1-21	...2-22	614	...2-17
Possessed (108)	Crawford-Hallin	6-24	...7-26		6-9
Details under title: The Secret					
Pursued (101)	Wright-Mitchum	...8-19	...3-8	615	3-1
Stallion Road (97)	Reagan-Smith	4-15	...4-12	617	...3-31
That Way with Women (84)	Greenstreet-Vickers	..2-18	...3-29	616	...2-17
Details under title: A Very Rich Man					
Treasure of Sierra Madre	Bogart-Huston	3-31			
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5-14	...5-24	621	...4-14
Unfaithful, The (109)	Sheridan-Scott	12-9	7-5		6-9

REISSUES

Sea Hawk, The (109)	Flynn-Rains	Release	...4-26	618	
Sea Wolf, The (87)	Robinson-Lupino	..Release	...4-26	618	
King's Row (127)	Sheridan-Cummings	Release	...12-7	606	
Wild Bill Hickock Rides (72)	Bennett-Cabot	...Release	...12-7	609	

— 1947-48 —

Dark Passage (106)	Bogart-Bacall	11-25	...9-27	703	...9-15
Deep Valley	Clark-Lupino	10-14	9-1	701	8-4
Escape Me Never (104)	Flynn-Lupino	11-26	..11-22	708	..11-10
Life With Father (T) (118)	Dunne-Powell	4-15		702	9-1
My Wild Irish Rose (T)	Morgan-King	10-14			
Night Date Night	Lindfors-Duncan	...9-30			
Need For Each Other	Reynolds-Hutton	6-23			
Details under title: Love at First Sight					
Romance in High C (T)	Carson-Paige	6-23			
Silver River	Flynn-Sheridan	5-12			
That Hagen Girl (83)	Reagan-Temple	6-23	...11-1	707	..10-27
Details under title: Mary Hagen					
Two Guys From Texas (T)	Morgan-Carson	3-17			
Unsuspected, The (103)	Rains-Caulfield	2-3	..10-11	706	...9-29
Voice of The Turtle	Parker-Reagan	3-3			
Woman in White, The	Parker-Young	10-14			
Wallflower	Reynolds-Hutton	3-3			
Whiplash	Clark-Smith	3-31			

REISSUES

Bad Men of Missouri	Morgan-Wyman	..Release	...10-4		
Each Dawn I Die	Cagney-Raft	Release	...10-4		

'CASS TIMBERLANE' FINE MARITAL DRAMA DESPITE ABRUPT ENDING

Rates ● ● ● generally

M-G-M
119 minutes
Spencer Tracy, Lana Turner, Zachary Scott, Tom Drake, Mary Astor, Albert Dekker, Margaret Lindsay, Rose Hobart, John Litel, Mona Barrie, Josephine Hutchinson, Selena Royle, Frank Wilcox, Richard Gaines, John Alexander, Cameron Mitchell, Howard Freeman, Jessie Grayson.
Directed by George Sidney.

For approximately 110 minutes director George Sidney and a fine cast of players make this an absorbing movie version of Sinclair Lewis' story about a beautiful girl from the "wrong side of the tracks" who captures the fancy and then the love of a respected middle-aged judge. What a pity that the makers of "Cass Timberlane" suddenly decided that the picture had to be wound up in an abrupt denouement that unfortunately robs the film of its chance to be ranked with the season's best. The fame of Lewis' best-seller, plus the topflight cast guarantees good grosses generally. In their adaptation, Donald Ogden Stewart and Sonya Levien have stressed the love story and subordinated the side plots. Spencer Tracy and Lana Turner were happy choices for the roles of Judge Timberlane and his Jinny, as was Zachary Scott for the part of wolfish Brad Criley. Outstanding in the gallery of lesser Lewis characters are Margaret Lindsay, Mary Astor, Josephine Hutchinson and Albert Dekker. George Sidney, whose forte heretofore has been musicals, demonstrates splendid directorial talent in the dramatic field, as well. Arthur Hornblow, Jr.'s production is in the best, old M-G-M tradition.

EXPLOITATION: Recall Sinclair Lewis' famous novel. Play up the triangle between Tracy, Turner and Scott. Catchlines: "Is Love Enough for Today's Married Women?" — "He Knew the Causes of Divorce, Yet His Own Marriage Went on the Rocks!"

Spencer Tracy, judge in a Grand Republic, Minnesota, court, surprises his wealthy friends when he falls in love with Lana Turner, a girl from the "other side of the tracks." After a whirlwind courtship, they marry and settle down in his large, old home. While Tracy's society set disapproves of Lana, they accept her into their social life largely because some of the husbands feel they might need the judge's friendship some day. That situation arises when the big Wargate Corporation, headed by some of Tracy's cronies, is sued by stockholders for alleged fraud on war contracts. Tracy and Lana are very happy, especially since they expect a child. The baby is stillborn and from then on Lana becomes restless and discontented with life in Grand Republic. She seems on the verge of accepting an affair with Zachary Scott, playboy, lawyer and friend of Tracy's. Both Lana and Scott deny there is anything between them when confronted by her husband and Tracy is reassured. Scott tells him he is leaving for New York. Realizing that his wife will not be content in Grand Republic, Tracy takes her on a trip to New York, where he plans to see an old friend about entering private practice in that city. As he is about to accept his friend's tempting offer, Tracy realizes that his duty is as a judge back in his home town. Back at the hotel, he tells Lana his decision and they quarrel bitterly. Tracy is now certain that she wants Scott and tells her she is free, while he leaves for home. Believing herself in love with Scott, Lana goes to him, but is disillusioned to find that he has merely been toying with her. She flings herself from his automobile and is seriously injured. In Grand Republic, meanwhile, Tracy has heard the Wargate case and convicted his former friends. He learns of Lana's injury and rushes to her. When she recovers, he brings her home, a chastened wife who has learned the meaning of true love.

'ESCAPE ME NEVER' FLYNN-LUPINO CO-STARRER GOOD BOXOFFICE

Rates ● ● ● generally

Warner Bros.
104 minutes
Errol Flynn, Ida Lupino, Eleanor Parker, Gig Young, Reginald Denny, Isobel Elsom, Albert Basserman, Ludwig Stossel, Milada Mladova, George Zoritch, Helene Thimig, Frank Puglia, Frank Reicher.
Directed by Peter Godfrey.

Although essentially a woman's picture, this expensively mounted, soundly acted and capably directed romance cannot help but find favor with masculine as well as feminine patronage. It will register above-par grosses in all situations. This Warner Bros. version of "Escape Me Never" retains all the pathos and poignancy, romance and heart-throb of Margaret Kennedy's novel and play, as well as the screen version filmed in England during the 1930's. As the faithful and fate-battered waif, Ida Lupino is every bit as appealing as was Elizabeth Bergner, star of the earlier film and play. Errol Flynn's performance is, in consequence, overshadowed by that of Miss Lupino and brings little, save the marquee value of his name, to the picture. Eleanor Parker and Gig Young are personable and proficient in their respective roles of ill-suited lovers, and Milada Mladova is well cast as a talented and beautiful ballerina. Direction by Peter Godfrey, script by Thames Williamson and Lenore Coffee and music by Erich Wolfgang Korngold are superior, as are photography, costumes, settings and recording.

EXPLOITATION: Capitalize on the popularity of the players, the novel and the play — both the latter were huge successes here and abroad. To your mailing list send postcards written in a feminine hand and reading: "If you're my true love, you'll Escape Me Never; I'm waiting for you at the Blank Theatre. (Signed) Gemma."

Wealthy Reginald Denny and Isobel Elsom, believing Gig Young, fiance of their daughter Eleanor Parker, is living with penniless young widow Ida Lupino and her baby, break off the engagement. Actually, Ida has been given shelter by Gig's brother Errol Flynn, a talented but fickle composer. Learning of the mistake, Errol insists Gig and Ida go with him to the Dolomites where Denny has taken Eleanor and explain the misunderstanding. There Errol falls in love with Eleanor. Pawning everything, Ida takes Errol to London, weds him and takes in sewing to enable him to complete his ballet score. Following a quarrel, Errol leaves Ida for a rendezvous with Eleanor. Realizing Ida is his true love, he comes back, finds her baby has died from lack of food, its mother gone to be alone with her sorrow. He seeks her in vain, finally goes back to his music, completes the ballet. On opening night he searches the crowd for Ida, finds her climbing the steps to the gallery. His sincere plea for forgiveness is accepted.

'THE GANGSTER' WILL DISAPPOINT THE ACTION FANS

Rates ● ● ◑ for action houses; fair dualler elsewhere

Allied Artists
86 minutes
Barry Sullivan, Belita, Joan Lorring, Akim Tamiroff, Henry Morgan, John Ireland, Sheldon Leonard, Fifi D'Orsay, Virginia Christine, Elisha Cook, Jr., Theaodore Hecht, Leif Erickson, Charles McGraw, John Kellogg,
Directed by Gordon Wiles

Produced at considerable cost by the King Brothers, this verbose character study of a power-hungry hoodlum lacks the action, impact and entertainment quality of their "Dillinger." While the strong title is bound to attract action-minded fans, the picture will prove very disappointing to those who anticipate a slam-bang gang story, and word-of-mouth will adversely affect returns in subsequent runs. However, the very nature of the theme is sufficient to assure above-average grosses in action houses; elsewhere it will serve as a fair dualler. Much of the blame for the film's failure to live up to its title must be placed on Gordon Wiles' slow-paced and somewhat arty direction. Daniel Fuch's screenplay, based on his novel, "Low Company," is also weak and could have stood a few lines of expository dialogue at the beginning to enable the spectator to know what it is all about. Nor are matters helped by the principals in the cast. Barry Sullivan is wooden and unconvincing as the hoodlum, while Belita is prone to overact. Akim Tamiroff turns in the best performance, while Joan Lorring and Sheldon Leonard lend competence to their portrayals. Production quality and photography are of a high order.

EXPLOITATION: Sell that title for all it's worth! Teaser: "Warning — 'The Gangster' Is Coming!" or "You, Too, May Be a Victim of 'The Gangster!" Have local Inquiring Reporter ask: "How Great a Menace Is 'The Gangster' Today?"

A hoodlum since childhood, Barry Sullivan is now a partner in several rackets with Akim Tamiroff, owner of a chain of soda fountains, fronts for their illegal activities. A rival mob headed by Sheldon Leonard decides to move in, terrorizes Tamiroff into selling out Sullivan. Undaunted, Sullivan confronts Leonard, says Tamiroff is still working for him. Leonard retorts that if any harm befall Tamiroff, Sullivan's life will be forfeit. John Ireland, penniless and desperate because of his betting losses in Tamiroff's poolrooms, kills Tamiroff. Sullivan, betrayed by his sweetheart Belita, is later mowed down by the bullets of Leonard's trigger-men.

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'THE FUGITIVE' PRO-CHURCH DRAMA EXPLOITABLE BUT CONTROVERSIAL

Rates ◕ ● + generally; higher in Catholic naborhoods

RKO Radio
104 minutes
Henry Fonda, Dolores Del Rio, Pedro Armendariz, J. Carrol Naish, Leo Carrillo, Ward Bond, Robert Armstrong, John Qualen, Fortunio Buonanova, Cris-Pin Martin, Miguel Inclan, Fernando Fernandez.
Directed by John Ford.

John Ford, one of the greatest of Hollywood's directors, has gone religious and arty in "The Fugitive," a picture that is impressive but pedestrian, contains more preachment than entertainment, and is of limited appeal. Although the world — America especially — would do well to heed this film's appeal for religious tolerance, some patrons may regard the picture as too-obvious pro-Catholic propaganda; others will deem it anti-Mexican and an affront to other Latin American Republics. However, these factors might be exploited to the benefit of the box-office, if the reaction is vocal enough! From the standpoint of acting and photography, the production is superb. Unfortunately, Dudley Nichols' screenplay based on Graham Green's novel, "The Labyrinthine Ways," is occasionally episodic, lacking in sustained tempo and — blame the editing for this — prone to let the camera rest too long on meaningless, albeit beautifully-shot, close-ups of the principals. Of the moderately strong cast, newcomer Pedro Armendariz gives the most noteworthy performance, topping even the arresting characterizations portrayed by co-stars Henry Fonda and Dolores Del Rio. Director Ford's renown should assure above-average grosses in class and art houses; elsewhere, save in Catholic and Latin American naborhoods, returns will be but nominal. The picture was produced by Ford in association with Merian C. Cooper.

EXPLOITATION: Enlist the support of leaders of Catholic opinion, as well as the aid of religious freedom groups. Mention the fact the film was produced entirely in Mexico by John Ford, director of "The Informer," "Stagecoach," "Drums Along the Mohawk," "Grapes of Wrath," "The Long Voyage Home," "Tobacco Road," "How Green Was My Valley." Play up Henry Fonda, Dolores Del Rio and the strong supporting cast headed by Pedro Armendariz, Mexican screen sensation.

Hunted by the religion-hating government forces Henry Fonda, a priest, returns by night to his village clandestinely to resume his calling. Welcomed by the faithful, he holds a secret mass and christens all the hitherto-unbaptized children. Among the latter is the illegitimate child of cantina entertainer Dolores Del Rio, while its long-absent father, Pedro Armendariz, police lieutenant, is relentlessly hunting down Fonda. Informed of Fonda's whereabouts by stool pigeon J. Carrol Naish, Armendariz and his mounted police raid the village, seize a hostage, his life to be forfeited if the priest remains hidden. Heeding the villagers' pleas, Fonda effects his escape from the ever-tightening police dragnet. He finally gains sanctuary across the border in a friendly country. Eventually Naish tracks down Fonda, persuades him to return across the border to attend a dying man, the priest's one-time rescuer and fellow fugitive, outlaw Ward Bond. Although suspicious of Naish, Fonda walks into the police trap, is taken to the capital and executed. In the village, the faithful, unaware Fonda is dead, await his arrival to perform a secret mass. A stranger appears at the church door. "I am the new priest," he says.

'CHRISTMAS EVE' WEAK STORY BOLSTERED BY STRONG CAST

Rates ◕ ● + generally

United Artists
90 minutes
George Raft, George Brent, Randolph Scott, Joan Blondell, Virginia Field, Dolores Moran, Ann Harding, Reginald Denny, Douglass Dumbrille, Carl Habord, Dennis Hoey, Clarence Kolb, Molly Lamont, John Litel, Walter Sande, Joe Sawyer, Konstantin Shayne, Andrew Tombes, Claire Whitney.
Directed by Edwin L. Marin.

Producer Benedict Bogeaus has taken three excellent story ideas by Laurence Stallings and Richard H. Landau, merged them into a screenplay — his own — and turned out a poor picture. Fortunately for exhibitors, he has engaged a strong cast to enact the synthetic roles he has written for them. Under the weak direction of Edwin L. Marin, the players, with few exceptions, give stereotyped performances. Only Ann Harding and Dolores Moran give any realism to their respective characterizations, while such headliners as George Raft, George Brent, Randolph Scott and Joan Blondell are far below par. On the strength of its stars, "Christmas Eve" will attract above average grosses in early runs, but unfavorable word-of-mouth will pull it down in the sub-runs. Production quality, photography and recording are good.

EXPLOITATION: Play up the topflight cast names. Tie-in with veteran groups and housing authorities on a drive to get "A Home for Every Vet by 'Christmas Eve'!" A similar and equally worthwhile tie-in may be effected with foster home and foster parents' groups by organizing a drive to "Adopt a Foster Child by 'Christmas Eve'!" Lobby and front displays should feature the "Christmas Eve" motif by means of holly, mistletoe, wreaths, tinsel, etc.

When the philanthropic donations by aged, eccentric millionaire recluse Ann Harding reach too fantastic amounts, her nephew Reginald Denny invites Surrogate Clarence Kolb to judge whether she's mentally unfit. Ann tells Kolb she'd be willing to let any of her three long-absent wards, George Brent, George Raft or Randolph Scott handle her estate, but not Denny. Kolb agrees to withhold decision until Christmas Eve, at which time Ann is sure her wards will put in an appearance. Meanwhile Brent, foiled in his plan to wed a rich widow for her money, passes some bad checks which Denny makes good, following Brent's promise to leave town. Raft, operating a night club in Central America where he's safe from FBI agents hunting him for fraud committed in the U. S., becomes involved with former Nazi Konstantin Shayne, kills him in a gunfight over Virginia Field. Scott, a penniless rodeo rider, arrives in New York and is promptly ensnared by pretty socialite Dolores Moran into helping her expose a black market baby-adoption ring. Comes Christmas Eve and with it, Brent, Scott and Raft — just in time to prevent Kolb from passing judgment on Ann, and to prove Denny has been bilking the old lady for years.

'DRIFTWOOD' TEAR-JERKER IS VERBOSE, BUT WILL DELIGHT FAMILY TRADE

Rates ● ● + generally; better in small towns

Republic
90 minutes
Ruth Warrick, Walter Brennan, Dean Jagger, Charlotte Greenwood, Natalie Wood, Jerome Cowan, H. B. Warner, Margaret Hamilton, Hobart Cavanaugh, Francis Ford, Alan Napier, Howland Chamberlin, James Bell, James Kirkwood, Ray Teal, Zeke Holland, Daisy-Toes the Collie.
Directed by Allan Dwan.

Allan Dwan, an old hand at this sort of thing, has turned out a sure-fire tear-jerker about a homeless, orphaned waif threatened with the loss of her dog. Not even Mary Loos and Richard Sale's overly verbose script has been able to stymie Dwan's aim of delighting the handkerchief brigade and it is hereby guaranteed that every female will soak at least two at every show. "Driftwood" will find its largest audience in family houses, particularly in small town situations, where grosses should be well above average. Played strictly for pathos in true soap opera style, the picture will have mass audiences too weepy to notice the hackneyed plot and dialogue. A well-balanced cast of competent adult performers, headed by Ruth Warrick, Walter Brennan, Dean Jagger and Charlotte Greenwood, finds itself taking a back seat to moppet Natalie Wood, who steals most of the scenes — that is, those not stolen by Daisy-Toes, a magnificent collie. Republic appears to have a good money-maker in this.

EXPLOITATION: Play up the story of a waif and her dog. Mention Natalie Wood's sensational hits in "Miracle on 34th Street" and "The Ghost and Mrs. Muir," and the popularity of three-time Oscar winner Walter Brennan. Arrange tieups with humane societies, waif organizations and public health groups.

Following the death of her aged great-grandfather Rev. H. B. Warner, 8-year-old Natalie Wood trudges through the night in search of a home. En route she picks up a collie, singed in a desert air crash. Both arrive at a nearby town, are given shelter by Dr. Dean Jagger and — against his will — by pharmacist Walter Brennan, the medic's sour-puss companion. Jagger is in love with pretty schoolteacher Ruth Warrick but is reluctant to wed as he's determined to continue his research on spotted fever. He's stymied in his work by Mayor Jerome Cowan's refusal to build a hospital and the townfolk's indifference to Jagger's plea for spotted fever vaccinations. An epidemic breaks out. For the first time the town turns to Jagger for help. Natalie falls ill; shocked, Jagger realizes he has forgotten to vaccinate her. He, Ruth and Brennan despair, as there's no known cure for the fever. Ruth accidentally learns Natalie's dog has been used in spotted fever experiments and built up an immunity against the disease. Serum from the collie saves Natalie's life. A grant of $5,000 for research from the Field Institute enables Jagger to stay in town, marry Ruth and really adopt Natalie.

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Renegade Girl
ALAN CURTIS, ANN SAVAGE, EDWARD BROPHY, RUSSELL WADE



Bells of San Fernando
DONALD WOODS, GLORIA WARREN, ANTHONY WARDE, SHIRLEY O'HARA



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EXPLOITATION PICTURE

of the issue





"Magic Town"

Robert Riskin, who owns some of the screen's finest writing credits, turned his hand to producing, as well, in making "Magic Town." The story, on which he collaborated with Joseph Krumgold, is typical Riskin — basically a romance, with comedy, a novel twist and plenty of whimsy. They tell the tale of young Gallup-rival James Stewart, whose opinion poll company is about to fold when he learns of the little town of Grandview, where public opinion *always* coincides with all national poll results. In Grandview, Jimmy fights to keep everything exactly as it is, fearing that any changes will destroy its value as the typical American town, and in this he runs afoul of Jane Wyman, who runs the town newspaper and is fighting for progress. Stewart exploits Grandview so well that it becomes a national sensation, but the influx of strangers completely upsets the town's routine and the greedy populace are no longer representing typical American beliefs. How Jimmy restores Grandview's pride and character, and wins back Jane's love climaxes the story.

Stewart-Wyman & 'Magic' Love Story Highlight RKO's 'Magic Town' Campaign

MAGIC IS THE BIG WORD in RKO's campaign on Robert Riskin's first independent production, "Magic Town," and it is a potent word for the showman to employ in carrying through his ticket-selling promotion. There's *Magic* in the names of the two topflight stars, James Stewart and Jane Wyman, fresh from recent triumphs in "It's A Wonderful Life" and "The Yearling," respectively. There's *Magic* in their romance, in the comedy and the sentiment of the story. There *Magic* in the name of author-producer Riskin, who is remembered by millions for a succession of famous screen stories: "It Happened One Night," "You Can't Take It With You," "Mr. Deeds Goes To Town" and "Lady for A Day," among others.

Yes, the RKO box-officers have made good use of that word Magic in their campaign. It runs throughout the newspaper ads ("From the Moment They Met...It was MAGIC!") (The Magic in that Sudden Kiss!")

The press book recommends a flock of ideas for exploiting the picture by plugging the title. Among the stunts suggested is one for a co-operative ad page in local newspapers featuring a "Magic Town Sales Day," with magic bargains offered. Another idea is to post signs along the roads leading into your town with copy reading: "You Are Now Entering Magic Town," followed by another sign with the title, theatre name and playdates.

There is also a suggestion for plugging the title on the air by having an Inquiring Reporter ask people how this town can become "Magic Town." The idea is to bring forth recommendations for civic improvements.

Throughout the press book are a host of other ideas for promotion of "Magic Town," tie-ups, contests, ballyhoos.

For months prior to the release of this picture, national magazines, with circulations totaling over 46,000,000, carried full page ads in 2 colors. In addition, 47 of the nation's leading newspapers carried novel half-page color cartoon ads in their comic sections. These appeared between August 24 and September 21.

LOBBY STUNT

You can get plenty of advance ballyhoo right in your lobby with this stunt: for a couple weeks in advance of the "Magic Town" dates, rig up one of those wheel-of-chance boards such as are used at fairs, lettered with the names of nearby towns. In one space on the circle, letter in MAGIC TOWN. Give each patron one spin of the arrow and offer free passes to those whose spins stop at MAGIC TOWN.

THE MEN BEHIND THE CAMPAIGN



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Nat'l Advertising Director



PAUL HOLLISTER
Nat'l Publicity Director

BEN GRIMM, *Advertising Manager*
RUTGERS NEILSON, *Publicity Manager*
FRED SCHAEFER, *Press Book Editor*



THEATRE FRONT

Above is one of the striking signs used on the front of the Palace Theatre, New York. It is a replica of newspaper ad Mat 303, which highlights the romance.

☆

RADIO

A special 16-inch transcription disc for use on local radio stations is available at all RKO Radio exchanges. This disc contains three 1-minute spots, three ½-minute spots, three chain breaks and a special 1-minute spot by Jimmy Stewart.

The press book also contains copy for several radio announcements that can be used by local disc jockeys.







ADS

'SO WELL REMEMBERED' AMERICAN-BRITISH TALENTS COMBINED IN FINE DRAMA

Rates ● ● ● — for better class houses; slightly less elsewhere

RKO Radio
114 minutes
John Mills, Martha Scott, Patricia Roc, Trevor Howard, Richard Carlson, Reginald Tate, Beatrice Varley, Frederick Leister, Ivor Barnard, Julian D'Albie, Juliet Mills, Roddy Hughes, John Turnbull, Lyonel Watts, Kathleen Boutall.
Directed by Edward Dmytryk.

This hands-across-the-sea effort bodes well for the future of similar British-American cooperatively-made features. Three of its stars, its author and its scenarist are British; two of its stars, its producer, its director and its cameraman are American. Working in unison, all have turned out a fine drama calculated to please audiences generally and to register grosses better than those usually accruing to British films in this country. Best returns will be tallied in better class situations; elsewhere it will be a good top feature. Support should be a comedy or light action picture. As in many recent British imports, the acting is distinguished; the dialogue crisp; the story original and interestingly albeit somewhat leisurely told, and accents are not too pronounced. Added to these assets are the sympathetic supervision of Producer Adrian Scott; the trenchant direction of Edward Dmytryk, and the mood-reflecting photography of Frederick A. Young. All performances, stellar and supporting, are of a high order, with top laurels going to John Mills and Trevor Howard. John Paxton's screenplay, based on James Hilton's novel, is forceful and direct in its narration of incident and delineation of character, succinctly portraying a 20-year span in the lives of a civic-minded small town politician and his ruthlessly ambitious wife. Production quality is satisfactory, exteriors well chosen, recording excellent.

EXPLOITATION: Play up the author James Hilton, famous for "Goodbye Mr. Chips," "Lost Horizon," "Random Harvest" among others. Also mention the brilliant performances of John Mills in "Great Expectations" and Trevor Howard in "Brief Encounter" as well as Edward Dmytryk's previous directorial achievements, "Crossfire," "Murder, My Sweet" and "Cornered."

Local editor, town councillor and champion of better living conditions for the poor, young John Mills weds wealthy Martha Scott soon after the death in an auto accident of her father, Frederick Leister, recently released from prison after serving a long term for victimizing his mill workers in a crooked financial deal. Socially ambitious, Martha persuades Mills to run for Parliament. Sure of election, he quits the race when an epidemic of diphtheria hits the town and devotes all his time to aiding overworked Dr. Trevor Howard. Squalid living conditions make it an uphill fight. When one of his patients dies, Howard adopts the infant Patricia Roc. Mills tells Martha to have their child innoculated, but, disgusted at having to stand in line with the mill workers, she leaves. The child contracts diphtheria and dies. Martha departs, obtains a divorce and remarries. Alone, Mills keeps up his fight for better housing, becomes Mayor. Years later, World War II nearly over, Martha returns, reopens the mill, is indifferent to the workers' privations. Richard Carlson, Martha's son by her second marriage, falls in love with Patricia, now a hospital nurse. He is disfigured in a plane crash and although patched up creditably by plastic surgery, Martha insists upon keeping him in seclusion and monopolizing him. Mills manages to see Carlson in Martha's absence, upbraids him for submitting to his mother's domination, persuades him to elope with Patricia. When Martha arrives to berate Mills, in a dramatic scene he strips her of her pretense, sending her away, a thoroughly crushed woman.

'BEWARE OF PITY' BRITISH IMPORT WELL MOUNTED BUT SLOW MOVING

Rates ● ● as dualler

Universal-International release
J. Arthur Rank
102 minutes
Lilli Palmer, Albert Lieven, Sir Cedric Hardwicke, Gladys Cooper, Linden Travers, Emrys Jones, Ernest Thesiger, Ralph Truman,
Directed by Maurice Elvey.

Sumptuously mounted and capably acted though it be, this British film lacks pace and interest for American audiences. In general, they will find its dramatic romance somewhat pedestrian, its underlying theme — the conflict between pre-World War I, Austrian nobility and that country's ultra-snobbish, stiff-necked military caste — of little concern. One advantage "Beware of Pity" has over the average British import is the presence of several known names, Lilli Palmer and Sir Cedric Hardwicke, in particular. Coupled with an action, comedy or musical, this film should give a fairly good account of itself in better class situations; it will be weak for action houses. Excellent performances are contributed by every member of the cast, particularly by Lilli Palmer, Albert Lieven, Sir Cedric Hardwicke and Ernest Thesiger. W. P. Lipscomb's screenplay, based on Stefan Zweig's novel, is inclined to drag — a fault not remedied by Maurice Elvey's direction. Production quality is superlative, photography, settings, locales and recording all of a high order.

EXPLOITATION: Play up the tense dramatic situations, the pomp and grandeur of Imperial Austria's military circles, the magnificent scenery, lavish settings and excellent performances by a cast of international artists. Arrange tieups with bookstores and libraries handling the many widely-read novels of Stefan Zweig.

Dashing Hussar Lieutenant Albert Lieven, billeted in a tiny Austrian village with his crack regiment, is invited to dine at the castle of Baron Ernest Thesiger Arriving late, he is overcome with confusion when, after dinner he invites the Baron's daughter Lilli Palmer to dance — only to discover she is a helpless cripple, lamed in a fall from her horse years before. Lieven's pity for Lilli, mistaken by her for love, she innocently maneuvers her father into announcing their engagement. Twitted about the betrothal by his fellow officers, Lieven publicly denies the engagement. Later, the Baron comes to his barracks, tells him Lilli will die of a broken heart, begs him to let her think the engagement is to Lieven's liking. Lieven goes to the castle, plights his troth, promises to return to see Lilli off for Switzerland where her family doctor, Sir Cedric Hardwicke, believes she stands a one-in-a-million chance of being cured. Lieven returns to the barracks, is berated by Colonel John Salew for becoming involved with a mere Baron's daughter and agrees to give her up. Lieven subsequently yields to the pleas of Hardwicke's blind wife, Gladys Cooper, to do right by Lilli. Before he can keep his appointment with Lilli, Archduke Ferdinand is assassinated and general mobilization ordered. Believing Lieven no longer loves her, Lilli kills herself, his name on her lips.

'ROSES ARE RED' FAIRLY ENTERTAINING MELODRAMATIC PROGRAMMER

Rates ● ● as second feature in naborhoods and action spots

Twentieth Century-Fox (Sol M. Wurtzel)
67 minutes
Don Castle, Peggy Knudsen, Patricia Knight, Joe Sawyer, Edward Keane, Jeff Chandler, Charles McGraw, Charles Lane, Paul Guilfoyle, Doug Fowley, James Aurness, Stuart Holmes.
Directed by James Tinling.

This Sol M. Wurtzel programmer for 20th Century is designed for action houses, but the title will detract from its value for those situations. The incredible plot and the lack of names make it suitable only in the lower slot. Based on an almost-unbelievable premise — a district attorney has as his exact physical double a murderous hoodlum — "Roses Are Red" will prove acceptable only to action-minded adult and juvenile audiences. Under James Tinling's fast-paced direction, the little-known players manage to impart some verisimilitude to their respective characterizations. Irving Ellman's synthetic script does manage to maintain a commendable tempo and is marked by some pithy, pungent dialogue.

EXPLOITATION: Ballyhoo the mistaken identity and the underworld angles. Hold an "identical twins" or "look-alikes" contest, with ticket prizes for the winning pairs. Arrange counter and window displays with florists, pet shops and men and women's clothing stores.

In a murdered trollop's purse, Police Lieutenant Joe Sawyer finds a photo of newly-elected, supposedly-incorruptible District Attorney Don Castle. Actually the picture is that of Castle's exact physical double, a just-released convict. The venal Sawyer, a tool of underworld baron Edward Keane, locates the ex-con and takes him to see the vice lord. Knowing the D. A. is out to break him, Keane has him kidnapped, planning to replace him in office with his double, the felon. The D. A. is abducted and held while the ex-con studies his mannerisms, habits and background. Just before the switch takes place, however, the D. A. overpowers his captors and the felon is killed. Castle goes back to his office as the D. A. — but posing as the ex-con in order to get the goods on Keane. Meanwhile, Castle's sweetheart Peggy Knudsen has stumbled onto the physical resemblance between the D. A. and the ex-con and suspects a switch has been made. She goes to the D. A.'s office expecting to find the ex-con. But when she kisses the D. A. she knows he's really Castle. On the other hand, Patricia Knight, the ex-con's wife, knows the D. A. is not her husband when she, also, kisses Castle. Told of the switch by Patricia, Keane tells Sawyer to take the girl out of the county. Sawyer attempts to double-cross Locke, is killed by the latter. Castle, Peggy and the police arrive in time to arrest Keane.

NEWS DIGEST

(Continued from Page 10)



Howard Dietz (seated), M-G-M ad-publicity director, and originator of the column, The Lion's Roar, receives a bound volume of the monthly columns on the occasion of the 100th successive insertion in national mags. Richard Ziesing, of the Ladies Home Journal, makes the presentation.



At the industry dinner in honor of Ernest Turnbull, Australian exhibitor, hosted by 20th Century-Fox, are, l. to r., Murray Silverstone, Turnbull, and Judge William T. Powers.



Ned Depinet, (left) RKO distribution chief, and Phil Reisman (right), RKO foreign head, watch Maurice Chevalier's famous grin at the American premiere of "Man About Town."



At the 62nd Semi-annual SMPE Convention in New York recently, Edward Lachman (right) president of Allied ITO of N. J., chats with Paramount's Loren L. Ryder, SMPE prexy, and 20th-Fox's Earl I. Sponable, exec. v.p. of the Society.

Wilfred Eadie, British Treasury official, who was here some months ago to negotiate the British loan amendments with the State and Treasury Depts. He is expected to participate in the current film negotiations, although it was not known whether he might be empowered to act on proposals submitted by Johnston.

Attempts to find a solution to the 75 per cent British tax were speeded up last fortnight when B. W. Davis and Walter R. Fuller, president and secretary general, respectively, of the British Cinematograph Exhibitors Assn', returned to England from their fact-finding mission with information which they termed "of value in the solution of our mutual problem."

At a Motion Picture Assn. luncheon attended by some 28 company presidents and foreign managers, Davis declared that neither he nor Fuller had come to America with any proposal or alternative but mainly to determine the current thinking of American film executives on methods to improve Anglo-American film relations. The luncheon concluded a series of conferences the English exhibitor leaders had here with Eric Johnston, SIMPP prexy Donald Nelson, staff execs of the MPA and heads of various distributing companies. Gerald M. Mayer, chief of the MPA's International Division, presided at the luncheon.

* * *

ALLIED LAUDS RODGERS 'DOLPHIN' POLICY

Citing the statement by William F. Rodgers, vice-president and general sales manager of Loew's, Inc., that the exhibitor "knows best the proper admission price to charge" for top productions, Allied States Assn. called it a "milestone in the battle of the exhibitors to regain control over their own theatres." However, it added a warning to exhibitors that the Rodgers decision concerned only one picture, "Green Dolphin Street," and that the Metro sales head had mentioned that increased admissions might be considered for future films.

Allied also pointed out that its Oct. 15 national board declaration of policy on increased admission price pictures, it had protested against the "practice which deprives them (the theatre owners) of control over their own admission scales and vests that control in persons remote from the communities served who cannot and do not know what the patrons can afford or are disposed to pay." Allied also went on record as believing that "the exhibitor also 'knows best' how long a picture should run" and against the distributor deciding "in advance that a particular picture shall be an exception to the established operating policy of the theatres." Clearance also should, in accordance with Judge Hand's statement during the industry anti-trust hearings, "be granted on the basis of theatre conditions which the exhibitor creates, not the distributor."

* * *

UPPED PRICE PIX AID INDUSTRY — GOLDWYN

Exhibitors "are in partnership with Hollywood" and must give the producers "incentive to continue to make outstanding pictures" by discontinuing "their practice of the past of making profits by squeezing producers on terms," Samuel Goldwyn told the trade press in New York last fortnight. He also affirmed his position on increased admission price pictures that they were of benefit to the industry and that exhibitors are only hurting themselves when they organize against increased admissions for outstanding pictures, since it has scared producers into making "quickies in which quality will be strangled by the strait-jacket of an arbitrarily low budget." He called this policy "suicidal" for the industry.

With the loss of foreign markets, diminishing domestic grosses and higher production costs, as well as keener competition for the public's entertainment dollar, the industry "faces the third great crisis in its history." Saved twice before, first by talkies and then by war prosperity, the industry must now have "quality" pictures to meet a more discriminating market, or exhibitors will become merely "real estate operators," Goldwyn declared.

Goldwyn also criticized what he termed "a pattern of monopoly in exhibition" not only from the control exercised by the affiliated circuits, but also from "the building up of smaller exhibition monopolies which are copying the practices of the larger circuits." He charged the purpose was to put the squeeze on the producer.

The producer stated that a film budgeted at $3,000,000 would require a $6,000,000 gross just to break even, but added, "Quality is the sole determinant of the price you can charge for a picture. The public isn't interested in the amount of money spent."

Goldwyn's present distribution arrangement with RKO is highly satisfactory, the executive declared, and hoped it would continue.

* * *

FOX, GOLDMAN DEFY PHILLY CHURCH BAN

Those two much-buffeted films, "Forever Amber" and "The Outlaw," ran afoul of further complications in Philadelphia last week when Dennis Cardinal Dougherty issued a 48-hour ultimatum to the Fox Theatre, a 20th Century-Fox house, playing "Amber," and William Goldman's Erlanger, where "The Outlaw" recently opened, to withdraw the pictures or face a boycott by the Catholic Church for a one-year period. In the letter to Fox, Cardinal Dougherty said the boycott would extend to all 20th-Fox product, no matter in what theatres it is shown. Both of the films have passed the Penna. State Censor Board, but both have received a "Condemned" rating from the National Catholic Legion of Decency.

Without making formal reply to the Cardinal's letters, both theatres continued the runs of the pictures. In New York 20th Century-Fox sales chief Andy W. Smith, Jr., made the terse statement that "Amber" will continue to run at the Fox Theatre

(Continued on Page 26)



Norton V. Ritchey, Monogram International chief, chats with Sir Sidney W. Clift, prominent British circuit head, in New York.

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NEWS DIGEST

(Continued from Page 25)

as long as it does good business." Goldman, who is in California, could not be reached for comment and his general manager Lyle Trenchard had nothing to say for publication. Both theatres were being picketed by members of the Catholic War Veterans and members of the Holy Name Society.

Offering no personal comment on either of the pictures, Cardinal Dougherty, whose Archdiocese has more than a million Catholics, quoted the Legion of Decency rating which described both films constituted "a glorification of immorality and licentiousness," in virtually identical letters to the theatremen last Monday (3rd). His letters threatened that unless the pictures were withdrawn within 48 hours from receipt, he would direct all Catholics of his Archdiocese to boycott each of the theatres for one year.

"Both the clergy and laity of this Archdiocese of Philadelphia, numbering at least one million people, are so provoked at the William Goldman Co.'s (the Fox Co.'s) exhibition of this picture despite its condemnation by the Legion of Decency, that it is my duty to inform you that in this instance the principles of the National Catholic Legion of Decency will be strongly enforced throughout the Archdiocese of Philadelphia and nine other surrounding counties," the Cardinal said, adding he hoped the theatremen would spare him "an unpleasant duty" by withdrawing the pictures.

Cardinal Dougherty is remembered in the industry for his similar drastic action against all theatres in his Archdiocese about a decade earlier. At that time, he issued an order to all Catholics to abstain from going to any theatre because of the "immoral and indecent" trend of films generally during that period. The boycott lasted for 60 days and made an appreciable dent in theatre receipts during its institution.

* * *

BALABAN ORDERS 25% CUT IN PARA EXPENSES

Barney Balaban, president of Paramount Pictures, ordered a 25 per cent cut in expenses of the company's distribution departments in a letter to department heads last week. He also informed them that profits from the company's theatre chain would not be used to offset any losses in the production-distribution faction.

Paramount has a backlog of $50,000,000 worth of completed pictures for distribution in the coming year, Balaban declared, compared with $20,000,000 inventory of prewar years. He also vouchsafed that those who inquired about the company's huge profits during the last few years look at the increased backlog.

The company's foreign business has dropped 50 to 65 per cent and since the company garnered some $20,000,000 from the foreign market during 1946, the forthcoming dent in this source must be taken into consideration also, Balaban added.

Earlier, distribution chief Charles M. Reagan revealed that Paramount will continue the current advanced admission policy on Cecil B. DeMille's "Unconquered" indefinitely. Reagan and E. K. "Ted" O'Shea, sales executive, held the first of a series of meetings with division and branch sales managers in New York Oct. 30. Hugh Owen, eastern and southern div. sales manager, and all his branch managers attended the meeting to discuss plans for national bookings of "Unconquered" and the national bookings of "Unconquered" and the national release of "Road to Rio," Dec. 28.

* * *

ALLIED CONVENTION PROMISES RECORD TURNOUT

With advance reservations already beyond the total attendance records set in Boston last year, interest in National Allied's annual convention at the Schroeder Hotel in Milwaukee, Dec. 1-3, rose to new heights. Industry problems to be tackled by the independent exhibitors' organization include the increased ASCAP rates, advanced admissions, the Government suit, public relations, the Allied Caravan and other timely subjects.

In addition to the business sessions to be attended by exhibitor leaders from all over the country, convention chairman William L. Ainsworth and his aides have arranged an extensive social program and the unprecedented number of ladies in attendance are promised ample diversion. The program includes a Night Club Supper Party, sight-seeing, a cocktail party sponsored by National Screen Service, the world premiere of Warners' "My Wild Irish Rose" and a grand banquet in the Crystal Ballroom of the Schroeder is scheduled to top off the proceedings.

* * *

20 PENNA. TOWNS LIFT SUNDAY MOVIE BAN

Pennsylvania, traditional stronghold of outmoded "blue laws," saw at least 20 more of its communities shake off the ban on Sunday movies in public referendums which were major issues in 27 counties during last Tuesday's balloting. Two of the major metropolises, Harrisburg, the State capital, and Altoona, were among those which voted to permit Sunday films, after being turned down twice before in public referenda.

Of the 47 communities which voted on the issue, 24 decided against showing films on Sunday. Those in favor include, in addition to Harrisburg and Altoona: York, Lansdowne, Phoenixville, Wind Gap, Parryville, Blakely, Laceyville, McDonald, Lehighton, Harrison, Tarentum, Chewick, Clymer, Columbia, Kutztown, Nazareth, Baden, Rochester, Clarion, Tionesta and Wampum.

* * *

UNIV. 39-WEEK NET DIPS

Universal Pictures Co., Inc., announced a consolidated net profits for the 39 weeks ended August 2, 1947 of $2,470,167, after all charges including Federal taxes based on income.

This compares with $3,206,354 for the corresponding period of the preceding fiscal year.



Top Industry Event Of The Year!

14th Annual Convention

OF

ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS

DECEMBER 1-2-3

MILWAUKEE, WISCONSIN

Schroeder Hotel

FOR HOTEL RESERVATIONS AND BOOTH EXHIBIT SPACE

— Write, Wire Or Phone —

INDEPENDENT THEATRE OWNERS OF WISCONSIN AND UPPER MICHIGAN

709 North 11th Street Milwaukee 3, Wisconsin

"Michael Curtiz' direction moves with speed and skill."
—*Eileen Creelman*
N. Y. Sun

"Loaded with thrills and suspense..."
—*Variety*

"Michael North... the draw card."
—*Lee Mortimer*
N. Y. Daily Mirror

"'THE UNSUSPECTED'

IS A
LIVE-WIRE TINGLER...BEST VIEWED FROM THE EDGE OF YOUR SEAT!"
—*Walter Winchell*

A

Michael Curtiz Production

starring

JOAN CAULFIELD • CLAUDE RAINS • AUDREY TOTTER • CONSTANCE BENNETT • HURD HATFIELD

and Introducing

MICHAEL NORTH

"Best picture of the week."
—*Jimmie Fidler*

Directed by

MICHAEL CURTIZ

"A slick film thriller!"
—*Kate Cameron*
N. Y. Daily News

Produced by Charles Hoffman • Screenplay by Ranald MacDougall • Adaptation by Bess Meredyth • From a story by Charlotte Armstrong

Warner Bros. Release

"A nerve-tingling chiller..."
—*BOXOFFICE*

"Claude Rains intriguing as the radio ghoul..."
—*Bosley Crowther*
N. Y. Times

"Exceptionally well done..."
—*Showmen's Trade Review*

$3 per Year

25c per Copy

Film BULLETIN

NOVEMBER 24, 1947



ERIC JOHNSTON

Voices opposition to reds and censorship

See NEWS DIGEST, Page 10

America's Independent Motion Picture Journal

"We're ready to buy! What have you got to sell, Mister Exhibitor?"



THE PUBLIC ASKS AND M-G-M HAS THE ANSWER!



Lana Turner as bold Marianne who stole her sister's man. Big cast includes Van Heflin, Donna Reed, Richard Hart and thousands more!

"GREEN DOLPHIN STREET" HIT!

Just what the public wants! New M-G-M records at the Criterion, N. Y. 6th big week and still going strong. And in a poll of the audience by Motion Picture Research Bureau, it reveals 92% excellent or very good, the highest rating in N. Y. audience history. Your folks will flock to see the biggest spectacular romance in 10 years! Backed by giant campaign!

"THIS TIME FOR KEEPS" SOCKO!



Esther Williams in spectacular Aqua-revels

If it's an M-G-M Technicolor Musical your public knows there's a treat in store. And it's packing them in nationwide. Not since "Bathing Beauty" has there been anything like it, the Aqua-revels, the gorgeous girls, an appealing love story, songs galore and top entertainers including Esther Williams, Lauritz Melchior, Jimmy Durante, new romantic singer Johnnie Johnston, Xavier Cugat and his Orchestra and plenty more.

"GONE WITH THE WIND" REPEATS!



Clark Gable holds Vivien Leigh—and you hold over!

The miracle Technicolor picture of all time. Every engagement proves that everybody wants to see it. There's a whole new teen-age public plus countless folks who are coming again. Extended engagements are the rule! (A David O. Selznick Production. An M-G-M Release).

"CASS TIMBERLANE" BEGINS!



Spencer Tracy Lana Turner —an exciting romance!

Another Big M-G-M entertainment starts its history-making career. S.R.O. audiences at the Radio City Music Hall World Premiere engagement are enthralled at the love story that seventeen million readers of Sinclair Lewis' novel are waiting to see. Spencer Tracy, Lana Turner, Zachary Scott in a great de luxe production!

AND WATCH FOR MORE FROM M-G-M!

"GOOD NEWS"—Celebrate a gay Technicolor New Years!

"KILLER McCOY"—Trade Press in unanimous raves!

"THE BIRDS AND THE BEES"—Technicolor Musical Joy!

"HIGH WALL"—Terrific thriller! *High* receipts too!

FABULOUS

FELICITATIONS FROM CRITICS..

FABULOUS

FIGURES AT THE BOX OFFICE..

FABULOUS

FAVORITE OF ALL AUDIENCES..

FABULOUS



THE FABULOU

starring

William ELLIOTT · John CARROLL · Catherine McLEO

Screen Play by LAWRENCE HAZARD and HORACE McCOY • Original Story by HAL LONG • Direct

SHOULD LURE 'EM IN ALL OVER Film Daily
. . . Stirring action.

Top budget western should attract attention. Exhibitor

SURE BOXOFFICE WINNER
. . . Sock outdoor action. Stacks up in money class. Exciting as it is timely. Direction standout. John Carroll definite bet . . . potentially new star. William Elliott box-office insurance. Hollywood Reporter

GOOD MARQUEE ATTRACTION
. . . All members of family should like it. Should do excellent business everywhere. Pace throughout fast. Plenty of moments of suspense. Interest for feminine moviegoers. Showmen's Trade Review

Big Texas Epic. Dallas Morning News

Republic gets an "A" for Texas film. Exciting screen entertainment. A step forward in action pictures. Fort Worth Star-Telegram

Top grosses for world premiere and 300 day-and-date engagements!

Word-of-mouth says . . . "An outdoor epic the world's movie fans will enjoy."



TEXAN

Albert DEKKER • Andy DEVINE
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DAVENPORT • Robert H. BARRAT • Douglass DUMBRILLE
ward LUDWIG • Associate Producer Edmund GRAINGER

A REPUBLIC PICTURE

Month after Month ~ Picture after Picture

THE BIGGEST FIGURES IN THE INDUSTRY ARE MADE BY 20th CENTURY-FOX!

August



Motion Picture Herald Boxoffice Champion!

"MOTHER WORE TIGHTS"

COLOR BY TECHNICOLOR

September



"Walked Away With National Boxoffice Laurels!"—*Variety*

"FOXES OF HARROW"

October



"Easy Winner of 1st Place In Boxoffice Procession!"—*Variety*

"FOREVER AMBER"

COLOR BY TECHNICOLOR

November



World Premiere Now! MAYFAIR, New York • APOLLO, Chicago!

"GENTLEMAN'S AGREEMENT"

December



Climaxing A Year Of Boxoffice Greatness!

"DAISY KENYON"

January



The First Great Achievement of 1948!

"CAPTAIN FROM CASTILE"

COLOR BY TECHNICOLOR

EDITORIAL

Vol. 15, No. 24 November 24, 1947

Page Seven

☆

THINK IT OVER

Habit

Habit is a cable; we weave a thread of it every day, and at last we can not break it.

—Horace Mann.

☆

Film BULLETIN

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BILL RODGERS to JOE EXHIBITOR

(Editor's Note: In our last issue, we devoted this page to a letter from one Joe Exhibitor, who was critical of M-G-M's announcement that the company would not demand increased admission prices on "Green Dolphin Street." An explanation and defense of the company's position by vice-president, general sales manager William F. Rodgers follows.)

New York City, N. Y.
November 18, 1947

Joe Exhibitor, Esq.
c/o Film Bulletin

My Dear Joe:

Your letter of November 3rd, published in FILM BULLETIN, November 10th, page 5, has been read with interest, and somehow or other with the feeling that its content is somewhat unfair, even if unintentionally so.

I suppose, and this is only a supposition, that you did not have any means of knowing that "*Green Dolphin Street*" *has to date grossed more money at Loew's Criterion Theatre here* than any other picture for a corresponding period in the history of the theatre, and this includes a recent engagement of "Gone with the Wind'. It has played its first week in but three other places where so far the business developed a rating of 105% in Atlanta, 127% in Houston and 119% in Kansas City. All far in excess of what we require in gross receipts to justify top classification.

Present day conditions, Joe, stamps these results as outstanding.

This probably will be a surprise to some of the newspaper critics, yet the trade press for the most part recognized this great picture as one destined to do top business and so expressed themselves when reviewing the picture.

We decided on our announced policy because, as I said in our announcement, we had confidence in the showmanship of our customers to present this picture in a manner and at admission prices that would develop the greatest gross in their individual localities.

Maybe I lack discretion, but if so it has never been with a lack of understanding of the problems of our customers. I like also to believe, and I do, that the majority of our customers understand our problems, and knowing as most of them do, that we have a huge investment in this picture, we feel confident that they will in the vast majority of cases bend backwards in supporting our policy on this picture as they have on so many others.

And, Joe, when you come to New York I will show to you, if you are interested, the many unsolicited favorably expressed opinions regarding our sales policy on "Green Dolphin Street" written by those who know a great picture when they see it and who, over a period of many years, have learned that we do not say one thing and mean another. You might also read some of the editorials commending us for our decision.

There is, therefore, no reason for anyone who knows us well, or who through their business dealings with us has any cause to believe that any statement of ours or any policies of ours can justly be classed as "foul, fallacious or phoney".

We did not believe when setting the policy on "Green Dolphin Street" that we were sacrificing a great production. We did and do believe we were setting an intelligent policy for a picture that deserved the best it was possible for our customers to give.

And as for the announcement in itself of our policy, my dear friend, it was only made to satisfy inquiries and to set at rest many rumors concerning our intentions.

Neither M-G-M nor this writer asks any credit for doing what we believe to be right and intelligent. We do claim, however, that we have earned the respect of our customers for the delivery of consistently good product at terms commensurate with the earning power of the product and the theatre's ability to pay.

In conclusion, Joe, I repeat that your letter was read with a feeling it was unfair—I hope it was unintentional, as I hardly believe, in face of the facts, you would want to adversely influence your brother exhibitors either against the picture itself or the policy of a company who strives at all times to cultivate the friendship of its customers.

Sincerely
W. F. Rodgers.



For
CHRISTMAS

"MY WILD IRISH ROSE"!!!

Such Mcnificence! 16 songs and color by
TECHNICOLOR



starring DENNIS MORGAN

and a Giant Musical Cas

Directed by
DAVID BUTLER · Produced by WILLIAM JACOBS · with
ARLENE DAHL · ANDREA KING · ALAN HALE · GEORGE TOBIAS · GEORGE O'BRIEN · BEN BLUE · SARA ALL

Screen Play by Peter Milne • Based upon a Book by Rita Olcott • Musical Numbers Created and Directed by LeRoy Prinz • Musical Numbers Orchestrated and Conducted by Ray

Goldwyn Qualified To Defend Advanced Admissions

SHORT SUBJECTS

With all the controversy raging in the industry about the issue of advanced admission prices on special pictures (distributors pro, exhibitors con), theatremen generally agree that the one man in the industry really qualified to defend the idea is Samuel Goldwyn. The consistency of his product down thru the years has been unmatched by any other producer or studio, they admit, and he, therefore, has some justice to his argument. However, the overwhelming majority of exhibitors are unalterably opposed to hiking their admission scales, regardless of the quality of any picture, and they maintain that no studio turning out a flock of features each year, many of them mediocre or poor, can justify a demand for higher admission prices for its one top picture. Many exhibitors contend that the public may be willing to pay, but they are boiling mad about it after they do.

☆ ☆

THE NEW LOOK...Mike Simons, M-G-M's assistant relations chief, talked cold turkey to exhibitors at the W. Va. TO convention, in Charleston, when he plugged "specialized selling" of films as the "new mode", the talisman that's going to make "plenty of exhibitors richer in 1948". "The exhibitor who sells any picture short because of a preconceived notion that it won't do business is going to rob himself of profits in the months to come," said Simons. "The day when a general announcement of the program — that your theatre will be open — is gone, maybe forever, certainly to the likely benefit of the industry," he added. The public is getting choosy and they're being tempted by other entertainment mediums and the showman who can make a careful study of a picture's entertainment values and plug the same, can take a picture that "does only fair business in one theatre and make it a record buster in another."



SIMON

☆ ☆

MILES OF FOOD...The Friendship Food Train, almost three-quarters of a mile long, bearing millions of pounds of foodstuffs for hungry Europe, arrived in NY last week to a tumultuous reception with the top civic and industry leaders in stellar evidence. Mort Blumenstock, WB v.p. and ad-publicity head, represented national chairman Harry M. Warner as he outlined the basic concepts of the Train to an audience that included Mayor O'Dwyer, UN delegate Warren Austin and other luminaries...An apt note was sounded by the Hollywood Foreign Correspondents Assn., when they announced that their next annual dinner will be "dinnerless" with proceeds from the ticket sales to go to purchase food for the Train...Eric Johnston sends word that the MPAA's "Power Behind the Nation" looks like it will set an all-time national high in the two-reeler field. Eight thousand contracts in the first 60 days, indicating a play-off in 15,000 theatres, says Johnston, prophesying repeat bookings in many theatres.

☆ ☆

FOR KIDS ONLY...Eagle-Lion has employed a neat switch in invitational premieres with the bow of "Red Stallion" at the Gotham in New York, Nov. 26. With the invitation reading, "adults may attend only if accompanied by a child", the affair has been angled at the kids, with an ice-cream-and-cake "cocktail" party and reception at Cafe Society Upown preceding the showing. Parents will be seated in the side sections, with uniformed matrons on hand to make sure the adults' exurberant whistling and stamping do not disturb the youngsters' enjoyment of the film ...Paramount got an assist from the astral forces on Nov. 12 and took advantage of the partial eclipse to film the famous sequence for "A Connecticut Yankee", the Crosby Technicolor starrer.

☆ ☆

UP AND ABOUT...William Ard goes into the assistant ad mgr. post at Warner Bros., under Gilbert Golden...Jack Chinell has been upped to manager of RKO Radio's Buffalo branch, succeeding Elmer Lux, resigned. Chinell has been with the company in Buffalo for 15 years...A. W. Schwalberg, Eagle-Lion sales chief, announced the appointment last week of Edward Heiber to Chicago district manager, succeeding the recently resigned Max Roth. Heiber held branch and district manager posts with Universal previously...Two new SRO sales representatives are Schuyler Beatty, with Paramount for 17 years, goes into the Albany territory, and Douglas McLeod will head SRO sales in the Boston area...Arthur Greenblatt has arrived in New York to open a sales office for Screen Guild, following his appointment to an executive sales position by SG's general sales chief, F. A. Bateman.

☆ ☆

IN THE LIMELIGHT...Ted R. Gamble, TOA proxy and Northwest circuit operator, was recipient of a sprig of laurel from the Picture Pioneers for his aid to the Government as War Finance Division director and his current job as consultant to the Treasury Dept. and the President's Food Conservation Committee. Similar scrolls of honor went to Adolph Zukor and George Jesse'. Zukor, "dean of motion pictures," revealed details of a permanent m. p. museum housing memorabilia of the industry from its inception at the Pioneers' annual shindig, their eighth... The Motion Picture Foundation has wound up its organization of all of the 31 exchange areas and has scheduled its initial meeting of the Board of Trustees for Dec. 8-9 at NY's Hotel Astor, it was revealed by Barney Balaban, Coordinating Committee chairman, climaxing the gigantic launching of the all-industry group last December in New Orleans...The Astor will be the scene, also, for the NY metropolitan area fund-raising drive exhibitors' confab to meet the $325,000 entertainment industries quota in the $15,000,000 Federation of Jewish Philanthropies campain. Chairman Si Fabian presides at the Nov. 25th meeting.



GAMBLE

☆ ☆

REALART REAL GOOD...Realart's Damon Run on reissue combo, "Butch Minds the Baby" and "Tight Shoes", lopped off a nice chunk of its receipts at its Gotham Theatre opening in NY to the Damon Runyon Memorial Fund. Realart will continue to send a percentage of the national gross to the anti-Cancer group. The Realart reissue combinations are going great guns in their NY bows; with seven duos gracing the metropolitan area, all registering above the house average, ad-publicity director William B. Schulman reports...Astor proxy Robert M. Savini fired the opening gun in his "Sunset Carson" western series with announcement of release of the first, "Sunset Carson Rides Again".

THE FRONT PAGE

ERIC JOHNSTON

President, Motion Picture Association

We wonder how many women, meeting him for the first time and vaguely aware of his connection with the movies, have remarked, "So, you're an actor, Mr. Johnston!"

The boss man of the MPA could readily pass for a film star, the Walter Pidgeon type, you know, for his youthful, bright countenance and slim, erect figure belie the approach of his 53rd birthday, come December 21st.

Born in Washington, D. C. of "very poor" parents, Eric was transplanted to Montana when he was a year old. His father, a pharmacist, died while the lad was in grade school and his mother found work in a physician's office, while Eric sold newspapers.

The Marine Corps claimed Johnston from the University of Washington and 1918 found him with captain's rank on tour of duty with the legation guard in Peking, China. He was injured in Peking and, after spending a year in naval hospitals, returned to home in Spokane. His mother, meanwhile, had invested some inherited capital in a vacuum cleaner company, which was fast fading. Johnston went out on a door-to-door selling drive in which he exhibited the superb salesmanship for which he has since become famous. He put the company over, after which he promoted some bank capital and bought into a large electrical concern in Spokane. Eric Johnston, then at the age of 33, was embarked on the career that has made him one of the nation's foremost business leaders.

From the presidency of the Spokane Chamber of Commerce he stepped into the top spot with the National Chamber in 1942, a post he held for a record-breaking four years. In September, 1945, he accepted the presidency of the Motion Picture Association, because, as he told a radio audience, of the "tremendous capacity of the motion picture to inform and enlighten."

His real hobbies are hard work and public speaking, and he is one of the most effective and sought-after speakers in the country. He married his high school sweetheart, Ina Harriet Hughes.

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Andy W. Smith, Jr., sales chief of 20th-Fox, told a sales meeting that domestic revenue must increase. He also announced a 20th-Fox 1948 schedule of 48 features.



Secretary of the Army Kenneth Royall presents the President's Certificate of Merit to Samuel Goldwyn in Washington for the producer's outstanding services during World War II.



Barney Balaban, president of Paramount, addresses the opening of the Federation of Jewish Philanthropies of N. Y. drive in show business. The industry's quota is $325,000.

JOHNSTON TO FIGHT REDS & CENSORSHIP

The opposition to communists in Hollywood was rising high last week. In New York, Eric Johnston, president of the MPA, voiced strong criticism of the ten movie writers who were cited for contempt by the House (Thomas) Un-American Activities Committee, charging them with having done "a tremendous disservice" to the industry and to the cause of democracy.

In Hollywood, Louis B. Mayer called upon those who want to espouse communism to "leave and stop taking our money and wasting our time." The board of directors of 20th Century-Fox voted late last week to discharge from their organization all acknowledged communists or those who are cited for contempt by any congressional committee for failing to answer the question of possible communist affiliation.

Johnston's speech, delivered at the 8th annual Picture Pioneers dinner last Wednesday was outspoken in its opposition to communists and against the threat of federal censorship of motion pictures. He accused the ten cited film writers of playing "into the hands of extremists who are all too willing to confuse the honest progressive with the dishonest red."

No Place for Commies

The MPA head declared that "there is no place in Hollywood for anyone who is subversive or disloyal to this country," but he asserted that "in the final analysis, the government must adopt a national policy with respect to the employment of communists in private industry."

Mentioning specifically the recent blasts by the Hearst newspapers on behalf of federal censorship, Johnston said he will "fight forever" against such a threat.

"Obviously, if the motion picture is to be censored," he warned, "then the newspapers must be too — and the books — and the magazines — and the radio.

"Freedom of speech is not a selective phrase. We can't shut free speech into compartments. It's either free speech for all American institutions and individuals, or it's freedom for none — and nobody."

A meeting of top film executives in New York has been called by Johnston for Monday (24th) to consider the problems raised by the House Committee's probe. On that date, also, Rep. John MacDowell of the committee, is scheduled to present the contempt citations to the full House for approval.

The Un-American Committee's next move is slated to be a shift of its inquiry to Hollywood again, probably within two months.

* * *

BREEN DENIES CODE LAXITY

With government, religious and civic pressure at high tide, the Production Code Administration was expected to clamp down tighter than ever on Hollywood product, despite administrator Joseph I. Breen's denial of relaxation of the Code in recent years.

Replying to charges by Allied States general counsel and board chairman A. F. Myers that there had been a noticeable rise in moral laxity on the screen and that the Code Administration had permitted the situation to get out of hand, Breen cited statistics designed to show there had been no appreciable change in the percentage of pictures receiving the National Legion of Decency's four ratings, since Eric Johnston had assumed the top spot in the MPA. If anything, the ratio of pictures "unobjectionable for general patronage" had risen. Breen also pointed out that only two pictures — six-tenths of one per cent — were placed in the "Condemned" category, and of these, one ("Black Narcissus") was for religious reasons, not moral, he emphasized.

In a letter to Johnston, Myers urged that the MPA prexy "take some definite action to reassure the public that the situation is not out of control." He laid particular emphasis on the "Forever Amber" situation, which was the basis for his attack on the Code Administration, especially in view of the Philadelphia affair, where 20th-Fox defied Cardinal Dougherty's ultimatum that "Amber" be withdrawn from the Fox Theatre under penalty of a year's boycott, not only of the Fox and "Amber," but of all 20th-Fox product.

Goldman Withdraws 'Outlaw'

Myers called on Johnston to do a public relations job to repair the "bad press" occasioned by "Amber," "the Hollywood probe and from advanced admission price pictures."

Meanwhile, in Philadelphia, in direct contrast to 20th-Fox' defy of the Cardinal's ultimatum, William Goldman, who received a similar demand in regard to "The Outlaw" at his newly-opened Erlanger Theatre, withdrew the picture and closed the theatre for lack of product. In a letter to the Cardinal, Goldman stated that he was withdrawing the film not because he felt that it was "indecent" or "immoral," but purely "in deference to your exalted position representing, as it does, those in the community of the Catholic faith."

Elsewhere on the censorship front, all of the Hearst newspapers appeared with editorials calling for government censorship of motion pictures. Immediate reaction to this demand was apparent from all quarters, not only the industry, as such action by the government would obviously place newspapers, radio and other media of public information in line for government censorship.

(Continued on Page 26)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Still Concentrates On Quickies

DESPITE THE RECENT spurt of extravagance here, the concentration is still on the quickie product, particularly the series films. That's where the money comes from to pay for splurges like "Anna Lucasta" and "Born Yesterday." At the moment, there are seven active series participating in the 1947-48 schedule. Last year there was some talk of all of these being dumped (Columbia was through with B's, they said) but boss Harry Cohn insisted on one more year at least. Not that anyone ever believed this outfit was serious about the matter, anyway.

The series are: "Blondie," now in its 23rd film, with two scheduled for this year, "The Whistler," "Crime Doctor," "The Hoosier Hot Shots Action Musicals," "Rusty," "Boston Blackie" and the "Durango Kid." This is Columbia's stock merchandise, made inexpensively and sold solidly, they account for a good chunk of the profits in this and any other year.

SIX IN WORK HERE

"The Loves of Carmen" got under way last week with Rita Hayworth, Glenn Ford and Luther Adler, the only cast members working so far. Charles Vidor is directing this one again and all is peace and quiet so far. "My Dog Rusty" (Ted Donaldson-Rusty) and "Blazing Across The Pecos," a Durango Kid epic, (Charles Starrett-Smiley Burnette), also went before the cameras.

Continuing in work are: "Lulu Belle" (Dorothy Lamour-George Montgomery), "The Eternal Melody" (Jan Kiepura-Marta Eggerth) in Italy, and "The Fuller Brush Man" (Red Skelton-Janet Blair).

☆

EAGLE-LION

Wanted: Independents!

THIS COMPANY TOOK opportunity from the final closing on the Walter Wanger deal to emphasize its new policy of lining up strong indie producers to release through its channels. All the way from top man Robert Young came the word that company participation in financing independent production is the order of the day. The purpose of this move is to supply much needed "end" money to first class producers who will elevate the general standing of E-L product.

So far, despite the invitation from E-L, Wanger is the only top-name producer who has definitely signed. He is setting up a complete production unit on this lot and at least two of his four pictures will be made here. The other two may go on the Hal Roach lot, where Wanger has a lease on space. It will be at least six months before E-L has a finished Wanger picture to use. Right now the producer is in the thick of production of "Joan," the Ingrid Bergman film being made by Sierra Films for RKO release. His present plans call for a January start for "Dynasty" which will be the first of the quartet he will do for Eagle-Lion.

Three productions are going here now. Aubrey Schenck, in charge of production, started "The Noose Hangs High" (Abbott-Costello) and "Corkscrew Alley" (Dennis O'Keefe-Claire Trevor). "Mickey" (Lois Butler-Bill Goodwin) continues in work.

Eagle-Lion's "poor relation" has little to report these days. They just finished an Eddie Dean western and there's nothing ahead for a month. But Ben Stoloff is preparing a murder mystery based on the new hypodermic gadget that has just hit the news. And the one PRC is really excited about is the story being prepared on Jackie Robinson, great Negro baseball star. That one comes in January.

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M-G-M

Expect Changes Here

THE PRESENCE OF Loew's v.p.-treasurer Charles C. Moskowitz at the studio has been presumed to foreshadow a pretty thorough overhauling of the M-G-M production setup. However, at this writing, the only evidence of Moskowitz's sharpened knife has been the lopping off of 40 or 50 small-fry help.

It is doubtful, though, that the N. Y. exec will leave town without dropping some of the high priced producers and directors who have contributed little to Metro's product or prestige in the past couple years. Since this studio carries some of the most expensive deadwood in all this fabulous town, and in view of the dearth of strong films from here during the past year, some radical changes are in order and are generally expected.

There has been a lot of speculation out here about how this trip of Moskowitz's will affect the status of production chief L. B. Mayer. While the Hollywood bigwig has come in for some considerable criticism in recent months because of the poor quality of some Metro product, we doubt that Mayer's wings will be clipped at the present time. However, unless there is a sharp pickup in the boxoffice strength of Leo's features within the next year, no one will be shocked to find the hitherto-omnipotent Mr. Mayer out.

WANT NO REDS

M-G-M wants no Communists in its fold, Mayer told the studio family last week, formally asking for the resignation of any member of the staff who felt obliged to espouse the cause of Communism.

Mr. Mayer's statement came at a meeting of the studio heads at which it was arranged to call frequent "unity" meetings for the purpose of "letting the left hand know what the right hand is doing." One of the reasons for the problems at this studio has been the complete lack of knowledge on the part of many of the important executives on the lot as to the status of things. Producers were going on blithely in the established extravagances typical of this company apparently without realizing that grosses had fallen sharply. When an economy was effected on one hand, it was more than off-set by a story buy or a foolish signing of an expensive writer on the other. All this is to end now. Management and employees are to cooperate closely to lick the problems now facing the studio and the industry. The studio chief further urged that politics be forgotten.

The current "Lassie" picture which started as "Hills of Home" will come out as "Master of Lassie."

STUDIO SIZE-UPS

MONOGRAM

Special Campaign For Song

LOUIS S. LIFTON, director of advertising and publicity, has set a special ad campaign for Allied Artists' "Song of My Heart." With $200,000 budgeted for the campaign, Lifton is going out after special music magazines and papers as well as the regular run of national books to garner the "class" trade for this film.

With two new ones started here and five more scheduled to go before the end of the year, there will be no holiday lull at this shop.

In work now are: "Overland Trails," a Johnny Mack Brown western, "Angels' Alley" (Bowery Boys) and "Charlie Chan In New Orleans."

Set to come before the year's end are: King Brothers' "The Tenderfoot," Jeffrey Bernard's "Stage Struck," Jack Wrather's "Night Without Morning," "I Wouldn't Be In Your Shoes" and one more in the teen-age series.

There was a rumor around last week that the King Brothers had been conferencing over at Columbia. But running it down, we found that it was just that old perennial which pops up automatically every few months. At this writing, it looks like the producing brothers are happy with AA.

Monarch Films Corp. Ltd. in Britain has taken over distribution rights on 30 old Monogram pictures. Films released between 1938 and 1944 are included in the deal. No financial details on this arrangement have been disclosed.

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PARAMOUNT

Balaban Promises 40 Features

THE GENERAL TREND among major studios toward increased output has taken hold here, it was made clear last week by president Barney Balaban, who announced a program of 40 Paramount features for the 1947-48 season. The company head came to the coast with a group of other Paramount officials for discussions with studio boss Henry Ginsberg.

Balaban stated that of the 40 features only 8 from Pine-Thomas will be programmers, the other 32 to be high-budgeters. This was taken with a grain of salt by veteran tradesters, who can't see any studio actually turning out that much first-rate product within one season. The product will include three from the Liberty unit and four from Hal Wallis.

Accompanying Balaban on the studio visit were sales chief Charles M. Reagan, Y. Frank Freeman, head studio executive who was in the east, and several of the company's financial experts, including treasurer Fred Mohrhardt. The money men were along presumably to devise additional plans for cutting expenditures.

PRODUCTION HUMMING

With a half dozen pictures in various stages of production here, it looks as though prexy Balaban's promise of 40 features for the year might be fulfilled.

The Pine-Thomas unit wound up "Hard To Kill" and is about to go with "Waterfront at Midnight," their seventh and eighth features for the year. This business-like outfit really goes about the business of turning its program product out.

☆

REPUBLIC

Three New Ones Start

PRODUCTION PICKED UP here a bit last week as three films went into production. John Auer, as associate producer, started "I, Jane Doe" (Ruth Hussey-John Carroll-Vera Ralston); a "Rocky" Lane western, "Oklahoma Badlands," went under Gordon Kay's production and "Under California Skies," a Roy Rogers musical-western also got started.

The latter picture started just as the Rogers-Republic controversy came to a head. Rogers claimed that his contract with Republic was void for several reasons. First of all, the state's seven-year limitation statute (Gene Autry and Olivia de Havilland voided their contracts on this argument) ruled out any contract terms as invalid; secondly, Republic, Rogers says, failed to pick up his option last month thereby voiding one of the clauses of the existing contract.

Rogers, however, finally decided to make "Under California Skies" with the clear stipulation that his work in it would in no way effect the status of the contract row. He plans to continue his fight against the studio. He has made about 75 pictures for the studio in 10 years. He wanted to make fewer at higher budget, but the studio said no. He is also fighting, because, he claims, in spite of the fact that he has been one of the big money-makers of the entire industry, has received a small salary for his film work.

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RKO

21 In Backlog

AS THE OLD year winds to an end, inventory at RKO indicates that this studio is in the strongest position in its history with 21 new films and one re-issue ready to go. Ten of the films are from independent producers, indication of the result of the policy begun two years ago to open the RKO doors to good independents.

Among the inde films to come are: two from Samuel Goldwyn, "The Bishop's Wife" and "A Song Is Born;" two from John Ford, "The Fugitive" and "War Party;" Sierra's production of "Joan;" "The Miracle of The Bells" from Jesse Lasky and Walter MacEwen; Sol Lessor's "Trazan and The Mermaid;" Leo McCarey's "Good Sam;" "The Velvet Touch" from Fred Brisson and Rosalind Russell, and Walt Disney's "How Dear To My Heart."

RKO's own product includes "I Remember Mama," "If You Knew Susie," "So Well Remembered," "Night Song," "Berlin Express," "Fighting Father Dunne," "Your Red Wagon," "Roughshod," "Race Street," "Rachel," and "The Harder They Fall." Walt Disney's "Bambi" will go into re-release.

"Joan" (Ingrid Bergman) is set at a budget of $4,600,000 and has a shooting schedule of 102 days. Sierra is still dickering with Selznick on a title for this one since that producer owns the one they would like to use.

SCHARY ON THE SPOT

The gang who have been having such sport tagging as "red" everybody with a liberal viewpoint are after RKO's production chief Dore Schary. Leader of the mob, and determined to get what he can in the backwash of publicity is California's State Senator Jack Tenney. He runs a little Un-American investigating committee of his own locally and he is trying hard to break into "big time."

Teennev's gimmick was accusing Dore Schary of assigning a "100 percent Communist controlled" writers group to whip up speeches for Governor Earl Warren and others at a Hollywood memorial for President Franklin Delano Roosevelt, on April 23, 1945."

Schary ridiculed the allegation. His point was that the news was certainly stale and that Tennev had been more than obvious in picking up testimony he had given at the Washington hearing and trying to whip up a frenzy over it. As he further pointed out, the majority of the writers who were asked to contribute material to the memorial were not even called to Washington by Thomas.

To the credit of RKO executives, a strong vote of confidence was handed Dore Schary. The board of directors meeting here with Chief Floyd Odlum made it clear that while they and Schary were unalterably opposed to Communism, they did not intend to be carried away by wild and hysterical name-calling. In a potent letter to a stockholder who had queried what RKO intended to do about Schary, the board pointed out that the studio chief had stated forcefully and completely at the Thomas hearing his attitude on Communism. It further stated that RKO agreed with this attitude and would continue to support Schary in the making of pictures which would project the American way of life against the very same evil which the Un-American gang say they are fighting.

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SCREEN GUILD

"Cross" Wins And Loses

THE CIRCUIT COURT of the state of Virginia reversed the decision of the lower court against "Burning Cross." The picture was given a complete clearance and will be shown without restriction throughout the entire state of Virginia. This is a real victory for the producers of "Burning Cross" and thye are to be congratulated on fighting the good faith.

However, the censor board of Ohio banned the film in that state. It will be fought out in the courts there, too.

STUDIO SIZE-UPS

SELZNICK

"Romeo And Juliet" Set

DAVID O. SELZNICK has completed his plan for both the stage and film productions of "Romeo and Juliet." Jennifer Jones and Louise Jourdan (who will debut in "The Paradise Case") will be starred. The film will be made in Technicolor and will undoubtedly be Selznick's biggest for 1948.

The stage production will go on before shooting begins on the picture, present plans calling for a one-month road tour to give the players a chance to familiarize themselves with their characterizations, a well as to garner publicity for the picture which follows. The last film version of this play was done just ten years ago by Metro-Goldwyn-Mayer with Norma Shearer and Tyrone Power.

DOOR CLOSED TO INDIES

Despite the talk and rumor around for months that Selznick was looking for good, solid independent producers to bring into the SRO fold, Mark Hellinger was the only one who got in before the invitation was rescinded...at least for the coming year. Reason given for the change in policy was that with the new Selznick product for the year and reissues, plus what Hellinger will contribute, the sales organization will have about all the pictures it can handle for one season. Selznick now has "The Jaradine Case," "Portrait of Jenny" and the currently shooting "Mr. Blandings Builds His Dream House." Mark Hellinger will have "Knock On Any Door" and perhaps one more. "Intermezzo" will be re-released and "Duel in the Sun" is still very active.

48 FOR '48

Forty-eight films are on the release schedule of this company for 1947-'8. Interesting point of departure is the fact that 23 of these will come from the independent producers now signed or being signed by the studio. Alexander Korda will contribute four, Edward Alperson three and the remaining 18 will come from Sol Wurtzel, Reliance Pictures, Frank Seltzer and Samuel Baerwitz.

On the list are "Forever Amber," "Captain From Castile" and "Gentlemen's Agreement," "Daisy Kenyon," "The Snake Pit." and "This Is the Moment" (still in production).

At the moment there are five films in work on the lot and three indies being made for release through 20th. The independents are: Frank Seltzer, who is hooting "Let's Live Again" (John Emery-Hilary Brooke); Reliance Pictures, headed by Bernard Small and Ben Pivar, is hooting "The Challenge" (Tom Conway-June Vincent), and Sol Wurtzel has "Half-Past Midnight" (Kent Taylor-Peggy Knudsen) in production. The latter is the last of six due from Wurtzel to 20th for 1948. He has just signed a new contract for another half-dozen for 1949.

Samuel Baerwitz is the latest independent to get the nod from 20th and is scheduled to do three pictures for the 1948 schedule. This trio brings the total of B's arranged for by 20th for the coming year to 15.

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UNITED ARTISTS

Trouble, Trouble

WITH THE RKO DEAL definitely off, United Artists is still hunting frantically for new blood to build up its sagging production roster. At the moment, the company is caught in a vicious circle; they need money to produce, but they can't get money unless they have producers and production. Meetings are in full swing now and studio spokesmen proclaim firmly that all will be well before very long. Vice-President Arthur Kelly is stumping for new producers and he reported last week that there were a number of package deals ready to be presented for board approval when the meetings get under way. This is undoubtedly the answer to the problem—that is, if the producers in question are sound. Meanwhile, of the two big bosses, only Mary Pickford seems willing to do anything constructive to help UA over this hump. Chaplin appears to be content to let things take their course.

ENTERPRISE TROUBLE, TOO

As if the general situation isn't bad enough, there are rumors that Enterprise is seeking a new releasing outlet. Rumor has it that Universal-International, RKO and 20th Century-Fox are all possibilities, but the door has not been closed on United Artists, either. It's all in the negotiation stage. If UA and Enterprise can settle their difference on the percentage question (UA) wants 27½% of the domestic and Canadian gross; Enterprise says 25%, the current rate), Enterprise may stay with UA. UA executives insist that the 2½% increase is absolutely necessary and point to the figures for last year which indicate that on a gross of $38,000,000 the company netted only $185,000. That's not good business.

Producer William Cagney also is threatening to bolt UA and stated absolutely that he would not turn over his "Time Of Your Life" until the UA mess was straightened out. Meanwhile, there is another report current that "unknown parties" have made an offer to buy UA.

An additional $125,000 has been tacked on to the advertising budget for "Body and Soul." This money goes into the exhibitors' cooperative advertising funds. Company has also added 12 field exploitation men to UA's staff of 13 to handle key city premieres and bookings. Opening engagements on "Body" have been very big.

Albert S. Rogell and David L. Hersh have set up Gibraltar Films to make a series of six pictures budgeted at $1,000,000 each. Pair are dickering with UA for releasing contract and deal will close if all the details of the terms are approved.

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UNIVERSAL-INTERNATIONAL

Busy Schedule

WITH FIVE PICTURES in work and six more to go before the end of the year, Universal-International is at a peak of production. "Are You With It" (Donald O'Connor-Olga San Juan) got going this week and those continuing are: "All My Sons" (Edward G. Robinson-Mady Christians), "Up In Central Park" (Deanna Durbin-Dick Haymes), "Casbah" (Tony Martin-Yvonne DeCarlo) and "Another Part of The Forest" (Frederic March-Ann Blyth).

Scheduled to go are: "Mr. Peabody and The Mermaid" (William Powell-Ann Blyth), "Purgatory Street" from Sam Wood, "Kiss The Blood Off My Hands" (Burt Lancaster), "One Touch of Venus," "The Brain of Frankenstein" (Abbott and Costello) and "Patent Applied For," a Robert Buckner production.

INVITATION TO THOMAS

Interesting aftermath of the Thomas Investigation is the invitation that Director Sam Wood extended to J. Parnell Thomas. It seems that Mr. Wood believes that Mr. Thomas should do a prologue on Americanism as a foreword to "The Land Is Bright," Wood's next for Universal-International release. Wow! How about having Mr. Thomas read the First Amendment to the Constitution of the United States?

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WARNER BROS.

Shut-Down Expected

A CHANGE IN POLICY AGAIN at this studio. Just about a month ago Jack L. Warner announced that the studio would make a series of low-budget films to provide young talent with a chance to prove itself. Now, the entire talent department has been shut down for a two-month "vacation." As a matter of fact, the close-down will not be limited to the talent department; it is rumored that there will be no new production at this studio until after the first of the year. The current four shooting will wind up and nothing will start until well into January. The two pictures which were scheduled earlier for production yet this year have been cancelled.

Warners have been right on the crest of the "economy wave" in Hollywood. Business is off, 'tis true, but there's nothing wrong here that a couple of really first-rate pictures, and good showmanship won't cure the British Tax and Communists notwithstanding!

Two Alfred Hitchcock productions will be handled by WB, it was announced last week. The films will be "Rope," with James Stewart, and "Under Capricorn," starring Ingrid Bergman. Production will be by Transatlantic Pictures Corp., headed by Hitchcock and Sidney Bernstein, Canadian theatre operator. "Rope" stars next month. Hitchcock will direct both pictures.

CURTIZ PRODUCTION PLANS

Michael Curtiz is proceeding with his production plans despite a shift in plans made necessary by Technicolor restrictions. "Forever and Always," which was to come next, will be dropped temporarily and "The 49ers" goes in to take the Technicolor commitment available next month. Doris Day, Michael North and James Mitchell are already set for the leading roles. Next on the Curtiz schedule will be a Joan Crawford starrer to be re-made from the Mexican film, "La Otra," which starred Dolores Del Rio. Miss Crawford will portray twin sisters.

PRODUCTION & RELEASE RECORD

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47	Features	Completed (32)	In Production (0)
	Westerns	Completed (14)	In Production (0)
	Serials	Completed (4)	In Production (0)
1947-48	Features	Completed (28)	In Production (6)
	Westerns	Completed (10)	In Production (1)
	Serials	Completed (2)	In Production (0)

NEW PRODUCTIONS

MY DOG RUSTY
Drama—Started November 3
Cast: Ted Donaldson, Ann Doran, John Litel, Mona Barrie.
Director: Lew Landers Producer: Wallace MacDonald
Story: Boy addicted to fibbing, loses an election for his father but learns his lesson.

BLAZING ACROSS THE PECOS
Western—Started November 17
Cast: Charles Starrett, Smiley Burnette.
Director: Ray Nazarro Producer: Colbert Clark
Story: Gambler tries to build empire by exploitinng Indians. The Durango Kid stops him.

THE LOVES OF CARMEN
Drama—Started November 16
Cast: Rita Hayworth, Glenn Ford, Luther Adler.
Director: Charles Vidor Assoc. Producer: Ralph Nelson
Story: Based on the famous Bizet opera, the story of a girl who loved a soldier.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Eternal Melody, The	Klepura-Eggerth	...11-10			
Fuller Brush Man	Skelton-Blair				
Lulu Belle	Lamour-Montgomery	11-10			
Return of October, The	Ford-Moore	9-29			

COMPLETED — 1946-47 —

Blondie's Holiday (67)	Lake-Singleton	11-25	...4-10	808	3-3
Bulldog Drummond at Bay (70)	Randell-Louise	12-23	...5-15	820	
Bulldog Drummond Strikes Back (65)	Randell-Henry		9-4	821	
Corpse Came C.O.D., The (87)	Brent-Blondell	1-6	...5-31	840	
For the Love of Rusty (69)	Donaldson-Powers	..12-23	5-1	812	
Framed (82)	Ford-Carter	9-30	...4-47	834	...3-17
Details under title: They Walk Alone					
Guilt of Janet Ames (83)	Russell-Douglas	7-22	...4-47	836	...3-17
Details ander title: My Empty Heart					
Gunfighters, The (C) (87)	Scott-Britton	9-30	...7-15	838	...6-23
Details under title: Twin Sombreros					
Jack Armstrong (Serial)	Hart-LaPlanche	...11-25	2-6		
Keeper of The Bees (68)	Henry-Duane	3-17	...7-10	802	
King of Wild Horses (79)	Foster-Patrick	12-9	...3-27	809	...3-31
Last of The Redman (Color) (77)	Hall-Ankers	9-16	...8-47	837	
Law af The Canyon	Starrett-Burnette	..10-28	...4-24	867	
Little Miss Broadway (69)	Porter-Shelton	2-3	...6-19	815	
Details under title: Broadway Baby					
Millerson Case, The (72)	Baxter-Saunders	...1-20	...5-29	817	
Details under title: Crime Doctor's Vacation					
Pacific Adventure (95)	Randell-Steinbeck		7-47	835	
Prairie Raiders (54)	Starrett-Saunders	..11-11	...5-29	868	
Riders of The Lone Star (55)	Starrett-Hunter	...12-23	...8-14	870	
Smoky River Serenade (67)	Campbell-Terry	4-28	...8-21	857	
Son of Rusty, The (69)	Donaldson-Powers	..4-14	8-7	813	
Secret of The Whistler (65)	Dix-Brooks	7-22	...11-7	818	..11-25
Sport of Kings (68)	Henry-Campbell	...2-17	...6-26	811	
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City (56)	Starrett-Burnette	..11-25	7-3	859	
Swing the Western Way (66)	Leonard-Dugan	3-17	...6-26	853	
Vigilante, The (Serial)	Byrd-Ames	3-3	...5-22		
When a Girl's Beautiful	Jergens-Platt	6-23	...9-25	827	

— 1947-48 —

Adventures in Silverado	Bishop-Henry	11-10			
Black Arrow, The	Hayward-Blair	8-4			
Blondie's Anniversary	Singleton-Lake	9-1	..12-18		
Blondie In the Dough (69)	Singleton-Lake	4-14	..10-16		
Blondie's Night Out	Singleton-Lake	9-29			
Brick Bradford	Richmond-Johnson	.10-27			
Buckaroo from Powder River (55)	Starrett-Burnette	...5-26	..10-14		
Coroner Creek (C)	Scott-Chapman	9-29			
Crime Doctor's Gamble	Baxter-Cheirel	8-4	..11-27		
Devil Ship, The	Lane-Campbell	7-21	..12-11		
Down To Earth (T) (101)	Hayworth-Parks	4-15	..10-29		8-4
Fuller Brush Man, The	Skelton-Blair	10-27			
Glamour Girl	Krupa-Reed	9-1			
Her Husband's Affairs (85)	Tone-Ball		3-3	..11-47	7-21
Details ander title: Lady Knew How					
I Love Trouble	Tone-Blair	5-26			
Details under title: Double Take					
It Had To Be You	Rogers-Wilde	5-26	..12-47		
Key Witness (67)	Beal-Marshall	4-14	...10-9		
Details under title: Destiny					
Lady from Shanghai, The	Hayworth-Welles	. 10-14			
Last Days of Boot Hill, The	Starrett-Burnette	...6-23	..11-20		
Last Round-Up, The (77)	Autry-Heather	5-26	..11-47		
Little Spanish Town, A	Autry-Marlon	8-18			
Lone Wolf in Landon, The (68)	Mohr-Saunders	5-26	..11-13		
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Lou	Lowery-Barton	9-15			
Mating af Millie, The	Ford-Keyes	7-7			
Phantom Valley	Starrett-Burnette	8-4			
Prince of Thieves, The	Hall-Morison	5-12			
Relentless	Yenag-Chapman	...12-9			
Details under title: Three Were Thoroughbreds					
Return of The Whistler, The	Duane-Aubert	10-27			
Rose of Santa Rosa	Hot Shots	9-1	..12-25		
Sign of the Ram, The	Peters-Knox	8-4			
Six Gun Law	Starrett-Saunders	7-7			
Sea Hound, The (Serial)	Crabbe-Blake	5-26			
Song of Idaho	Vincent-Grant	10-27			
Strawberry Roan, The	Autry-Henry	7-7			
Sweet Genevieve (68)	Porter-Lydon	4-14	..10-23		
Swordsman, The (T) (81)	Parks-Drew	12-9			10-27
Tex Crainger (Serial)	Stevens-Stewart	8-4			
To the Ends of the Earth	Powell-Maylia	12-9			
Two Blondes and a Redhead (70)	Porter-Lydon	4-14	...11-6		
West of Sonora	Starrett-Burnette	...9-29			
Whirlwind Raiders	Starrett-Saunders	9-15			
Woman from Tangier, The	Jergens-Dunne	9-29			
Wreck of The Hesperus, The	Parker-White	9-15			

EAGLE-LION

1947-48	Features	Completed (20)	In Production (3)
	Westerns	Completed (5)	In Production (0)
1946-47	Features	Completed (22)	In Production (0)
	Westerns	Completed (12)	In Production (0)

NEW PRODUCTIONS

THE NOOSE HANGS HIGH
Comedy—Started November 13
Cast: Bud Abbott, Lou Costello, Kathy Downs, Mike Mazurki.
Director: Charles Barton Producer: Aubrey Schenck
Story: Two window washers get mistaken for bank messengers and involved with gangsters.

CORKSCREW ALLEY
Drama—Started November 17
Cast: Dennis O'Keefe, Claire Trevor.
Director: Anthony Mann Producer: Aubrey Schenck
Story: Former gangster breaks prison is pursued by his former pals who try to kill him, and the police who try to recapture him. He eludes both until he clears himself of guilt.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Mickey (C)	Butler-Goodwin	11-10			

COMPLETED — 1946-47 —

Adventuress, The (90)	Kerr-Howard	Foreign		103	...3-17
Details under titlet I Sse a Dark Stranger					
Bedella (85)	Lockwood-Hunter	.Foreign	2-1	101	2-3
Big Fix (63)	Brown-Ryan		4-19	702	5-12
Border Feud (55)	LaRue-Marlon	12-23	...3-10	792	...3-26
Bora To Speed (61)	Sands-Wall	8-19	...1-12	705	2-3
Details under Eagle-Lion heading					
Caravan (80)	Cranger-Kent	Foreign	8-2	106	...9-15
Cheyenne Takes Over	LaRue-St. John	8-4	..10-25	757	
Details under title: The El Lobo Mystery					
Corsican Brothers, The	Fairbanks-Warwick	Reissue	...5-24	733	
Devil On Wheels, The (67)	Cardwell-Ford	9-30	...2-15	701	2-3
Gas House Kids In Hollywood (63)	Switzer-Bartlett		8-23	712	...9-15
Gashouse Kids Go West (63)	Switzer-Williams	4-14	...7-12	711	...7-21
Ghast Town Renegades (57)	LaRue-St. John	4-28	...7-26	754	...8-18
Gun Law	LaRue-St. John	7-21	..10-18	756	
Heartaches (71)	Ryan-Norris	3-3	...6-28	704	7-7
Details ander title: Silent Valea					
International Lady	Brent-Massey	Reissue	...5-24	734	
It's A Joke, San (63)	Delmar-Merkel	8-6	...1-25	102	...1-20
Killer at Large (64)	Shaw-Lowery	3-3	...5-31	717	...6-23
Details ander title: Gangway for Murder					
Kit Carson (97)	Andrews-Hall	Reissue	...3-22	731	
Last of the Mohicans (94)	Scott-Barnes	Reissue	...3-22	731	
Law af the Lash (53)	LaRue-St. John		2-28	751	...3-17
Lost Honeymoon (71)	Tone-Richards	10-28	...3-29	104	...3-17
Details ander title: Alias the Bride					
Philo Vance's Gamble (62)	Curtis-Austin	11-25	...4-13	707	...5-26
Philo Vance Retarns (64)	Wright-Austin	10-14	...6-14	708	...4-28
Philo Vance's Secret Mission (64)	Curtis-Ryan		8-30	709	...9 13
Pioneer Justice (56)	LaRue-St. John	4-14	...6-28	753	7-7
Railroaded (72)	Ireland-Ryan		8-30	710	..10-13
Range Beyand the Blae (53)	Dean-Ates		6-15	745	...3-31
Red Stallion (C) (81)	Paige-Nash	10-14	...8-16	107	8-4
Repeat Performance (93)	Leslie-Hayward	1-6	...5-30	105	6-9
South of Paga Pago (84)	Hall-McLaglen	...Reissue	...6-21	736	
Step Child (70)	Austin-Joyce	2-3	...6-7	703	...6-23
Three On A Ticket (62)	Beaumont-Walker	..10-28	...4-5	715	...4-28
Details ander title: The Corpse Came Calling					
Too Many Winners (60)	Beaumont-Marshall	.2-17	...5-24	716	6-9
Tumbleweed Trail (57)	Dean-Ates	9-2	..10-28	742	..12-23

Untamed Fury (58)	Pendleton-Whipper	9-22		SP72	3-17
West To Glory (61)	Dean-Ates	4-13		746	5-12
Wild Country (C) (59)	Dean-Ates	1-17		744	2-3

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John	4-26		766	
Frontier Fighters (39)	Crabbe-St. John	4-26		761	
Panhandle Trail (—)	Crabbe-St. John	4-26		765	
Raiders of Red Gap (38)	Crabbe-St. John	4-26		763	
Shootin' Irons (40)	Newhill-O'Brien	4-26		764	
Thundergap Outlaws (39)	Newhill-O'Brien	4-26		762	

—— 1947-48 ——

Adventures of Casanova	deCordova-Nash	5-12	12-27		
Black Hills	Dean-Ates	5-12	9-27	851	
Blonde Savage (61)	Sherwood-Ericson	7-7	11-22	807	10-13
Bury Me Dead (66)	O'Donnell-Daniels	4-14	9-20	803	9-29
Check Your Guns	Dean-Gates	7-7	10-18		
Enchanted Valley (C)	Curtis-Gwynne	9-1			
Gentleman After Dark (76)	Donlevy-Hopkins	Reissue	11-8	735	
Green for Danger (91)	Grey-Howard	Foreign	9-13	802	
Headin' For Heaven	Erwin-Farrell	8-4			
It's Murder	Switzer-Whalen	5-12			
Linda Be Good (67)	Hubbard-Knox	7-21	11-8		10-27
Love From A Stranger	Sidney-Hodiak	3-17	11-15	806	
Man from Texas	Craig-Bari	5-26	10-18		
Details under title: A Texas Story					
Man in the Iron Mask (110)	Hayward-Bennett	Reissue	11-8	735	
Northwest Stampede	Leslie-Craig	7-21	1-17		
Details under title: Wild Conquest					
Open Secret	Ireland-Randolph	9-1	1-24		
Out of The Blue (91)	Brent-Mayo	3-3	9-27	801	9-1
Prairie Outlaw	Dean-Holt	11-10			
Prelude To Night	Scott-Lynn	9-1			
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16	10-25	804	
Shadow Valley (58)	Dean-Ates	11-29		8 2	
T-Men	O'Keefe	7-21			
Tomorrow You Die	Ireland-Ryan	5-12			
Tornado Range	Dean-Holt	9-1			
Whispering City (89)	Lukas-Dantine	11-15		805	

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (25)	In Production (0)
1947-48 Features	Completed (25)	In Production (3)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Big City, The	O'Brien-Murphy	10-27			
Master Race	Gwenn-Leigh	9-29			
Details under title: Hills of Home					
State Of The Union	Tracy-Hepburn	10-13			

—— 1946-47 ——

Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar		3-3
Cynthia (98)	Taylor-Murphy	11-25	July	726	5-26
Details under title: The Rich Full Life					
Dark Delusion (90)	Barrymore-Bremer	10-28	June	724	4-14
Details under title: Cynthia's Secret					
Fiesta (T) (104)	Williams-Carroll	12-24	July	727	6-23
High Barbaree (91)	Johnson-Allyson	5-27	May	721	3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-5
Hucksters, The (115)	Gable-Kerr	1-20	Aug	728	6-23
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6	Apr	718	3-3
Little Mr. Jim (92)	Jenkins-Gifford	10-29	Apr	719	6-10
Living In a Big Way (104)	Kelly-McDonald	8-6	June	725	6-9
Details under title: To Kiss and To Keep					
Luxury Liner (T	Brent-Gifford	9-1			
Romance of Rosy Ridge (105)	Johnson-Leigh	9-30	Aug	729	7-7
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr	720	2-17
Undercover Maisie (90)	Sothern-Nelson	11-11	May	722	3-17
Yearling, The (T) (128)	Peck-Jarman	8-20	May	717	12-9

REPRINTS

Boom Town (120)	Gable-Tracy		Feb		
Captains Courageous (116)	Tracy-Bartholomew				9-2
Great Waltz (T) (103)	Rainer-Gravet		July	723	
Philadelphia Story, The (110)	Hepburn-Stewart-Grant				
Rage In Heaven (82)	Bergman-Montgomery		Oct	705	9-2
Women, The (133)	Shearer-Crawford		Oct		

—— 1947-48 ——

Alias The Gentleman	Beery-Patrick	5-13			
Arnelo Affair The (87)	Hodiak-Gifford	8-6	Sept	803	2-17
B. F's Daughter	Stanwyck-Heflin	9-29			
Birds and The Bees, The (T)	MacDonald-Iturbi	11-25	Feb		
Cass Timberlane (119)	Tracy-Turner	5-12	Jan		11-10
Desire Me (91)	Garson-Hart	4-1	Oct		9-29
Details under title: A Woman of My Own					
Good News (T)		3-31	Dec		
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
High Wall, The	Taylor-Totter	7-7	Feb		
Homecoming	Gable-Turner	9-15			
If Winter Comes	Pidgeon-Kerr	6-9	Jan		
Killer McCoy (103)	Rooney-E. Taylor	6-23	Dec		10-27
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct	805	7-21
Ninotchka (112)	Garbo-Douglas	Reissue	Dec		
On An Island With You	Williams-Lawford	6-23			
Pirate, The (T)	Garland-Kelly	3-3			
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct	804	8-4
Song of The Thin Man (86)	Powell-Loy	2-3	Sept	801	8-4
Summer Holiday	Rooney-DeHaven	7-8			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
This Time for Keeps (T) (105)	Williams-Melchior	8-6	Nov		10-13
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept	802	8-4
Details under title: Ballerina					
Virtuous	Johnson-Allyson	7-7			

MONOGRAM

1946-47 Features	Completed (24)	In Production (0)
Westerns	Completed (16)	In Production (0)
1947-48 Features	Completed (10)	In Production (2)
Westerns	Completed (2)	In Production (1)

NEW PRODUCTIONS

OVERLAND TRAILS

Western—Started November 10

Cast: Johnny Mack Brown, Raymond Hatton, Virginia Belmont.

Director: Lambert Hillyer Producer: Barney Sarecky

Story: Land company stakes prospectors but kills those who strike rich land.

ANGELS' ALLEY

Drama—Started November 12

Cast: Leo Gorcey, Huntz Hall, Geneva Gray, Frankie Darro, Dewey Robinson, Wade Crosby.

Director: William Beaudine Producer: Jan Grippo

Story: Local racketeer hires boys to steal cars. The Bowery Boys break up the gang.

CHARLIE CHAN IN NEW ORLEANS

Murder-Mystery—Started November 17

Cast: Roland Winters, Victor Sen Young, Mantan Moreland, Douglas Fowley, Pierre Watkin, George Lewis.

Story: Murders committeed over deadly gas formula are solved by Chan.

RELEASE CHART

COMPLETED

—— 1946-47 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Chinese Ring, The	Winter-Currie	9-1	12-6	626	
Code of the Saddle (53)	Brown-Hatton		6-28	677	
Dillinger (72)	Tierney-Jeffries	Reissue	7-5	3803	
Fall Guy (64)	Pierce-Luring	11-25	3-15	613	
Flashing Guns (59)	Brown-Hattun	6-23	9-20	673	
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Granville-Castle	11-25	3-22	614	
Gun Talk (58)	Brown-McIntyre	9-1	12-20	674	
Details under title: Man from Powder River					
Hard Boiled Mahoney (63)	Gurney-Loring	2-3	5-10	616	3-31
Details under title: Panic					
High Conquest (79)	Lee-Ruland	12-23	6-21	620	5-12
Kilroy Was Here (68)	Cooper-Coogan	3-31	7-19	622	
King of The Bandits (66)	Roland-Greene	6-9	11-8	624	
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The (56)	Brown-Hatton		5-24	672	
Mutiny in the Big House (83)	Bickford-MacLane	Reissue	7-5	3803	
Newshounds (68)	Gorcey-Hall	3-31	9-13	622	
Details under title: Scareheade					
Prairie Express (55)	Brown-Hatton	8-4	10-25	678	
Details under title: Dusty Trail					
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Ridin' Down the Trail (53)	Wakely-Taylor	7-7	10-4	685	
Details under title: Song of the Saddle					
Robin Hood of Monterey (55)	Roland-Brent	5-12	9-6	623	
Sarge Goes To College (64)	Stewart-Preisser		5-17	618	5-12
Silver Stallion (59)	Sharpe-Mason	Release	12-14	612	
Six-Gun Serenade (55)	Wakely-White		4-5	684	4-28
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Bellta-Sullivan	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Thunderbolt (T) (44)	Documentary		7-26	666	
Trailing Danger (58)	Brown-Hatton		3-15	676	
Violence (72)	Coleman-O'Shea	12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton		2-15	675	
Wolf Call (61)	Carroll-Movita	Reissue	6-7	619	5-12

ALLIED ARTISTS

Black Gold (C) (92)	Quinn-McMille	12-23	6-16	2	7-21
Gangster, The (86)	Sullivan-Belita	2-17	11-22	3	11-10
Hunted, The	Belita-Foster	4-14		5	
It Happened on Fifth Avenue (115)	Storm-DeFore		4-19	1	2-17
Song of My Heart	Sundstrom-Long	2-3	1-17	4	
Details under title: Tragic Symphony					

—— 1947-48 ——

Betrayed (66)	Mitchum-Hunter	Reissue	12-27	4706	
Released originally under title: When Strangers Marry					
Fighting Mad	Errol-Kirkwood	9-15			
Details under title: A Palooka Named Joe					
High Tide (72)	Tracy-Castle	3-31	10-11	4701	10-13
Jiggs and Maggie In Society	Yule-Riano	9-29	12-13	4704	
Joe Palooka In the Knockout (72)	Kirkwood-Knox	5-26	10-18	4702	9-15
Details under title: A Guy Named Palooka					
Louisiana (85)	Davis-Lindsay	3-3	11-1	4703	9-15
Old Gray Mare, The	Preisser-Stewart	9-15			
Paobandle	Cameron-Downs	9-29			
Quest of Willie Hunter, The	Castle-Long	9-1			
Rocky	McDowall-Barrier	8-18		4705	
Smart Woman	Bennett-Aherne	10-27			
Song of The Drifter	Wakely-Coles	11-10			

PARAMOUNT

1946-47 Features	Completed (24)	In Production (0)
1947-48 Features	Completed (22)	In Production (5)

RELEASE CHART

—— 1946-47 ——

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Connecticut Yankee, A (T)	Crosby-Fleming	11-10			
Foreign Affair, A	Lund-Arthur	9-1			
Hazard	Goddard-Carey	11-10			
Long Gray Line, The	Ladd-Reed	9-29			
Sainted Sisters	Lake-Caulfield-Fitzgerald	10-27			

COMPLETED

Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17
Big Town (60)	Reed-Brooke	12-24	5-23	4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8-6	12-27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28
California (T) (97)	Stanwyck-Milland	12-10	2-21	4606	12-23
Cross My Heart (83)	Hutton-Tutte	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					
Danger Street (66)	Lowery-Withers		6-20	4623	3-3
Dear Ruth (93)	Caulfield-Holden	9-2	7-18	4616	6-9

Desert Fury (T) (95)	Scott-Hedlak	9-2	8-15	4617	8-4	
Details under title: Desert Town						
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17	
Details under title: Third Avenue						
Fear In The Night (72)	Kelly-York	4-29	4-18	4621	3-3	
I Cover Big Town (63)	Reed-Brooke	6-10	7-25	4624	3-3	
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17	
Details under title: Take This Woman						
Jungle Flight (67)	Lowery-Savage	6-24	8-22	4625	3-3	
Ladies' Man (91)	Bracken-Welles	11-26	2-7	4605	1-20	
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	4607	3-3	
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25	
Perils of Pauline (T) (96)	Hutton-Lund	3-18	7-4	4615	6-23	
Seven Wers Saved (73)	Denning-Crain	4-1	3-28	4601	3-3	
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608	2-17	
Trouble with Women, The (80)	Milland-Wright	6-11	6-27	4615	5-12	
Two Years Before the Mast (98)	Ladd-Donlevy	5-1	11-22	4601	9-2	
Variety Girl (93)	Hatcher-Kelley	11-11	8-29	4618	7-21	
Welcome Stranger (107)	Crosby-Caulfield	3-18		4613	4-28	
Details under title: The Big Haircut						
RE-ISSUES						
Jungle Princess, The (84)	Lameur-Milland			9-1 R5-3620		
Plainsman, The (113)	Cooper-Arthur			9-1 R5-3624		
—— 1947-48 ——						
Adventure Island (C) (67)	Calhoun-Fleming	9-30	10-10	4702	8-18	
Alberquerque (C)	Scott-Britton	3-3	1-30			
Big Clock, The	Milland-O'Sullivan	3-17				
Big Town After Dark (70)	Reed-Brooks	5-26	12-12			
Big Town Scandal	Reed-Brooks	6-23				
Caged Fury	Denning-Ryan	9-29				
Dream Girl	Hutton-Carey	5-12				
Emperor Waltz, The (T)	Crosby-Fontaine	6-24				
Golden Earrings (95)	Milland-Dietrich	8-19	10-31	4703	9-1	
Hard To Kill	Eythe-Britton	11-10				
I Walk Alone	Lancaster-Scott	12-23	1-16			
Details under title: Deadlock						
My Own True Love	Douglas-Calvert	7-7				
Night Has A Thousand Eyes	Robinson-Russell	7-7				
Paleface, The (T)	Hope-Russell	8-18				
Road To Rio (100)	Crosby-Hope	1-6	12-25			
Saigon	Ladd-Lake	12-9				
So Evil My Love	Milland-Todd	5-26				
Speed To Spare	Arlen-Rogers	10-27				
Unconqeered (T) (146)	Cooper-Goddard	8-19			9-29	
Where There's Life (75)	Hope-Hasso	4-15	11-21	4704	10-13	
Whisporing Smith (T)	Ladd-Marshall	4-28				
Wild Harvest (92)	Ladd-Lamour	9-16	9-26	4701	8-13	

REPUBLIC

1946-47 Features	Completed (23)	In Production (0)
Westerns	Completed (18)	In Production (0)
Serials	Completed (4)	In Production (0)
1947-48 Features	Completed (9)	In Production (2)
Westerns	Completed (3)	In Production (1)
Serials	Completed (2)	In Production (0)

NEW PRODUCTIONS

OKLAHOMA BADLANDS

Western--Started November 11

Cast: Allan "Rocky" Lane, Mildred Coles, Eddy Waller.

Director: Yakima Canutt Assoc. Producer: Gordon Kay

Story: Girl owns ranch land with oil on it. Crooks try to get land but Cowboy Lane stops them.

I, JANE DOE

Drama--Started November 17

Cast: Ruth Hussey, John Carroll, Vera Ralston, Gene Lockhart, John Howard.

Assoc. Producer-Director: John H. Auer Asst.: Dick Moder

Story: Woman attorney defends her husband's second wife in murder charge.

UNDER CALIFORNIA STARS (T)

Musical Western--Started November 17

Cast: Roy Rogers, Jane Frazee, Andy Devine, Bob Nolan, Sons of the Pioneers.

Director: William Witney Assoc. Producer: Edward J. White

Story: State Marshal helps save town government and keep newspaper intact for girl editor.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
COMPLETED —— 1946-47 ——					
Affairs of Geraldine (68)	Withers-Lydon	1-21	11-18	603	
Details under title: Lonely Hearts Club					
Along the Oregon Trail (Trucolor) (64)	Hale-Booth		8-30	651	9-15
Angel and the Badman, The (100)	Wayne-Russell	4-29	2-15	608	2-17
Details under title: Angel and the Outlaw					
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2	2-15	641	3-31
Bells of San Angelo (Trucolor) (79)	Rogers-Evans	12-23	5-15	642	6-9
Blackmail (67)	Marshall-Mara	1-6	7-24	617	8-13
Details under title: Lightnin' Strikes Twice					
Black Widow, The (Serial)	Edwards-Lindley		6-10	694	
Calendar Girl (88)	Frazee-Marshall	7-8	1-31	607	2-17
Dr Ifwood (90)	Brennan-Warrick	5-26	9-15	621	11-10
Exposed (59)	Mara-Scott	5-12	9-8	623	9-29
Details under title: It's Murder She Says					
Fabulous Suzanne, The (71)	Britton-Vallee	3-18	12-15	604	
Fabulous Texan, The (95)	Elliott-Carroll	6-23	11-9	624	
Flame, The (97)	Carroll-Ralston	3-31	11-24	628	
Details under title: The Outcast					
Gay Ranchero, The	Rogers-Frazee	8-4	1-48	614	
Ghost Goes Wild, The (66)	Ellison-Gwynne		3-8	605	4-14
Hit Parade of 1947 (90)	Albert-Moore	9-16	3-22	610	5-12
Homesteaders of Paradise Valley (59)	Lano-Blake		4-1	664	
Jungle Girl (Serial)	Gifford-Neal	Reissue	4-19	692	
I've Always Loved You (T) (117)	McLeod-Dorn	8-20	12-2	601	9-30
Details under title: Concerts					
Jesse James Rides Again (Serial)	Moore-Stirling	1-20	3-21	693	
Magnificent Rogue, The (74)	Roberts-Douglas	7-8	2-15	606	
Marshal of Crippled Creek (58)	Lane-Blake	11-25	8-15	667	9-15
Northwest Outpost (91)	Eddy-Massey	11-25	6-25	615	5-26
Details under: Untitled					
On The Old Spanish Trail (Tr.) (75)	Rogers-Frazee	5-12	10-15	648	10-27
Oregon Trail Scouts (58)	Lane-Blake	9-2	5-15	665	
Pilgrim Lady, The (67)	Lano-Blake	9-2	5-15	665	5-26
Details under title: The Inner Circle					
Pretender, The (69)	Dekker-Craig	3-31	8-16	620	
Details under title: Complex					
Robin Hood of Texas (71)	Autry-Roberts	4-28	7-15	685	9-15
Rustlers of Devil's Canyon (58)	Lane-Blake	10-14	7-1	661	7-21
Saddle Pals (72)	Autry-Roberts	3-17	6-15	684	6-23
Santa Fe Uprising (56)	Lane-Blake	3-18	11-15	661	
Sioux City Sue (69)	Autry-Roberts	6-24	11-21	681	12-9
Son of Zorro (Serial)	Terner-Stewart		1-18	691	
Spullers of The North (66)	Kelly-Booth	8-9	4-24	612	5-12
Springtime in The Sierras (Tr.) (75)	Rogers-Frazee	3-3	7-15	646	8-4
Stagecoach to Denver (56)	Lano-Blake		12-23	662	
That's My Man (104)	Ameche-McLeod	11-11	6-1	613	4-14
Details under title: Gallant Man					
That's My Gal (Trucolor) (66)	Barry Roberts	8-6	5-15	609	6-23
Trail to San Antone (67)	Autry-Stewart	8-19	1-25	682	2-3
Trespasser, The (71)	Evans-Douglas	2-17	7-3	619	7-21
Details under title: The Finger Woman					
Twilight on the Rio Grande (71)	Autry-Mara	1-20	4-1	683	4-28
Under Colorado Skies (Tr.)	Hale-Booth	7-7	12-15	652	
Vigilantes of Boom Town (56)	Lane-Blake	5-27	2-15	663	2-17
Winter Wonderland (71)	Roberts-Drake	5-13	5-17	614	6-23
Details under title: Snow Cinderella					
Wyoming (84)	Elliott-Ralston	11-25	8-1	618	8-4
Web of Danger (58)	Mara-O'Flynn	10-28	6-10	616	6-23
Yankee Fakir (71)	Fowley-Woodbury		4-1	611	4-28
—— 1947-48 ——					
Bandits of Dark Canyon	Lane-Waller		12-15	752	
Bill and Coo	Burton's Birds				
California Firebrand	Hale-Booth	10-13			
Campus Honeymoon	Crane-Wilde	10-13			
Dangers of The Canadian Mounted	Bannon-Belmont	10-27			
G-Men Never Forget (Serial)	Moore-Ames	8-4	9-9	761	
It's A Grand Old Nag (Tr.)	Cartoon Feature				
Macbeth	Welles-Nolan	7-7			
Madonna of The Desert	Castle-Roberts	11-10			
Main Street Kid, The	Pearee-Martin	9-29			
Old Los Angeles	Elliott-McLeod	10-13			
Red Pony, The (T)	Loy-Mitchum	6-9			
Slippy McGee	Barry-Evans	9-1	12-1	701	
Storm, The	Hunt-Lundigan	9-15			
Details under title: End of the Rainbow					
Wild Frontier, The	Lane-Holt	5-12	10-1	751	10-13

RKO RADIO

1946-47 Features	Completed (34)	In Production (0)
1947-48 Features	Completed (34)	In Production (4)

NEW PRODUCTIONS

THE WINDOW

Drama--Started November 12

Cast: Barbara Hale, Arthur Kennedy, Bobby Driscoll, Paul Stewart, Ruth Roman.

Director: Ted Tetzlaff Producer: Frederic Ulman, Jr.

Story: Boy with vivid imagination cannot convince people he witnessed a murder.

RELEASE CHART

Title—Running Time	Cast	Details	Rel.	No.	Rev.
IN PRODUCTION					
Berlin Express	Oboron-Ryan		9-1		
Joan	Bergman-Ferrer		10-13		
Velvet Touch, The	Russell-Genn		10-13		
COMPLETED —— 1946-47 ——					
BLOCK NO. FOUR					
Beat the Band (67)	Langford-Krepa	6-24		718	3-3
Code of The West (57)	Warren-Alden	7-22		720	3-31
Devil Thombs A Rido, The (62)	Tierney-Leslie	7-8		719	3-3
Farmer's Daughter, The (97)	Young-Cotten	5-27		716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys	8-19		717	3-3
BLOCK NO. FIVE					
Banjo (68)	Moffett-White	9-16		725	4-28
Born To Kill (92)	Trover-Tierney	5-27		722	4-28
Details under title: Deadlier Than the Male					
Likely Story, A (88)	Williams-Hale	2-4		724	4-28
Details under title: Master Minds					
Honeymoon (74)	Temple-Madison	4-1		721	4-28
Tarzan and the Huntress (72)	Weissmuller-Joyce	10-14		723	3-31
BLOCK NO. SIX					
Dick Tracy's Dilemma (60)	Byrd-Christopher	11-11		729	5-26
Details under title: Dick Tracy vs. the Claw					
Desperate (73)	Brodie-Long	12-9		728	5-26
Details under title: Flight					
They Won't Believe Me (95)	Young-Hayward	8-19		726	5-26
Thunder Mountain (60)	Holt-Hyer	10-28		730	5-26
Woman on The Beach, The (71)	Bennett-Ryan	2-4		727	5-26
Details under title: Desirable Woman					
SPECIALS					
Best Years of Our Lives, The (172)	Loy-March	4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Notorious (101)	Bergman-Grant	10-29		761	8-5
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762	1-20
—— 1947-48 ——					
BLOCK NO. ONE					
Bachelor and The Bobby-Soxer, The (94)	Grant-Loy	8-6		801	6-9
Crossfire (86)	Young-Mitchum	3-17		802	7-7
Riffraff (80)	O'Brien-Siezak	6-24		803	6-9
Seven Keys to Baldpate (66)	Terry-White	11-25		804	6-9
Under the Tonto Rim (61)	Holt-Leslie	1-20		805	6-9

BLOCK NO. TWO

Dick Tracy vs. The Gruesome Gang Byrd-Karloff 4-14 809 .. 11-24
Night Song (102) Andrews-Oberon 4-14 806 .. 11-24
Details under title: Memory of Love
Out of the Past (97) Mitchum-Greer
So Well Remembered (114) Scott-Mills 807 .. 11-10
Wild Horse Mesa (60) Holt-Leslie 8-4 808 .. 11-24

NOT DESIGNATED

Arizona Ranger, The Holt-Leslie 11-10
Fighting Father Dunne O'Brien-Dell 3-31
Good Sam Cooper-Sheridan 8-18
I Remember Mama Dunne-Homolka 6-9
If You Knew Susie Cantor-Davis 1-20
Indian Summer Knox-Sothern
Man About Town Chevalier-Derrier .. Foreign
Miracle of The Bells, The MacMurray-Valli 8-4
Mystery In Mexico Lundigan-White 10-13
Pearl, The Marques-Armendariz Foreign
Race Street Raft-Maxwell 9-1
Rachel Young-Holden 9-1
Return of the Badman Scott-White
Roughshod Sterling-Grahame 7-7
Station West Powell-Greer
Tarzan and the Mermaids Weissmuller-Joyce 8-4
Tycoon (T) Wayne-Day 2-3
Under Arizona Skies Holt-Leslie 9-1
War Party Fonda-Temple 8-18
Your Red Wagon O'Donnell-Granger 7-7

SPECIALS

Bishop's Wife, The (105) Grant-Young 3-17
Fugitive, The (104) Fonda-Del Rio 1-6 11-10
Fun and Fancy Free (73) Disney Cartoon Feature 891 9-1
Long Night, The (101) Fonda-Bel Geddes ... 9-16 861 6-9
Magic Town (103) Stewart-Wyman 11-25 862 6-9
Mourning Becomes Electra Russell-Redgrave 4-14
Secret Life of Walter Mitty (T) (105) Kaye-Mayo 4-29 851 ... 7-21
Song Is Born, A (T) Kaye-Mayo 8-4
Details under title: That's Life

SCREEN GUILD

1946-47 Features — Completed (24) — In Production (0)
1947-48 Features — Completed (9) — In Production (0)

RELEASE CHART

COMPLETED

—— 1946-47 ——

Bells of San Fernando (69) Woods-Warren 11-25 4-5 ... 4614
Buffalo Bill Rides Again (66) Arlen-Holt 11-25 ... 4-19 ... 4613
Bush Pilot (60) Hudson-LaRue ... Foreign 6-7 ... 4616
Case of the Baby Sitter, The (40) Neal-Jenkins 3-31 ... 7-26 ... 4618
Call It Murder (74) Bogart-Whorf Reissue ... 9-13 S-2
Hat Box Mystery, The (40) Neal-Jenkins 3-31 ... 7-15 ... 4617
My Dog Shep Neil-Chapman 9-2 ... 12-1 ... 4609
Prairie, The (72) Baxter-Aubert 8-18 ... 11-29 ... 4705
Queen of The Amazon (60) Morison-Lowery 9-30 ... 1-15 ... 4611 ... 4-23
Racketeers (58) Foster-Douglas ... Reissue ... 9-13 S-1
Renegade Girl Curtis-Savage 9-30 .. 12-25 ... 4612
Rolling Home Parker-Hayden ... 7-8
Details under title: One More Chance
Scared to Death (65) Lugosi-Compton 5-3 ... 4608
Sepia Cinderella (69) Negro Cast 10-18 X-1
Shoot To Kill (60) Wade-Walters 3-3 ... 5-17 ... 4615

HOPALONG CASSIDY REISSUES

Rustler's Valley (60) Boyd-Hayden 3-15 ... HC07
Texas Trail (59) Boyd-Hayden 4-12 ... HC08
Partners of the Plains (71) Boyd-Hayden 4-26 ... HC09
Cassidy of Bar 20 (59) Boyd-Hayden 5-10 ... HC10
Heart of Arizona (68) Boyd-Hayden 6-14 ... HC11
Bar 20 Justice (65) Boyd-Hayden 7-19 ... HC12

—— 1947-48 ——

Boy! What a Girl! (69) Negro Cast 9-20 X-2
Burning Cross, The (78) Daniels-Patton 6-9 .. 10-11 ... 4704
Dark Road, The (72) Shelton-Doran 8-4 .. 11-15 ... 4706
Dragnet (73) Wilcoxson-Brian ... 4-28 .. 10-25 ... 4703
Hollywood Barn Dance (65) Tubb-Irving 3-31 ... 6-21 ... 4701
Details under title: Western Barn Dance
Killer Dill (71) Gwynne-Albertson ... 3-31 ... 9-13 ... 4702
Miracle in Harlem (71) Stepin Fetchit 12-6 X-3
Trail of the Mounties (42) Hayden-Holt 9-29 .. 12-20 ... 4708
Details under title: Law of the Mounties
Where the North Begins (41) Hayden-Holt 11-22 ... 4707

SELZNICK—S.R.O.

Features — Completed (4) — In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Mr. Blandings Builds His Dream House	Grant-Loy	10-13			

COMPLETED

Duel In the Sun (T) (138) Jones-Cotten 3-19 ... 4-17 4-14
Intermezzo Bergman-Howard .. Reissue Oct
Paradine Case, The Todd-Peck 12-23
Portrait of Jenny Cotten-Jones 3-3

20th CENTURY-FOX

1947 Features — Completed (46) — In Production (5)

NEW PRODUCTIONS

HALF-PAST MIDNIGHT

Mystery Drama—Started November 7
Cast: Kent Taylor, Peggy Knudsen, Joe Sawyer, Walter Sande, Gil Stratton, Jacqueline Dalya, Martin Kosleck, Mabel Paige, Willie Best, Victor Sen Yung, Richard Loo, Damien O'Flynn.
Director: William Claxton — Producer: Sol Wurtzel
Story: An innocent man gets involved in chain of circumstances leading to murder.

THE CHALLENGE

Mystery—Started November 6
Cast: Tom Conway, June Vincent, Richard Stapley.
Director: Jean Yarbrough — Producers: Ben Pivar, Bernard Small
Story: Another Bulldog Drummond adventure.

LET'S LIVE AGAIN

Comedy—Started November 13
Cast: John Emery, Hillary Brooke, Taylor Holmes, Diane Douglas.
Director: Herbert I. Leeds — Producers: Frank Seltzer, Hugh King
Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Deep Water	Andrews-Peters	10-13			
Escape	Harrison-Cummins ...	9-16			
Sitting Pretty	Young-O'Hara	11-10			
This Is The Moment (T)	Grable-Fairbanks ...	11-10			
Walls of Jericho	Wilde-Darnell	11-10			

—— 1947-48 ——

Ballad of Furnace Creek Mature-Gray 9-15
Boomerang (88) Andrews-Wyatt 9-30 Feb 706 .. 2-3
Brasher Doubloon, The (72) Montgomery-Guild ... 7-22 .. Feb ... 707 .. 2-17
Call Northside 777 Stewart-Walker 10-13
Captain From Castile (T) Powers-Peters 12-9
Carnival In Costa Rica (T) (95) Haymes-Holm 4-29 ... Apr 710 .. 3-31
Daisy Kenyon Crawford-Andrews 7-7
Forever Amber (140) Darnell-Wilde 11-11 ... Oct 733 .. 10-27
Foxes of Harrow, The (118) Harrison-O'Hara 4-23 ... Oct 729 .. 9-29
Gentleman's Agreement Peck-McGuire 6-9
Ghost and Mrs. Muir, The (104) Harrison-Tierney 12-9 ... May 715 ... 5-26
Give My Regards to Broadway (T) Guild-Oaley 5-12
Green Grass of Wyoming (T) Cummins-Coburn 6-23
Homestretch (T) (96) Wilde-O'Hara 7-22 ... May 713 ... 4-28
Miracle on 34th Street (96) Payne-O'Hara 12-9 ... June 718 ... 5-12
Details under title: Big Heart
I Wonder Who's Kissing Her Now (T) (104) Haver-Stevens 8-6 ... Aug 723 ... 6-23
Kiss of Death (99) Mature-Donlevy 3-31 ... Sept 725 9-1
Late George Apley, The (98) Colman-Cummins 7-8 ... Apr 712 .. 2-17
Margie (T) (94) Craine-Young 2-18 ... Nov 646 .. 10-28
Meet Me at Dawn (99) Eythe-Court July 721
Moss Rose (82) Cummins-Mature June 717 6-9
Mother Wore Tights (107) Grable-Dailey 11-11 ... Sept 724 9-1
Nightmare Alley (111) Power-Blondell 6-9 ... Oct 730 .. 10-13
Razor's Edge, The (146) Power-Tierney 4-15 ... Jan 701 .. 11-25
San Demetrio, London (76) Fitzgerald-Young .. Foreign ... Apr 714 ... 4-11
Shocking Miss Pilgrim, The (T) (86) Grable-Haymes 12-10 ... Jan 703 1-6
Snake Pit, The deHavilland-Genn 8-4
Summer Lightning (T) Haver-McCallister ... 3-17
Tender Years, The Brown-Hutchinson 9-1
13 Rue Madeleine (95) Cagney-Annabella 6-10 ... Jan 702 1-6
Thunder In the Valley Garner-McCallister ... 7-22 720 6-9
Rev. under title: Bob, Son of Battle
You Were Meant for Me Crain-Dailey 9-15

REISSUES

Alexander's Ragtime Band (106) Power-Faye Mar 709
Drums Along the Mohawk (103) Colbert-Fonda Oct 741
How Green Was My Valley (118) Pidgeon-O'Hara Sept 727
Les Miserables (105) March-Laughton Jan ... 704
Mark of Zorro (93) Power-Darnell Oct 740
Stanley and Livingstone (101) Tracy-Greene Jan ... 705
Swamp Water (90) Brennan-Huston Sept 728
Western Union (95) Young-Scott June 719

SOL WURTZEL PRODUCTIONS

Backlash (66) Travis-Rogers 9-30 .. Mar 711
Crimson Key (76) Taylor-Dowling 3-31 ... July 722 7-7
Dangerous Millions (69) Taylor-Drake 7-8 ... Dec 648 .. 12-9
Invisible Wall, The (73) Castle-Christine 6-9 ... Oct 732 .. 10-13
Jewels of Brandenburg (66) Travis-Cheirel May 716 .. 4-14
Roses Are Red (67) Castle-Knudsen 6-23 11-10
Second Chance (62) Taylor-Currie Sept 726 ... 7-21
Strange Journey (65) Kelly-Massen 5-27 ... Feb ... 708 .. 9-16
Details under title: Flight To Paradise

UNITED ARTISTS

1946-47 Features — Completed (34) — In Production (0)
1947-48 Features — Completed (25) — In Production (0)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

—— 1946-47 ——

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev
Able's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Cby	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C) (65)	Martin-Rafferty	8-19	519	R-C	5-12
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Carnegie Hall (134)	Hunt-Prince		8-2	LeB-M	3-17
Capacabana (92)	Miranda-Marx	12-9	5-30	Csl	5-26
Dangerous Venture (59)	Boyd-Alexander	8-5	5-23	Rach	3-3
Dishonored Lady (85)	Lamarr-O'Keefe	5-27	5-16	Smg	4-28
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5	2-21	Rgs	
Fool's Gold (63)	Boyd-Clyde	5-27	1-31	B.B	11 11
Fun On A Week-end (93)	Bracken-Lane	7-8	5-14	Stn	4-14
Details under title: Strange Bedfellows					
Hal Roach Comedy Carnival (112)	Abet-Rafferty		8-29	Ro	9-1
Details under titles: Curley (5-27) and Fabulous Joe (3-3)					
Here Comes Trouble (Cinecolor)	Tracy-Lloyd	5-24		Re	
Johnny in the Clouds (88)	Montgomery-Mills	For	3-15	GFD	12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11	R.C.	9-16
Macomber Affair, The (89)	Peck-Bennett	4-29	3-21	Bog	
Details under title: The Short, Happy Life of Francis Macomber					
Mr. Ace (84)	Raft-Sidney	3-4	8-2	Bog	10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux (120)	Chaplin-Raye	6-24	10-47	Chn	4-28
Details under title: Comedy of Murders					
New Orleans (89)	deCardova-Patrick	9-30	4-18	Lev	5-12
Other Love, The (96)	Stanwyck-Niven	10-28	7-11	Ent	4-14
Outlaw, The (114)	Russell-Hughes			Hug	4-1
Private Affairs of Bel Ami (112)	Sanders-Lansbury	5-13	3-7	Low	3-3
Ramrod (94)	McCrea-Lake	6-20	5-2	Ent	3-3
Rebecca (130)	Fontaine-Olivier	Release	4-26	Szk	
Red House, The (100)	Rob'son-McCallister	5-13	2-7	Lsr	2-17
Scandal in Paris, A (100)	Sanders-Hasse	10-29	4-19	Psb	8-5
Stork Bites Man (67)	Cooper-Roberts	2-3	6-21	Com	8-18
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg	11-25
Susie Steps Out (65)	Bruce-Caldwell	5-27	12-13	R.C.	12-9
Details under title: Miss Televisian					
Unexpected Guest (67)	Boyd-Tate	9-2	3-28	BB	1-20
Details under title: Whispering Walls					

—— 1947-48 ——

Arch of Triumph	Bergman-Boyer	7-22		Ent	
Atlantis	Montez-Aumont	3-3		Neb	
Body and Soul (104)	Garfield-Palmer	1-20	1147	Ent	8-18
Christmas Eve (90)	Raft-Blondell	12-9	9-47	gs	11-10
Fancy by Gaslight	Mason-Calvert	Far		GFD	
Heaven Only Knows (97)	Cummings-Donlevy	12-23	9-47	Neb	8-4
Henry V (T) (134)	Olivier-Newton	For	9-47	GFD	4-29
Silent Conflict	Boyd-Brooks	7-21		BB	
Dead Don't Dream	Boyd-Brooks	8-4		BB	
Sinister Journey	Boyd-Brooks	9-1		BB	
False Paradise	Boyd-Brooks	9-1		BB	
Hoppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB	5-12
Intrigue (90)	Raft-Havoc	5-12	12-47	Bis	
Lured (102)	Sanders-Ball	11-11	7-25	Smg	7-21
Details under title: Personal Column					
Marauders, The	Boyd-Brooks	4-28		B.B	
Miracle Can Happen, A	All-Star	8-5		Bog-Mer	
Roosevelt Story (80)	Documentary	11-47		U-L	7-7
Silent Conflict	Boyd-Clyde	6-23		B.B.	
Details under title: Dead Don't Dream, The					
Mad Wednesday (80)	Lloyd-Walburn	10-1	10-47	Stg	3-3
Rev. under title: Sin of Harold Diddlebock, The					
Sleep My Love	Colbert-Cummings	6-9		Tri	
So This Is New York	Morgan-Valtee	10-13		Ent	
Stampede	Wayne-O'Sheridan	9-30		Hks	
Details under title: Red River					
Strange Gamble	Boyd-Clyde	9-1		BB	
Time of Your Life, The	Cagney-Bendix	5-26		Cgy	
Vendetta	DeGeorge-Brooke	8-19		Hgs	
Who Killed Doc Robin? (C)	Olsen-Jannsen	9-30		Re	
Details under Misc. Independents Chart					

UNIVERSAL-INTERNATIONAL

1947-48 Features — Completed (16) — In Production (5)

NEW PRODUCTIONS

ARE YOU WITH IT

Musical Comedy—Started November 6

Cast: Donald O'Connor, Olga San Juan, Martha Stewart, Lew Parker, Pat Dane, Walter Catlett, George O'Hanlon, Ransom Sherman, Eddie Parks, Louis Da Pron, Noel Neill, Julie Gibson.

Director: Jack Hively — Producer: Robert Arthur

Story: Insurance salesman turns to carnival racket.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel	No.	Rev
All My Sons	Robinson-Christians	10-13			
Another Part of The Forest	March-Blyth	11-10			
Casbah	DeCarlo-Martin	10-27			
Up In Central Park	Durbin-Haymes	10-13			

—— 1946-47 ——

Black Narcissus (99)	Kerr-Robinson	Foreign			7-21
Brief Encounter (85)	Johnson-Howard	Foreign	8-24		10-14
Brute Force (98)	Lancaster-Blyth	3-3	Aug	620	6-23
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr	612	3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign			4-28
Destry Rides Again (94)	Stewart-Dietrieb	Reissue	Mar	2791	
Dracula	Lugosi	Reissue	June	2798	
Egg and I, The (108)	Colbert-MacMurray	12-9		613	3-31
For The Love of Mary	Durbin-Dall	3-17			
Frankenstein	Karloff	Reissue	June	2797	
Frieda (97)	Farrar-Johns	Foreign	Sept		
Great Expectations (116)	Mills-Hobson	Foreign	July	619	3-31
I Know Where I'M Going (91)	Hiller-Livesy	Foreign			9-1
I Stole a Million (78)	Raft-Trevor	Reissue	Apr	2794	
I'll Be Yours (93)	Durbin-Drake	9-20	Jan	607	1-20
Ivy (99)	Fontaine-Knowles	12-23	June	616	6-23
Johnny Frenchman (104)	Rosay-Roe	Foreign			12-23
Lady Surrenders, A (108)	Lockwood-Granger	Foreign			6-23
Magic Bow, The (105)	Granger-Calvert	Foreign			7-7
My Heart Goes Crazy (T)	Field-Koodall	Foreign			
Magnificent Obsession (101)	Dunne-Taylor	Reissue	May	2795	
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar	610	2-17
Odd Man Out (118)	Mason-Ryan	Foreign	June	617	3-3
100 Men and A Girl (84)	Durbin-Stokowski	Reissue	May	2796	
Slave Girl (80)	DeCarlo-Brent	8-5	Aug	623	7-21
Smash-Up (103)	Hayward-Bowman	6-10	Mar	609	2-17
Details under title: Love Takes a Holiday					
Something In the Wind (89)	Durbin-Dall	3-17	Sept	621	8-4
Details under title: For the Love of Mary					
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar	608	2-3
Details under title: Scheherazade					
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	Mar	611	1-6
Secret Beyond the Door	Bennett-Redgrave				
Swell Guy (87)	Tufts-Blyth	6-24	Jan	606	12-23
Time Out of Mind (88)	Calvert-Hutton	10-28	May	614	3-31
They Were Sisters (108)	Mason-Calvert	Foreign	Sept	1065	9-16
This Happy Breed (110)	Newton-Johnson	Foreign		GFD	4-14
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22	July	618	
Web, The (87)	O'Brien-Raines	3-17	June	615	6-9
Details under title: Jeopardy					
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar	2792	
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan	605	12-23
Years Between, The (88)	Redgrave-Hobson	Foreign			3-17
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue	Apr	2793	

—— 1947-48 ——

Beware of Pity (102)	Palmer-Lieven	Foreign			11-10
Black Bart, Highwayman (T)	DeCarlo-Duryea	6-23			
Details under title: Adventures of Black Bart					
Double Life, A	Colman-Hasso	6-23			
Details under title: Imagination					
Exile, The (95)	Fairbanks-Montez	5-12	Nov		10-27
Hungry Hill (92)	Lockwood-Price	Foreign			10-27
Letter From An Unknown Woman	Fontaine-Jourdan	9-15			
Lost Moment, The (89)	Cummings-Hayward	3-31			10-27
Details under title: The Lost Love					
Mortal Coil, The	Boyer-Blyth	8-4			
Naked City, The	Fitzgerald-Duff	7-7			
Pirates of Monterey (T)	Montez-Cameron	5-13			
Ride the Pink Horse (101)	Montgomery-Hendrix	5-26	Oct		9-15
River Lady (T)	DeCarlo-Duryea	8-4			
Senator Was Indiscreet, The	Powell-Raines	7-7			
Singapore (79)	MacMurray-Gardner	3-17	Sept	622	8-18
Tap Roots (T)	Heflin-Hayward	6-23			
Tawny Pipit (81)	Miles-John	Foreign			9-15
Upturned Glass (86)	Mason-Kelline	Foreign	Nov		
Wistful Widow of Wagon Gap (78)	Abbott-Costello	5-12	Oct		10-13

WARNER BROTHERS

1946-47 Features — Completed (26) — In Production (0)

1947-48 Features — Completed (19) — In Production (4)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev
Adventures of Don Juan (T)	Flynn-Lindfors	10-27			
Johnny Belinda	Wyman-Ayres	9-15			
To The Victor	Morgan-Lindfors	8-18			
Winter Meeting	Davis-Davis	10-13			

COMPLETED —— 1946-47 ——

Beast with Five Fingers, The (88)	Alda-King	12-10	2-8	613	1-6
Cheyenna (100)	Morgan-Wyman	4-1	6-14	622	4-28
Cry Wolf (83)	Flynn-Stanwyck	5-27	8-16	625	7-7
Humoresque (125)	Crawford-Garfield	12-24	1-25	612	1-6
Innocent Years, The	Palmer-Wanamaker	6-9			
Details under title: Ever The Beginning					
Love and Learn (83)	Carson-Vickers	9-16	5-3	620	3-31
Man I Love, The (96)	Lupino-Alda		1-11	611	1-6
Details under title: The Seatence					
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614	2-17
Possessed (108)	Crawford-Heflin	6-24	7-26		6-9
Details under title: The Secret					
Pursued (101)	Wright-Mitchum	8-19	3-8	615	3-3
Stallion Road (97)	Reagan-Smith	4-15	4-12	617	3-31
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616	2-17
Details under title: A Very Rich Man					
Treasure of Sierra Madre	Bogart-Huston	3-31			
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5-14	5-24	621	4-14
Unfaithful, The (109)	Sheridan-Scott	12-9	7-5		6-9

REISSUES

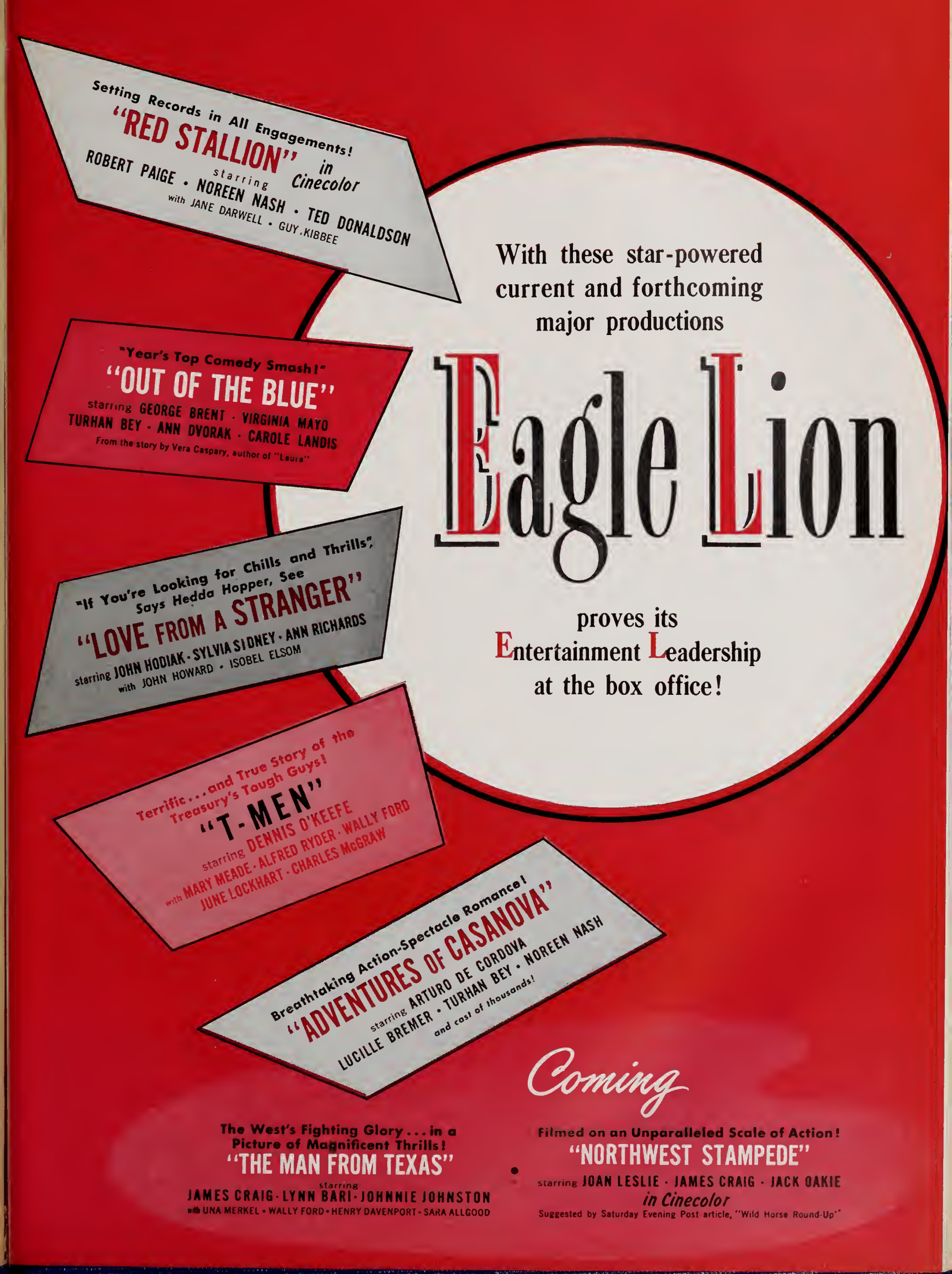
Sea Hawk, The (109)	Flyno-Rains	Reissue	4-26	618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608	
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609	

—— 1947-48 ——

Dark Passage (106)	Bogart-Bacall	11-25	9-27	703	9-15
Deep Valley	Clark-Lupino	10-14	9-1	701	8-4
Escape Me Never (104)	Flynn-Lupino	11-26	11-22	708	11-10
Life With Father (T) (118)	Dunne-Powell	4-15		702	9-1
My Wild Irish Rose (T)	Morgan-King	10-14	12-27	711	
Night Unto Night	Ludfors-Reagan	9-30			
Need For Each Other	Reynolds-Hutton	6-23			
Details under title: Love at First Sight					
Romance In High C (T)	Carson-Paige	6-23			
Silver River	Flynn-Sheridan	5-12			
That Hagen Girl (83)	Reagan-Temple	6-23	11-1	707	10-27
Details under title: Mary Hagen					
Two Gays From Texas (T)	Morgan-Carson	3-17			
Unsospected, The (103)	Rains-Caulfield	2-3	10-11	706	9-29
Voice of The Turtle	Parker-Reagan	3-3			
Woman In White, The	Parker-Young	10-14			
Wallflower	Reynolds-Hutton	3-3			
Whiplash	Clark-Smith	3-31			

REISSUES

Anthony Adverse (116)	March-DeHavilland	Reissue	12-13	709	
April Showers	Carson-Sothern	9-15			
Bad Men of Missouri (71)	Morgan-Wyman	Release	10-4	704	
Christopher Blake	Smith-Douglas	9-15			
Each Dawn I Die (84)	Cagney-Raft	Reissue	10-4	705	
Jezebel (93)	Davis-Fonda	Reissue	12-13	710	


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"NORTHWEST STAMPEDE"
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in Cinecolor
Suggested by Saturday Evening Post article, "Wild Horse Round-Up"

'GENTLEMAN'S' AGREEMENT' A GREAT MOTION PICTURE

Rates ● ● ● + generally

Twentieth Century-Fox
118 minutes

Gregory Peek, Dorothy McGuire, John Garfield, Celeste Holm, Ann Revere, June Havoc, Albert Dekker, Jane Wyatt, Dean Stockwell, Nicholas Joy, Sam Jaffe, Harold Vermilyea, Ransom M. Sherman, Roy Roberts, Kathleen Lockhart, Curt Conway, John Newland, Robert Warwick, Louise Lorimer, Howard Negley, Victor Kilian, Frank Wilcox, Marilyn Monk, Wilton Graff, Morgan Farley.

Directed by Elia Kazan.

Here is solid entertainment, comparable — if not superior to — "The Best Years of Our Lives." It packs an emotional wallop — and pulls no punches. It has tremendous heart interest, sustained tempo, a tingling plot, tensely dramatic situations, brilliant dialogue, a powerful cast, superlative production quality and masterful direction by Elia Kazan — in short, it contains to a maximum degree every essential of a truly great picture. This reviewer has seen the film twice — and found its impact even greater the second time. At each screening hard-boiled critics were moved to tears and laughter by the dynamic, poignant narrative and the compelling, human performances. Thanks to Moss Hart's masterly screenplay. Laura Z. Hobson's best-selling novel has lost none of its gripping realism; if anything, Mr. Hart's script is even finer than Mrs. Hobson's book about the problem of anti-semitism. Regardless of possible audience prejudice for or against its theme, "Gentleman's Agreement" will entertain patrons generally — even youngsters will find it edifying. Already pre-sold to tens of millions throughout the country, "Gentleman's Agreement" should, backed by 20th Century-Fox's extensive exploitation campaign and the individual exhibitor's showmanship, bring in high grosses in most situations. Word-of-mouth will prove beneficial. To single out Gregory Peck, Dorothy McGuire, John Garfield and Celeste Holm for their stellar performances would be manifestly unjust to such outstanding supporting players as Anne Revere, youthful Dean Stockwell and veterans Sam Jaffe and Roy Roberts. One hates to point out an imperfection in an almost flawless production, yet this reviewer cannot help feeling the picture would have benefitted had not the art directors "gone Hollywood" in designing the over-lavish office sets.

EXPLOITATION: Play this up as 100 percent entertainment — a great novel becomes an even greater picture. Enlist the support of clergy, newspaper editors and civic dignitaries in the cause of Tolerance. Avail yourself of the many splendid suggestions contained in the pressbook — a credit to the 20th Century-Fox exploitation department.

The better to write a series of articles on anti-semitism for Albert Dekker's magazine, author-widower Gregory Peck pretends to be Jewish. He takes into his confidence only his mother Anne Revere, his son Dean Stockwell, his sweetheart Dorothy McGuire and her uncle, Dekker himself. He finds prejudice aplenty — his secretary, Dekker's personnel manager, his mother's doctor, Dorothy's family friends, his son's schoolmates, the apartment's janitor, the owner of the New England hotel he chooses for his and Dorothy's honeymoon. Dorothy's reaction to his method of assembling material not only puzzles but annoys him. The final rift comes when she tells Peck's seven-year-old son, sobbing at his companion's contempt for his supposed religion, that it's just a mistake — "You're no more Jewish than I am." Peck berates her for the words she has spoken, a bitter quarrel ensues. Dorothy says she's sick of lessons in tolerance and, breaking off their engagement, leaves. Meanwhile, Peck's army buddy, Capt. John Garfield, has been spending all his terminal leave flat-hunting in order that he may take a desirable job offered him and bring his wife and kids east. Due to the housing shortage — and the places he does find are "restricted" — the Jewish Garfield cannot get located and is about to turn down the profferred job. Dorothy redeems herself by insisting Garfield and his family move into her cottage in Darien while she, sharing her sister's home nearby, will help them to fight the intolerance of their neighbors. At end, Dorothy and Peck are reconciled, wed.

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'MOURNING BECOMES ELECTRA' FILM MASTERPIECE FOR ADULTS ONLY

Rates ● ● ● + for class and art houses; less elsewhere

RKO Radio
170 minutes

Rosalind Russell, Michael Redgrave, Raymond Massey, Katina Paxinou, Leo Genn, Kirk Douglas, Nancy Coleman, Henry Hull, Sara Allgood, Thurston Hall, Walter Baldwin, Elizabeth Risdon, Erskine Sanford, Jimmy Conlin, Lee Baker, Tito Vuolo, Emma Dunn, Nora Cecil, Marie Blake, Clem Bevans, Jean Clarenden.

Directed by Dudley Nichols.

Produced by Dudley Nichols in association with the Theatre Guild, this film version of Eugene O'Neill's distinguished drama retains all the shattering emotion and terrible power of the original play. It is a credit to RKO and to the entire movie industry. Superlatives fail to do justice to this brilliant amalgam of perfect acting, writing, direction and photography. To be held enthralled for nearly three hours by a film, and to reel under its impact long after, is an experience memorable as it is unique. Despite its Theatre Guild sponsorship, its title and its authorship and its generally grim atmosphere, "Mourning Becomes Electra" is not merely a prestige picture; it is also vital, smashing, sure-fire adult entertainment. Producer-director Nichols has presented its Oedipus theme with taste and discretion so it will offend no one. The production is to be roadshown in key cities on a reserved seat, two-a-day basis, an arrangement that proved successful with the Theatre Guild-sponsored "Henry V." "Mourning Becomes Electra" is not in Technicolor, but it should far out-gross "Henry V" for several reasons: the story has far greater popular appeal and emotional impact; the cast is better known; its costuming, setting and period are comparatively modern; the acting superior and its dialogue more understandable. Director Nichols, and O'Neill's play itself, have fired with enthusiasm the superb cast into giving scintillant performances, most arresting of them being those by Rosalind Russell, Michael Redgrave and Katina Paxinou. Richard Hageman's music and George Barnes' photography reflect perfectly the picture's gamut of moods, as do Travis Banton's costuming and the sets by Albert S. D'Agostino. Production quality is good. The picture has but one flaw — a minor one — many of the exterior scenes are played against obviously artificial, painted backdrops, and the trick photography is at times apparent.

EXPLOITATION: Herald this as one of the truly great film classics. Play up the famous play by Eugene O'Neill, America's foremost dramatist, Nobel Prize winner, three-time recipient of the Pulitzer Award. You can call the performances magnificent. Stress the film's theme: One May Break the Laws of Man, but the Law of God Is Inescapable. Handle the picture with the dignity it deserves. Properly promoted it will bring into your theatres a new and influential clientele. Circularize teachers and students of Literature and Drama.

Rosalind Russell, devoted to her father Raymond Massey, is infatuated with Leo Genn, captain of one of Massey's ships. She discovers her mother Katina Paxinou in Genn's arms. Katina has hated her husband for years, as Rosalind well knows. When Rosalind confronts her mother with proof of clandestine meetings with Genn, Katina vows to give him up. Instead, she inveigles him into getting her some poison with which she kills her husband. When Rosalind's brother, Michael Redgrave, returns from the Civil War, she tries to convince him of their mother's perfidy. But Redgrave, almost unhealthily devoted to his mother, refuses to listen, preferring to believe Katina's accusation of insanity leveled against his sister. Subsequently, Rosalind convinces Redgrave she's speaking the truth and, when the two eavesdrop Katina and Genn plotting to elope, the youth waits until his mother has left, then kills the interloper. In despair, Katina commits suicide. Redgrave, torn by remorse, falls morbidly ill. Rosalind takes him to the South Seas to regain his health, but he remains sickly, transfers to his sister some of the strange love he had for his mother. Eager to be free so she can marry Kirk Douglas, her childhood admirer, she tries to interest Redgrave in her sweetheart's sister Nancy Coleman, but fails. Redgrave writes out a full account of the family's tragic history, gives it to Nancy with instructions to have Douglas read it if he plans to wed Rosalind. Redgrave then kills himself. Rosalind recaptures the document and destroys it. Nancy insists Rosalind give up Douglas. Bitterly aware Fate is too much for her and she has no chance of happiness in this world. Rosalind, shocked by Douglas' curiosity regarding the document, breaks with him and immures herself in the gloomy family home as a living tomb.

THE GANGSTER SLAYS 'EM IN DETROIT!

THRILL-HUNGRY FANS JAM THE DOWNTOWN THEATRE FOR ALLIED ARTISTS' NEW HIT!

BUSINESS ZOOMS PAST HOLDOVER FIGURE ON FIRST THREE DAYS OF HOT GROSSES!

"THE GANGSTER" STILL RUNNING WILD IN N.Y. FOR THIRD WEEK AT THE VICTORIA!

It's an ALLIED ARTISTS' Sensation!

"THE GANGSTER"

A KING BROS. PRODUCTION

starring BARRY SULLIVAN • BELITA • JOAN LORRING with AKIM TAMIROFF

HENRY MORGAN • JOHN IRELAND • ELISHA COOK, Jr. • SHELDON LEONARD

Produced by MAURICE and FRANK KING • Directed by Gordon Wiles • Screenplay by Daniel Fuchs, from his novel "Low Company"

An Allied Artists Production

'THE BISHOP'S WIFE' FANTASY HAS CHARM AND A STRONG CAST

Rates ● ● ● on name draw generally; less in action houses

RKO Radio
105 minutes
Cary Grant, Loretta Young, David Niven, Monty Woolley, James Gleason, Gladys Cooper, Elsa Lanchester, Sara Haden, Karolyn Grimes, Tito Vuolo, Regis Toomey, Sara Edwards, Margaret McWade, Ann O'Neal, Ben Erway, Erville Alderson, Bobby Anderson, Teddy Infuhr, Eugene Borden, Almira Sessions, Claire DuBrey, Florence Auer, Margaret Wells, Kitty O'Neill, Isabel Jewell, David Leonard, Dorothy Vaughan, Edgar Dearing.
Directed by Henry Koster.

Add to the cycle of heavenly-visitor films "The Bishop's Wife," Samuel Goldwyn's picture version of the Robert Nathan novel, brightly scripted by Robert E. Sherwood and Leonardo Bercovici, and expertly directed by the ever-dependable Henry Koster. Their talents, coupled with those of the stellar cast, unfortunately cannot overcome the trivialities of the gossamer-thin plot. As a result the picture, despite its powerful array of marquee names, will not appeal to a large segment of the movie-going public, since the average filmgoer is no fanatic for fantasy, no matter how charming it be. The film will attain its best reception — and receipts — in class houses wherein novelist Nathan's charming whimsy will be appreciated. Returns will be mild in action spots. Under Koster's deft direction, stars and supporting players manage to impart a maximum of humor and feeling into the story. Best performances are those of Cary Grant, David Niven and Monty Woolley. Production quality is marked, Gregg Toland's photography superior, and singing by the Mitchell Boychoir one of the picture's highlights.

EXPLOITATION: Go to town on the top-notch cast and its superb performances. Stress the renown of Robert Nathan's widely-read novel. Play up the magnificent singing by the nationally-famous Mitchell Boychoir. For catchline, follow this idea: "He Claimed He Was an Angel — But He raised the Devil with 'The Bishop's Wife'!"

Bishop David Niven and his wife, Loretta Young, are less happy than when he was a struggling cleric in the slums. She misses the friends of their humbler days, particularly Prof. Monty Woolley. Niven, trying desperately to raise funds for a cathedral, has little time for his wife or his sermons. Following a difficult session with wealthy parishioner Gladys Cooper, on whose contribution the new edifice depends, Niven prays for aid. Cary Grant appears, says he's an angel sent in reply to Niven's prayer. At first incredulous, Niven eventually is convinced what Grant says is true. But as he sees Grant begin to work his charm on the entire household — particularly Loretta — his gratitude turns to resentment and jealousy. The cathedral remains unbuilt, but Grant performs more personal miracles. He enables Woolley to finish a book he's been trying all his life to write; he brings joy and romance into Loretta's restricted life, and transforms arrogant, selfish Gladys into a gracious, generous woman. By Christmas Eve something happens even Grant has not expected — he and Loretta fall in love. But she is a loyal wife, and Niven now means to fight to hold her. His work done, Grant leaves, telling the others, once he has gone, they'll never remember he has been there.

'ROAD TO RIO' HOPE-CROSBY-LAMOUR HOOPLA IN THE OLD GROOVE

Rates ● ● ● + generally; less in action houses

Paramount
100 minutes
Bob Hope, Bing Crosby, Dorothy Lamour, Gale Sondergaard, Frank Faylen, Frank Vitale, Frank Puglia, Nestor Paiva, Robert Barrat, The Wiere Brothers, The Stone Barton Puppeteers, The Carioca Boys, Jerry Colonna, The Andrews Sisters.
Directed by Norman Z. McLeod.

Varying not a whit from their previous excursions into Never-Never Land, Bob Hope and Bing Crosby, graced for the last time with Dotty Lamour's visuallure, explode once again into a riotous rocket of laughs, gags and songs that's sure to reach the higher box-office brackets. Where the earlier "Road" shows did the business (and where didn't they?), "Rio" looks poised for a repeat performance — subject only to the laws of diminishing returns. As in the preceding Puck's Tours, the best of the gags are those tossed off in their unique chit-chat manner employed by the redoubtable team. Or, for instance, when an off-scene scream is heard, only Hope could crack, "That's the Warner Brothers. They're jealous!"

Tho zany proceedings run true to formula. Once again, Bob is the fall guy for Bing's schemes and weakness for harassed ladies, which land them in Brazil. The trip offers an opportunity to introduce some pleasant-enough tunes by Johnny Burke and James Van Heusen, best of which is a tangy South American number delivered by Bing and The Andrews Sisters. Once they arrive in Rio, the going gets too frantic for song, except as incidental stuff. If anything, the pace in the latest of these "Road" pictures is even more frenzied than before, running a gamut of gags and slapstick that rarely pauses for breath. Whenever director Norman Z. McLeod manages to get some comparative sanity into the film, the boys break it up. As a couple of musicians doubling in song-and-dance with a carnival, Bing and Bob burn the place down when the latter is conned into doing a high-wire bicycle act. When they stow away aboard a steamer bound for Brazil, some sort of a "plot" is timidly inserted wherein the two fugitives attempt to unhitch Dotty Lamour from the hypnotic influence of evil Gale Sondergaard, who for some obscure reason wants Dotty to marry someone named "Sherman." Of course, they do and Dotty doesn't, ending up with Hope for another of those gag finishes.

Rung in with varying effect are assorted items, ranging from downright annoyance by a trio of musical clowns, The Wiere Brothers, to a hilarious running gag showing Jerry Colonna leading the S. A. equivalent of the U. S. Cavalry to the rescue — which they never quite make. All in all, there is so much tossed in, some of it is bound to strike the funnybone.

EXPLOITATION: Ballyhoo this as the funniest of all "Road" hits. Gag lobby display could be a burst ladies' corset with appropriate copy: "She Laughed Too Much at 'Road To Rio'!" Feature Colonna and The Andrews Sisters, as well as the three stars.

'NIGHT SONG' TEAR-JERKER MARKED BY DISTINGUISHED MUSIC

Rates ● ● + on name draw

RKO Radio
102 minutes
Dana Andrews, Merle Oberon, Ethel Barrymore, Hoagy Carmichael, Artur Rubinstein, Eugene Ormandy, Jacqueline White, Donald Curtis, Walter Reed, Jane Jones.
Directed by John Cromwell.

Despite a contrived, unbelievable plot, "Night Song" contains the elements to attract fairly good grosses in most situations, other than action spots. It will appeal to two kinds of audiences: music lovers who will overlook its hokum for the sake of hearing Artur Rubinstein and the N. Y. Philharmonic - Symphony Orchestra play, and hokum lovers who will tolerate the highbrow music for the sake of enjoying a good cry. Co-stars Dana Andrews, Merle Oberon and Ethel Barrymore give performances worthy of a better vehicle than this DeWitt Bodeen adaptation of Dick Irving Hyland's story about a girl who feigns blindness in order to win the love of a sightless composer. Commendable support is vouchsafed the star trio by the ever-dependable Hoagy Carmichael and brilliant pianist Artur Rubinstein. Preposterous as the story premise is, under John Cromwell's adroit direction of the talented cast the picture becomes, after a slow start, moderately engrossing and at times, thanks to its musical interludes, keenly enjoyable. Production quality, music, recording and photography are all excellent.

EXPLOITATION: Bear down on the strong cast, the magnificent piano playing of Rubinstein and the thrilling accompaniment rendered by the N. Y. Philharmonic, one of the world's greatest symphony orchestras. Let patrons know Hoagy Carmichael has plenty to do, an even better role than he enacted in "Casablanca" or any of his subsequent films. Arrange tie-ups with music dealers and women's stores. Catchlines might reflect this idea: "She Feigned Blindness to Win Her Sightless Lover."

Wealthy San Francisco socialite Merle Oberon, snubbed by sightless pianist-composer Dana Andrews whom she finds wasting his talents in a dance band, persuades his pal Hoagy Carmichael to introduce her to him under an assumed name. Pretending to be blind and poor, she takes piano lessons from Andrews and urges him to work on his concerto. As a further inducement she offers, under her own name, a $5,000 prize for the best composition by an American. Andrews' opus wins, he goes East, spends the money on an operation. His sight restored in N. Y., Andrews meets and falls in love with the glamorous Merle, unaware she is the "poor blind girl." Andrews' triumph comes when his concerto is played in Carnegie Hall by Rubinstein, accompanied by the N. Y. Philharmonic, Eugene Ormandy conducting. The music brings Andrews a flood of memories of the "blind" girl and the part she played in getting him to write it. Leaving Carmichael to apologize to Merle for his abrupt departure, he impulsively entrains for San Francisco to make amends to his long-neglected "blind" benefactress. Delighted at the outcome of Andrews' struggle, Merle hops a plane to the Coast, gets there in time to give him the surprise of his life when he arrives at her apartment to ask her to marry him. They wed.

'SONG OF MY HEART' TCHAIKOVSKY BIOG A MUSIC-LOVERS' DELIGHT

Rates ● ● ● — in class houses; less elsewhere

Allied Artists
89 minutes

Frank Sundstrum, Audrey Long, Sir Cedric Hardwicke, Mikhail Rasumny, Gale Sherwood, Serge Krizman, Charles Throwbridge, Kate Lawson, Drew Allen, Lester Sharpe, Scott Elliott, Gordon Clark, Jimmy Dodd, David Leonard, John Hamilton, William Ruhl, Steve Darrell, Robert Barron, Elvira Curci, Maurice Cass, Grandon Rhodes, William Newell, Leonard Mudie, Lane Chandler, Leonid Snegoff, Lewis Howard, Stan Johnson, Leo Kaye, Jack George, Vernon Cansino, Nina Hansen.

Directed by Benjamin Glazer.

The quality and quantity of Tchaikovsky numbers (there are excerpts from no less than 22 of his compositions, plus two songs based on Tchaikovsky themes) in this somewhat apocryphal life of the noted Russian composer render this film a delight for all but tone-deaf theatregoers. Coupled with a comedy or melodrama, "Song of My Heart" will please general patronage and chalk up above-par grosses in all but western and action spots, with best returns being tallied in metropolitan first-runs and class naborhoods. A large cast of proficient, albeit virtually unknown, cast does its best to overcome the handicaps imposed upon it by Benjamin Glazer's old-fashioned direction and no-less-dated script. Best performances are those by Mikhail Rasumny, Sir Cedric Hardwicke and Gale Sherwood, the last-named acting rings around co-star Audrey Long. Frank Sundstrum is an interesting newcomer. Highest moments of the picture are the scenes wherein Jose Iturbi, unlisted in the credits, plays solo renditions of several Tchaikovsky classics. Production quality is superior, as are photography, recording, costumes and settings.

EXPLOITATION: Make your strongest pitch for the music-lovers, promising — and delivering — an hour and one-half of a Tchaikovsky's world-beloved classics. Play up star Frank Sundstrum, reportedly returning to Europe to co-star with Greta Garbo, and the outstanding performances by Mikhail Rasumny, Sir Cedric Hardwicke and personable, golden-voiced Gale Sherwood. Circularize professors and students of music, as well as history teachers and their pupils.

Struggling young Tchaikovsky's (Frank Sundstrum) high hopes for recognition are dashed when, while the youthful composer is conducting the orchestra for one of his ballets before the Czar, the latter falls asleep. Entranced by the youth, beauty and voice of his pupil Gale Sherwood, he weds her; but the marriage is an unhappy one and soon goes on the rocks. The composer's finances and spirits are at their ebb when Princess Audrey Long, daughter of the Czar's uncle, the Grand Duke Sir Cedric Hardwicke, secretly sponsors the publication of his music. Still keeping her identity a secret from him, she arranges for him to live and work in her rented Italian villa. There the two meet and fall in love. Fearful of the prim Czarina's wrath, should she hear of the affair, Hardwicke forces the reluctant Audrey to forego her passion for Tchaikovsky. Disillusioned at Audrey's apparent fickleness, he leaves Russia to achieve triumphs in America, England and Continental Europe. When Tchaikovsky returns to Russia, Hardwicke relents and urges his still-smitten daughter to renew her romance and wed the now-successful composer. But it is too late. Tchaikovsky, stricken during a cholera epidemic, dies with Audrey at his side.

'OUT OF THE PAST' TENSE, ACTIONFUL DRAMA

Rates ● ● ● — generally

RKO Radio
97 minutes

Robert Mitchum, Jane Greer, Kirk Douglas, Rhonda Fleming, Richard Webb, Steve Brodie, Virginia Huston, Paul Valentine, Dickie Moore, Ken Niles.

Directed by Jacques Tourneur.

RKO has taken over the leadership in the production of taut, actionful movie melodramas, of which "Out of the Past" is another good sample. Superior direction, acting, scripting and production make this tense and realistic picture certain to please adult patronage in all situations, with grosses hitting well above average generally — best in action houses. Geoffrey Homes' screenplay, based on his successful novel "Build My Gallows High," never flags in interest or suspense and builds to a gripping, exciting climax. Under Jacques Tourneur's crisp direction a hand-picked cast gives additional zest and verisimilitude to Homes' characters. Best performances are those of Robert Mitchum as a sometime-incorruptible private-eye, of Jane Greer as an alluring demi-monde and of Kirk Douglas as a ruthless, smooth-spoken racketeer, while youthful Dickie Moore is compelling in the role of a mute. Production quality, recording, photography and locations are superior.

EXPLOITATION: Capitalize on the growing list of important roles enacted by the co-stars as well as the many successful thrillers written by Geoffrey Homes. Utilize the film's title in various ways; get your local paper to incorporate it in its daily reprint box: "'Out of the Past' — Twenty-five Years Ago Today"; base co-op newspaper ads on the idea: "'Out of the Past' We Present Pre-War Values Prices for Post-War Budgets," etc. Production stills lend themselves to counter and window displays with steamship lines, travel agencies, banks, service stations, etc.

When alluring Jane Greer puts a bullet into her admirer, big-time gambler Kirk Douglas and flees with $40,000 of his, he hires private-eye Robert Mitchum to find and return both. Mitchum overtakes Jane in Mexico, falls for her allure and, believing her when she denies having taken the money, double-crosses Douglas by telling him Jane has got away. Returning to the U. S., Mitchum and Jane hide out in a cabin in the Sierras. Mitchum's partner Steve Brodie tracks them down, demands half of Jane's $40,000. In the ensuing fight Jane shoots Brodie, tells Mitchum she's tired of being a fugitive, and disappears. Mitchum buries Brodie's body, and among Jane's effects discovers a pass book for a $40,000 bank deposit. Under a new name, Mitchum opens a wayside service station, falls in love with Virginia Huston. Douglas, now reunited with Jane, discovers Mitchum's whereabouts, promises to forget the previous double-cross if he'll steal some incriminating papers with which Ken Niles, San Francisco lawyer, is blackmailing him. Mitchum agrees. When Niles is killed and suspicion thrown at himself, he realizes he's been framed. He evades the police long enough to see Douglas and Jane get their just deserts, then sacrifices his own life in aiding the law.

'THE FABULOUS TEXAN' HAS FAMILIAR WESTERN INGREDIENTS

Rates ○ ○ ○ for action houses; less elsewhere

Republic
95 minutes

William Elliott, John Carroll, Catherine McLeod, Albert Dekker, Andy Devine, Patricia Knight, Ruth Donnelly, Johnny Sands, Harry Davenport, Robert H. Barrat, Douglass Dumbrille, Reed Hadley, Roy Barcroft, Russell Simpson, James Brown, Jim Davis, George Eeban, John Miles.

Directed by Edward Ludwig.

A lot of tried-and-true western ingredients has been assembled by producer Edmund Grainger, who has combined them to achieve fairly good effect in "The Fabulous Texan." It is overlong (about 15 minutes could be shorn to speed it up), but those who like outdoor action on big, historical scale should find plenty here to satisfy them. Six-shooters do some fast talking, motivating the hide-and-chase plot about a murdered preacher's son who becomes an outlaw in the lawless Texas of post-Civil War days. Played by strong outdoor men like William Elliott and John Carroll, the focal characters manage to give the story a semblance of credence, despite some banal dialogue and occasional lapses in logic. The camera, however, gives it impressive scope. Grosses will be strongest in action houses, of course; elsewhere returns will be slightly above average. Best if doubled with a musical or comedy.

EXPLOITATION: Play it up as a big, roaring, outdoor story about post-Civil War America. Catchline: "His Father Was A Preacher...He A Killer ..Why?" Don't overlook Albert Dekker and Andy Devine in the cast.

Confederate veterans William Elliott and John Carroll, both in love with Catherine McLeod, return to Hillsboro, Texas, and find it is being terrorized by Albert Dekker and his State Police. When his father, Rev. Harry Davenport, is shot down in cold blood by Dekker's constabulary, Carroll and his four cousins, shoot it out with the State Police, kill several and flee to the foothills. Upon Dekker's promise to see Carroll and the others get a fair trial, Elliott persuades them to give themselves up. Dekker goes back on his word, but before he can treacherously kill his voluntary prisoners, Elliott effects their escape and joins the band. The gang grows in size but confines its depredations to forays against the State Police payrolls, powder stores, etc. Dekker and the State Police thereupon ruthlessly and indiscriminately burn, pillage, loot and kill. Elliott contacts Gen. Phil Sheridan, has himself sworn in as a federal marshal. Returning to the foothills hide-out, he tells Carroll to submit to arrest, promising him and his band a fair trial. Carroll refuses the offer and Elliott returns to town. Following a robbery of a federal bank by Carroll's gang, the aroused citizenry organizes a vigilantes movement. In a showdown gun battle, Carroll and Dekker kill each other, leaving Catherine free to marry Elliott.

'NICHOLAS NICKLEBY' FINE BRITISH IMPORT LIMITED IN APPEAL

Rates ● ● generally as dualler; higher in class spots

Universal-International
94 minutes

Sir Cedric Hardwicke, Derek Bond, Mary Merrall, Sally Ann Howes, Bernard Miles, Athene Seyler, Alfred Drayton, Sybil Thorndike, Vida Hope, Roy Hermitage, Aubrey Woods, Patricia Hayes, Cyril Fletcher, Fay Compton, Cathleen Nesbitt, Stanley Holloway, Vera Pearce, Una Bart, June Elvin, Drusilla Wills, James Hayter, Emrys Jones, Jill Balcon, Cecil Ramage, Tim Bateson, George Relph.

Directed by Cavalcanti.

This is the sort of picture only the British seem able to make — and to enjoy. Lavishly mounted, painstakingly produced, superbly acted and capably directed though it be, its lack of names — save those of novelist Charles Dickens and star Sir Cedric Hardwicke — will minimize the attendance for this fine production. For "Nicholas Nickleby" is a superb film, one of the best to come from Prestige Pictures. Dickens' classic, ably scripted by John Dighton, comes to the screen "as in a glass, darkly" reflecting pre-Victorian England with stark and grim realism. It will hold the interest of young and old, if — and it's a big "if" -- it attracts them, but it should score superior grosses in class naborhood and art theatres. Returns are not apt to equal those obtained by another, and greater, Dickens film, "Great Expectations." Best performances are those of Derek Bond in the title role, of Hardwicke as his scheming uncle and of Bernard Miles as the latter's kindly clerk. Production quality, photography and recording are excellent.

EXPLOITATION: Make the most of the fame both of Dickens and "Nicholas Nickleby," one of his greatest novels. Play up the film as a worthy successor to "Great Expectations." Circularize teachers and students of English history and literature. Arrange tieups with bookstores and libraries.

Left destitute by the death of their father, Derek Bond and Sally Ann Howes, go to rich Uncle Cedric Hardwicke for aid. Reluctantly, Hardwicke gets Bond an assistant mastership at an ill-run boys' school and Sally a job with a milliner. Appalled at the headmaster's cruelty, Bond flees with sorely-abused drudge Aubrey Woods. Penniless, the two get jobs with a troupe of actors. Called to London by Hardwicke's kindly clerk, Bernard Miles, Bond learns his uncle is using Sally as a decoy to attract the business of a licentious customer. Bond saves Jill's honor, denounces Hardwicke and takes his sister and mother to live in the country. He falls in love with Jill Balcon, later learns she and her dying father have been thrown into debtors prison by Hardwicke. To effect her father's release, Jill agrees to wed Hardwicke. Meanwhile Hardwicke, to revenge himself on Bond, plots with the schoolmaster to recapture Woods. The schoolmaster is about to take the terrified waif when Bond and Miles effect the lad's rescue. Miles recognizes the lad as his employer's son whom Hardwicke had farmed out as an infant in order to steal his inheritance. The sudden death of Jill's father frees her from Hardwicke, enables her to wed Bond. Enraged, Hardwicke plans another attack on Bond, learns Miles has notified the police of his infamy toward his son, now dead of ill treatment received at the hands of the brutal schoolmaster. To avoid capture by the police, Hardwicke kills himself.

'WHISPERING CITY' FAIRLY ENGROSSING MELODRAMA

Rates ● ● or better

Eagle-Lion
93 minutes
Helmut Dantine, Paul Lukas, Mary Anderson, Mimi d'Estee, John Pratt, Lucie Poitras, Joy Lafleur, George Alexander, Henri Poitras.
Directed by Fedor Ozep.

This moderately exciting, occasionally suspenseful mystery melodrama has a couple of unusual angles to bolster it. Like "The House on 92nd Street," "Boomerang" and other recent films filmed on their actual locales, "Whispering City" was shot on location in and about Quebec. In addition, it has been embellished by several excellent musical interludes, best of which is Andre Mathieu's "Quebec Concerto." Of the three top performers, Paul Lukas acquits himself most creditably as the homicidal patron of the arts. The others are merely adequate. The plot is inclined to develop rather unevenly and some of the dialogue is painfully banal. This will serve best as a strong supporting dualler, best if coupled with a musical or comedy top feature.

EXPLOITATION: Play up the unusual locale and make mention of the fact the picture was, like "The House on 92nd Street," "Boomerang" and "Kiss of Death," filmed entirely on location. Stress the performance of Academy Award winner Paul Lukas and, last but not least, the brilliant rendition of world-famous composer Andre Mathieu's "Quebec Concerto."

Reporter Mary Anderson stumbles onto the trail of an old murder mystery. The trail leads to Paul Lukas, wealthy lawyer and music patron. Lukas talented protege, composer Helmut Dantine, has just completed "Quebec Concerto," soon to be given its world premiere. Following a bitter quarrel with his neurotic wife Joy Lafleur, Dantine storms from their apartment, drinks himself into a stupor, staggers into Lukas' home, passes out. Next morning Lukas reads Joy has died of an overdose of sleeping pills, wakes the still-groggy Dantine, convinces him he has killed his wife. On pain of exposure, Lukas persuades Dantine to kill Mary, now a menace to the millionaire's respectability, position and freedom. Under an assumed name Dantine meets Mary several times, tries twice to murder her, finds he cannot as he has fallen in love. Unaware of this development, Lukas forces Dantine to make a final attempt, this time atop towering Montmorency Falls. Again unsuccessful, Dantine learns of Mary's suspicions concerning Lukas. Now aware of Lukas' duplicity, Dantine plots with Mary to trick him into confessing his guilt. The plan miscarries, and Lukas determines to kill Mary himself. On the evening of the "Quebec Concerto" premiere, Lukas tries to murder her, but her life is saved and his forfeited, thanks to the timely arrival of Dantine and the police.

'THE UPTURNED GLASS' JAMES MASON IN EFFECTIVE PARANOIA ROLE

Rates ● ● + generally; higher where star's name is a draw

Universal-International release
87 minutes

James Mason, Rosamund John, Pamela Kellino, Ann Stephens, Moreland Graham, Brefni O'Rorke, Henry Oscar, Jane Hlyton, Sheila Huntington, Susan Shaw, Peter Cotes, Nuna Davey, John Monaghan, Maurice Denham, Janet Burnell, Margaret Withers, Beatrice Varley, Helene Burls, Howard Douglas, Richard Afton, Lyn Evans.

Directed by Lawrence Huntington.

This British import, produced by Sydney Box and James Mason, presents the latter as a paranoiac killer, a role ideally suited to Mason's sardonic talents. Unlike most narratives about psychiatric killers, "The Upturned Glass" depicts the demented murderer in a sympathetic vein. This novel aspect, coupled with Mason's arresting performance and the picture's sustained suspense, makes it good fare for adult patrons of all types. Thanks to the star's increasing popularity, this can hold the top spot in most theatres and grosses should be slightly above par, or better if the exhibitor capitalizes the exploitation possibilities. Mason's portrayal is among his best to date, and capable support is vouchsafed him by a proficient, albeit little-known, cast. As is usual in British films, considerable care has been exercised in casting minor roles; Moreland Graham as a gardener and Peter Cotes as a medical student give memorable characterizations in bits. British accents are not too pronounced for American consumption. Production quality, recording and Lawrence Huntington's direction are satisfactory; photography not so good.

EXPLOITATION: Play up the joint appearance of popular British star James Mason and his wife Pamela Kellino in a new type of psycho-drama. Catch-line: "Look Into 'The Upturned Glass' — You'll See a Murder Before It's Committed!" Use mammoth cutouts of an upturned wine glass for lobby and marquee displays.

Through an operation, brilliant brain surgeon James Mason saves the sight of 12-year-old Ann Stephens, daughter of Rosamund John whose husband works abroad. Separated from his wife, Mason falls in love with Rosamund, and she with him. In order not to endanger Ann's happiness, Mason and Rosamund resolve to give up seeing each other. Subsequently, Mason learns with tragic suddeness Rosamund has fallen to her death from her lofty bedroom window. Suspicious of Rosamund's sister-in-law Pamela Kellino, Mason ingratiates himself, becomes her lover. Later, his suspicions confirmed, he lures her to Rosamund's now vacant home, hurls her to her death, just as she had flung her sister-in-law to hers. Bundling Pamela's corpse into his car, he drives back through the fog toward London. En route he is hailed by stranded Dr. Brefni O'Rorke, persuaded to perform an emergency brain operation on an injured child. O'Rorke accidentally discovers Pamela's corpse, tells Mason he's mad. Realizing the diagnosis is correct and his usefulness at an end, Mason kills himself.

'PIRATES OF MONTEREY' BELOW PAR TECHNICOLOR MONTEZ STARRER

Rates ● ● as top dualler; better in action houses

Universal-International
77½ minutes
Maria Montez, Rod Cameron, Mikhail Rasumny, Philip Reed, Gilbert Roland, Gale Sondergaard, Tamara Shayne, Robert Warwick, Michael Raffetto, Neyle Morrow, Victor Varconi, Charles Wagenheim, George J. Lewis, Joe Bernard, George Navarro, Victor Romito, Don Driggers, George Magrill.
Directed by Alfred Werker.

Thanks to its resplendent Technicolor and to Maria Montez's increasing admirers, this indifferently acted and ineptly written adventure yarn may get by as a top feature in the average situation, with best returns in action houses. Poorly photographed, Miss Montez does not appear to advantage and acting honors, if any, go to Mikhail Rasumny. Strictly formula in plot, the film follows the usual pattern of Miss Montez's vehicles, permitting her to appear in glamorous gowns against a background of colorful settings — this time early Californian — but it offers little solid entertainment. The picture has plenty of production quality, but special camera effects are substandard. Music, sound and recording are good.

EXPLOITATION: Play up Maria Montez and Rod Cameron. Plug the colorful settings and lavish costumes of the 1840 California period and the beautiful Technicolor.

American gun-runner Rod Cameron, headed for Monterey from Mexico with a wagon train of new-type rifles needed to prevent a threatened Royalist revolt, discovers a stowaway in the person of Royalist-born Maria Montez. She mysteriously disappears when Rod and his men fight off an ambush en route to the capital. He delivers the guns in Monterey, there meets his old friend, Mexican Lieut. Philip Reed, betrothed. Cameron learns, to Maria. Following a ball in Cameron's honor, Reed is shot while guarding the newly-delivered rifles. Confined to bed, he persuades Cameron to take Maria to the fiesta. Finding himself falling in love with his pal's betrothed, Cameron leaves Monterey. Maria overtakes Cameron, convinces him she's not in love with Reed. The two are captured by henchmen of traitor Maj. Gilbert Roland. Cameron effects his and Maria's escape, aids Reed and Governor Robert Warwick's loyal troops to defeat a shipload of armed Royalists. At end, Reed relinquishes Maria to Cameron.

'BIG TOWN AFTER DARK' PLACID PINE-THOMAS PROGRAMMER

Rates ● ● as secondary dualler in action spots

Paramount (Pine-Thomas)
70 minutes
Philip Reed, Hillary Brooke, Anne Gillis, Richard Travis, Douglas Blackley, Vince Barnett, Charles Arnt, Joseph Sawyer, William Haade, Dick Keane, John Holland,
Directed by William Thomas.

A weak, empty little action melodrama, "Big Town After Dark" falls short of the entertainment mark on all counts. Limited to a few sporadic flashes of action, handicapped by a ridiculous story and poor performances, this Pine-Thomas effort, based on the radio series, is a good deal below their previous effectiveness as producers of neat, economy-sized program packages. Miscasting is evident throughout. Philip Reed is quite unpleasant as managing editor Steve Wilson, while the "heavy," gambling house owner Richard Travis, hopelessly tries to overcome his clean-cut appearance and mannerism. Little roly-poly Anne Gillis, as a scheming, money-hungry two-timer, is another absurdity, especially compared to Hillary Brooke's Lorelei, svelte, all-wise police reporter. Whitman Chambers' "original" screenplay falters through a series of unreal episodes and stilted dialogue that was intended to be "crisp." This is solely for the lower half in action houses.

EXPLOITATION: Angle your publicity at the radio following of the "Big Town" show. Catchline: "Your Favorite Newspaper Crimehawks Blast Big Town's Gambling Racket."

The action takes place in mythical Big Town. Philip Reed, editor of Charles Arnt's newspaper, has a spat with ace reporter Hillary Brooke, and when she gives notice, he hires Arnt's niece, Anne Gillis, as her replacement. At Gillis' suggestion, Reed takes her to a gambling house run by Richard Travis, who picks a fight with Reed, has him beaten up and Gillis disappears. Thinking she has been kidnapped, Arnt gives Travis $50,000 for stock in his establishment, but actually as ransom money. Gillis shows up, unharmed, with a story that she had spent the night with a girlfriend. Using Arnt's stock investment as a lever, Reed gains access to the club and photographs the activity, intending to use it as an expose of gambling. He uncovers the fact that Travis and Gillis are married and that she has engineered the ransom deal. Travis corners Reed in her apartment, shoots Gillis and his henchman in a jealous rage, arranges it to have Reed take the rap. In a last-ditch battle, Reed overcomes Travis, has his story and Lorelei decides to remain on the paper.

'DICK TRACY MEETS GRUESOME' BEST OF SERIES SO FAR

Rates ● ● + as dualler generally; more for action spots

RKO Radio
65 minutes
Boris Karloff, Ralph Byrd, Anne Gwynne, Edward Ashley, June Clayworth, Lyle Latell, Tony Barrett, Skelton Knaggs, Jim Nolan, Joseph Crehan, Milton Parsons.
Directed by John Rawlins.

The addition of Boris Karloff to the cast of this latest Dick Tracy movie adventure automatically endows it with greater box-office value than any of the previous entries in the series. But "Dick Tracy Meets Gruesome" is superior on other counts, too. The yarn about a mysterious gas that temporarily petrifies people is all done in amusing tongue-in-cheek style, with ample excitement for those who want to take it straight. The characters (Gruesome, Dr. A. Tomic, X-Ray, L. E. Thal, et al) are typical of Chester Gould's famous comic strip and all are played to the hilt by a competent cast. Oddly enough, Karloff plays "Gruesome" sans any unusual makeup (which might get a laugh!). Ralph Byrd is routine as grim-visaged detective Tracy. Lyle Latell's efforts to get laughs as Tracy's assistant, Pat Patton, miss completely. This is topflight for action houses and a good supporting dualler elsewhere.

EXPLOITATION: Plug this as the best of all Dick Tracy adventures. Feature Karloff as the Screen's No. 1 Horror Man. Catchline: "Tracy Meets His Most Deadly, Dangerous Foe!"

Edward Ashley, a discredited scientist, concocts a gas which temporarily petrifies those it contacts. Boris Karloff, a notorious criminal is taken to Ashley's secret laboratory by Tony Barrett, where he accidentally gets a whiff of the gas, staggers outside, where he is picked up for dead by officer Pat Patton and taken to the morgue. Karloff revives, slugs Patton and escapes. He obtains some and uses it to stage a bank robbery after petrifying all the employees and customers. Dick Tracy arrives too late, but the police shoot and capture Barrett and Tracy starts to track down the source of the mysterious gas. He questions June Clayworth (Dr. I. M. Learned), who is in love with Ashley, but she is shot down by Karloff. When the latter arrives at the hospital to remove Barrett for fear that he will squeal, he actually takes Tracy, who has replaced Barrett in the bed. In a final gunfight, Tracy captures his deadly adversary.

'WILD HORSE MESA' GOOD ZANE GREY WESTERN

Rates ● ● + for western spots

RKO Radio
60 minutes
Tim Holt, Richard Martin, Jason Robards, Nan Leslie, Richard Powers, Harry Woods, Tony Barrett, William Gould, Dick Foote, Robert Bray, Frank Yaconelli.
Directed by Wallace Grissell.

One of the better entries in RKO's series of Zane Grey westerns, "Wild Horse Mesa" dispenses with any foolishness of devious plots, or pretensions at subtlety. It's out-and-out Western, strictly Western, full of hard riding, fast shooting and tough fighting. When the cowboys ride, the trumpets blare; when they shoot, the screen is just covered with gunsmoke, and when they fight, every punch is a haymaker. Photography of the Western locales is bright and clear and some of the shots of the wild horses belong in much higher-budgeted films than this. Tim Holt, one of the more convincing of the Western heroes, plays it as though this were destined for the Music Hall and the supporting cast is full of familiar faces.

Tim Holt and his Irish-Mexican pal, Richard Martin, discover a tremendous wild-horse herd for their employer, Jason Robards and daughter Nan Leslie. Fighting off an attempt by shady horse dealer Harry Woods' rustlers to steal the herd, Holt and Robards go off to sell the horses. Woods buys the herd, then kills Robards and takes back the money. Confronted by a bill of sale, Holt refuses to release the horses and sets out to find Robards' killer. Suspecting Woods, Holt searches his office and finds the murder weapon, but Woods intercepts him and in the ensuing fracas, Holt knocks out Woods. The latter's blackmailing partner, Richard Powers, kills Woods for the stolen money and attempts to pin the murder on Holt, but is brought to justice when Holt escapes jail, and with the aid of a wild horse that Powers had mistreated, corners the culprit with evidence of his guilt.

NEWS DIGEST

(Continued from Page 10)



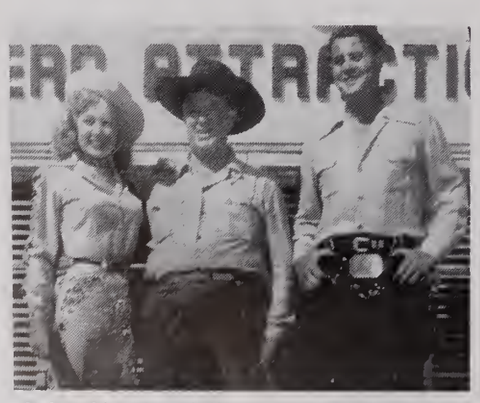
Hollywood players as they left New York Nov. 12 for the Royal Command Performance in London Nov. 25: Craig Stevens, Alexis Smith (Mrs. Stevens), Mrs. Bob Hope, Robert Montgomery, Loretta Young and Bob Hope, who emcee at the distinguished affair.



Representatives of Los Angeles industry confer with National Chairman Harry M. Warner on plans for the Friendship Food Train which arrived in New York last week. On the dais are, l. to r., Willard Keith, Warner, and Dick Dickson.



At the W. Va. Theatre Managers Assn. Convention: Seated, E. L. Kessling, E. R. Custer and L. E. Rogers, exhibitor and Mayor of Welch, W. Va. Standing, W. H. Holt, new president; Rube Shor, and Leon J. Bamberger, RKO sales promotion.



Before his return to New York from Hollywood for conferences on his Sunset Carson western series, Astor prexy Bob Savini (center) finds a bit of relaxation with the series' stars, Patricia Starling and Sunset, himself.

SALESMEN'S COLOSSEUM ON MOVE

Recent lay-offs in film salesmen's ranks as a result of economies by distribution companies appears to have stimulated a revival of nation-wide interest in the Colosseum (union) of Motion Picture Salesmen of America. There is a strong likelihood that the great majority of film peddlers will be organized within the next couple months.

Several weeks ago, the National Labor Relations Board announced that the Colosseum had met the requirements of the Taft-Hartley Law and was now qualified to bring complaints and ask for elections. Another meeting with the NLRB is slated for December 2.

First national convention of the salesmen's organization will be held in Chicago, Dec. 27-28 and it is expected that delegates from units (loges) in all but one of the film territories will attend. Loges have been organized recently in Memphis, Oklahoma City and Charlotte.

* * *

THEATRES DUE FOR RENTAL HIKE — SMITH

"Theatres must be satisfied with less profit on our pictures if we are to continue serving them with quality box-office product," A. W. Smith, Jr., general sales manager of 20th Century-Fox, told his sales division managers in a three-day meeting in New York last fortnight. With virtually two-thirds of American film corporations' income from foreign markets lost and with higher production costs, delivery of quality pictures demands an increase in the domestic revenue, Smith said.

"There is no law that I know of that says a theatre shall have 50 per cent of our film rental as profit before we share on a 35 per cent picture," Smith declared. He said a "fair" figure would limit the exhibitor to "not more than one-third of our film rental as profit." On scale deals, "they should not allow more than our percentage of film rental as profit at the different levels," he added.

The 20th-Fox sales chief also disclosed that "Captain from Castile," the Technicolor Tyrone Power starrer, would be sold on a 50-50 basis for showings at advanced admission prices, just as "Forever Amber" is being sold. "Captain" will be shown day-and-date in 250 theatres in the U. S. and Canada, with openings scheduled for Christmas Day.

48 Set for 1948

There will be 48 feature releases on the 1948 program, Smith announced, including three roadshows, "Forever Amber," "Captain from Castile" and "Gentleman's Agreement." Twenty will come from the 20th-Fox studio, four from Sir Alexander Korda's London Films and three from Edward Alperson's Alson Pictures. The balance will be made by indes, including six from Sol Wurtzel, six from Reliance Pictures, and three each from Frank Seltzer and Samuel Baerowitz.

Seventeen of those from the studio are either completed or shooting, and two from Korda are in the same position. There will be a total of ten productions in Technicolor, Smith revealed.

A new policy for the determination of reissues was also announced by the sales head. Theatremen will be contacted first for their advice, then those re-releases selected will be given test runs throughout the country before prints are ordered on a mass basis. Thus, the reissues "will prove themselves before we offer them to our customers," Smith explained.

Shorts on Calendar Year Basis

The company's shorts program will parallel its feature product schedule with a similar January-to-December release arrangement, it was announced by Peter G. Levathes, shorts subjects sales manager. The program will include 20 single-reelers by Movietone, 22 Terrytoons, 13 March of Time two-reelers, and 104 issues of Movietone News.

The Cleveland clearance plan instituted by Smith will be extended to Cincinnati after a successful trial period. Other territories are scheduled to have the plan in effect by next spring, Smith declared.

Charles Schlaifer, director of ad-publicity, announced that his department would continue its "scientific, long-range planning on all pictures during 1948 in order to insure national pre-selling and point-of-sale penetration for maximum box-office results. Schlaifer distributed to the sales division head completed campaigns on forthcoming pictures, some of which will not be released for six months or more as verification of his statement.

20th-Fox toppers, in addition to those mentioned, who addressed the meeting included President Spyros P. Skouras, asst. general sales mgr. W. C. Gehring, Martin Moskowitz, exec asst. to Smith; Clarence A. Hill, manager of branch operations, and Morris Caplan, statistical research dept. head.

* * *

JACKSON PARK DECISION VITAL FACTOR

The U. S. Supreme Court's refusal to review the Chicago District Court's ruling in the Jackson Park case was viewed in industry circles as having an important bearing in the industry anti-trust suit scheduled to be heard by the Supreme Court next month.

Losses to the majors in the Chicago area due to the ruling were expected to run into millions, with the Balaban & Katz circuit, a Paramount affiliate, taking the biggest blow, because of their predominance in Chicago's first-run outlets.

According to the ruling, first-run playdates are limited to two weeks, subsequent



At the world premiere of Republic's "Fabulous Texan" in Austin, Texas are: Mort Goodman, Republic publicity director; James R. Grainger, exec. v.p.; Gen. Jonathan M. Wainwright, hero of Bataan, who was honor guest, and Raymond Willie, Interstate Theatres executive.

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NEWS DIGEST

runs to one week; the three week period between Loop first-runs and outlying theatres is discontinued; double features are enjoined if they delay product from reaching subsequent runs; theatre chains cannot fix admission prices for certain pictures.

The Jackson Park decision was considered as setting a precedent in runs, clearance and dual bills that might well spread to other metropolitan centers.

Paramount executives in Chicago were faced with a complete revision of theatre operation. To offset the two-week ceiling on first-runs, consideration was being given to first-run day-and-date playoffs in several of the deluxe Loop houses for the fortnight period. Another alternative was to drop some houses from first to second-run status, or to up some of the outlying B & K theatres to first-runs.

* * *

PARAMOUNT'S NET IN BIG DROP

Paramount's estimated 1947 nine-months' net of $25,512,000 seems to cinch the company's bid as top earner for the year, despite a drop of nearly $8,000,000 from the profit reported for the comparable nine months in 1946. The 1947 figure includes $4,336,000 share of undistributed earnings of partially owned non-consolidated subsidiaries, and compares with the previous year's estimate of $33,877,000 including $6,031,000 share of undistributed earnings of partly owned subsidiaries.

For the third quarter ended October 4, 1947, Paramount estimates its earnings at $8,105,000 after all charges, including taxes. The amount includes $1,147,000 earnings of partially-owned subsidiaries. For the quarter ended Sept. 28, 1946, earnings were estimated at $12,085,000, including $1,891,000 of undistributed earnings of partly owned subsidiaries.

* * *

U-I SETS 14 THROUGH SPRING

Universal-International has set the releases of 14 top-budgeted pictures between now and April, 1948, with an average of five pictures slated for shooting simultaneously during that period, William A. Scully, U-I v.p. and general sales manager, disclosed last week.

For November, "The Exile" and J. Arthur Rank's "The Upturned Glass" will be made available; during December, "Pirates of Monterey" and "The Secret Beyond the Door"; January, "A Woman's Vengeance" (Charles Boyer), and "The Senator Was Indiscreet" (William Powell); February, Mark Hellinger's "The Naked City," Michael Kanin's "A Double Life" and Rank's "Captain Boycott"; March ushers in "Letter from an Unknown Woman" (Joan Fontaine), and "All My Sons," Edward G. Robinson-Burt Lancaster); April, "Casbah," "Up in Central Park" (Durbin) and "Another Part of the Forest" (Fredric March).

Scully also announced early summer release of three Technicolor specials, Walter Wanger's "Tap Roots" (Van Heflin-Susan Hayward); "Black Bart," and "River Lady" (Yvonne De Carlo-Dan Duryea).

* * *

FOX ENTERS 16MM FIELD

In a move apparently designed to steer wildcat 16mm films away from direct competition with commercial 35mm exhibition, 20th Century-Fox announced that it will enter the sub-standard field following inking of an agreement with Films, Inc., largest distrib in the 16mm field.

The films will be circulated to three categories of exhibition only: Hospitals and "shut-in" institutions; schools, for showings during regular classroom hours only, and in sparsely-populated communities where there are no theatres and where the 16mm exhibition will not conflict with regularly established 35mm houses.

Both features and shorts will be available in 16mm and films to be shown will be a year or more old. If 20th-Fox should distribute any of its product as a reissue to 35mm theatres, the picture will be withdrawn from the 16mm catalogue for a period of one year. A survey of marginal areas not now served by 35mm theatres will be made and consultations with exhibitors and distribution personnel will be held, it was announced. 20th-Fox will establish no theatres but will service facilities that are available.

* * *

WB IN 2-PIC WORLDWIDE PACT

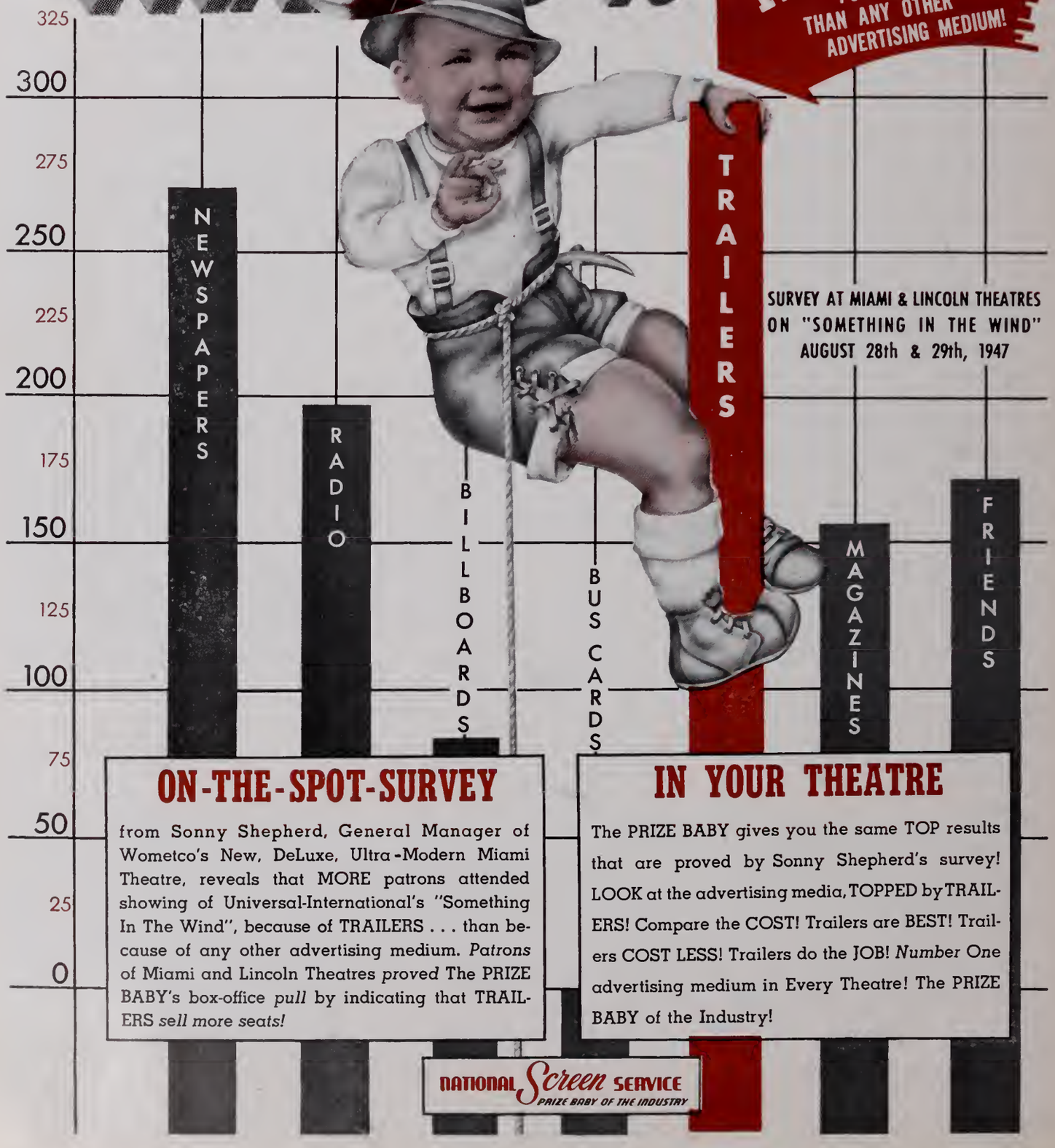
Completion of an international agreement between Warner Bros., Alfred Hitchcock and British Transatlantic Pictures for world-wide distribution by Warners of two Hitchcock-directed pictures, starring Ingrid Bergman and James Stewart, was announced last week by Jack L. Warner, vice-president and executive producer.

The agreement, made by Warner with Hitchcock and Sidney Bernstein of Transatlantic, provides for making in the U. S. and England of "Under Capricorn," starring Miss Bergman, and "Rope," the Stewart starrer. Both will be given the Hitchcock treatment, the former at WB's English studios, the latter on the Burbank lot. Both will be in Technicolor.

In making the announcement of the important addition to Warner's 1948 product line-up, Warner expressed his great satisfaction with the deal, which he said was the first of its kind to be made by any American motion picture company. He added that WB's world-wide distribution organization would provide the circulation "such pictures deserve" and that it was also "our method of proving that we will do everything we can to fortify the prestige of the English-speaking screen," with the interchange of talent and facilities accruing to the benefit of both countries' film industries.

TRAILERS TOP 'EM!

TRAILERS PULL MORE PATRONS THAN ANY OTHER ADVERTISING MEDIUM!



SURVEY AT MIAMI & LINCOLN THEATRES ON "SOMETHING IN THE WIND" AUGUST 28th & 29th, 1947

ON-THE-SPOT-SURVEY

from Sonny Shepherd, General Manager of Wometco's New, DeLuxe, Ultra-Modern Miami Theatre, reveals that MORE patrons attended showing of Universal-International's "Something In The Wind", because of TRAILERS . . . than because of any other advertising medium. *Patrons* of Miami and Lincoln Theatres *proved* The PRIZE BABY's box-office *pull* by indicating that TRAILERS *sell more seats!*

IN YOUR THEATRE

The PRIZE BABY gives you the same TOP results that are proved by Sonny Shepherd's survey! LOOK at the advertising media, TOPPED by TRAILERS! Compare the COST! Trailers are BEST! Trailers COST LESS! Trailers do the JOB! *Number* One advertising medium in Every Theatre! The PRIZE BABY of the Industry!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

$3 per Year

25c per Copy

Film BULLETIN

DECEMBER 8, 1947



COL. HARRY A. COLE

Veteran of the Inde Wars

Page 5

STOP RUNNING, MOVIE MOGULS!

EDITORIAL, Page 3

The Boxoffice Champions Grow Greater at 20th CENTURY-FOX



Miracle on 34th Street

← *Bring it back for Christmas!*



I wonder who's kissing her now

TECHNICOLOR

← *Still among th tops on the hit parade!*



"MOTHER WORE TIGHTS"

TECHNICOLOR

← *There's no business like SRO business*

. . . and M. P. Herald acclaims

as boxoffice champions for October . . .



Watch the List of Champions for these Titles . . . "GENTLEMAN'S AGREEMENT" • "DAISY KENYON" "CAPTAIN FROM CASTILE"—Technicolor • "YOU WERE MEANT FOR ME" • "BALLAD OF FURNACE CREEK"

EDITORIAL

Vol. 15, No. 25 December 8, 1947

Page Three

☆

THINK IT OVER

A Window

You can not believe in honor until you have achieved it. Better keep yourself clean and bright: you are the window through which you must see the world.

GEORGE BERNARD SHAW.

☆

Film BULLETIN

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STOP RUNNING, MOVIE MOGULS!

How long are the captains of the American movie industry to continue their helter-skelter flight from the pressure gangs?

Because ten of their talented employees, badly advised and seemingly ashamed to admit their political beliefs publicly, chose to defy a Congressional committee, are the leaders of this great entertainment business supposed to tremble at the sound of every loud and gruff voice raised against them forever after!

Congressman Thomas' inquiry was wholly barren of any evidence that the industry is to blame for what a few of its workers believe. There was no refutation of the fact that "the ten" have never succeeded in inserting communistic propaganda into films. The committee established only one thing—that among tens of thousands of Republican and Democratic movie workers, a small number, which can be counted on the fingers of Mr. Thomas' two hands, appear to be communists. Only this.

So stop running, movie moguls!

Stop running, for the farther you retreat, the hotter becomes the pursuit, the hungrier the pack on your trail, the more confused your course of flight.

Look at the pattern of what has followed because you started to run.

From his citadel on San Simeon, William Randolph Hearst, in his dodderage but still fancying himself the king-maker and provocateur of wars, pushes buttons and orders his scriveners to turn loose the hounds of national censorship on the fleeing movie men.

But why run? Hearst no longer has his fangs. His brand of cheap, yellow journalism is defunct, for in recent years the public has become inured to crude, blatant propaganda. Hitler and his cohorts gave them a bellyfull of that. Do not fear Hearst; rather, put your faith in the common sense and fairness of the great mass of American people.

More of the pattern.

There was a report—and some evidence (although denied) that one of the affiliated theatre chains has withdrawn all booking of Charles Chaplin's new film, "Monsieur Verdoux", as the result of pressure by a group of war veterans. The who details are not vital. What is important is the fact that the opposition to the film is not based on its content, but on the fact that Mr. Chaplin is not a citizen of the U. S.

We hold no brief for Chaplin's eccentric personal behavior and we have expressed in print the opinion that "Monsieur Verdoux" is a poor picture. But, since when has lack of citizenship become a crime in this country and a cause for persecution? Many American businessmen and artists—film people, too—have lived and earned their incomes for years in England and France, while retaining their precious American citizenship.

You dare not submit to pressure like these if the film industry is to exercise its normal freedom. Knuckle under to the dictation of the hearstlings and their ilk and you will find censors swarming all over this business. Every guy with a pen or a picket sign will be making *his* demands.

Stop running and remind America of the industry's titanic, patriotic accomplishments for the nation in war and peace. Tell the people in effective advertising and publicity what the movies mean to them.

Stop running and go about your business of making motion pictures—good ones. That is your strongest answer. Avoid films like "The Outlaw", because the movie public is too complex to absorb such subjects without harm to some.

Stop running, movie moguls. Most of the people know the score. Stand up and face your critics with dignity. You have much of which to be proud.

MO WAX.

Look who's climbing up your
Christmas Tree
To the top "Road" grosses
in history!

Paramount's
Holiday Release

BING CROSBY
BOB HOPE
DOROTHY LAMOUR
in
"ROAD TO RIO"

with
GALE SONDERGAARD
FRANK FAYLEN
THE WIERE BROTHERS
and
THE ANDREWS SISTERS

Produced by DANIEL DARE
Directed by NORMAN Z. McLEOD

Original Story and Screenplay by
Edmund Beloin and Jack Rose
New Songs—Lyrics by Johnny Burke
Music by James Van Heusen







M. P. Daily gives a *CHRISTMAS CHEER:* "Showmen everywhere should batten down their seats before the picture opens."

'Tough Guy' Bogart Penitent For Probe Trip

SHORT SUBJECTS

Quite unlike his tough-guy movie roles was the humble statement we received last week from Humphrey Bogart seeking to explain away his participation in the trip to Washington by a group of film stars to help the alleged reds accused by the House Un-American Activities Committee. In abject apology, Bogart said: "I am not a communist...I have never in my life been identified with any group which was even sympathetic to communism...I went to Washington because I thought fellow Americans were being deprived of their Constitutional Rights ..That the trip was ill-advised, even foolish, I am very ready to admit...I am an American. And very likely, like a good many of the rest of you, sometimes a foolish and impetuous American." Bogart was on the West Coast and the statement was mailed in New York, but Mort Blumenstock, ad chief of Warner Bros., denied that the company had anything to do with its issuance.

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SCHARY HONORED...As a reward for producing Crossfire," Dore Schary, RKO production chief, received the fourth annual Unity Award of the Golden Slipper Square Club, Phila. Masonic group, last Thurs. (4th). The award was accepted by Eric Johnston for Schary, who was called back to his studio on urgent production matters. The Unity Award is presented in recognition of outstanding work in promoting understanding between racial, religious and various national groups. President Maurice Axelrod presided at the meeting. The presentation was made by Victor H. Blanc...Albert E. Schiller, in charge of Republic branch operations, is on a tour of southern and midwestern offices...Lyle Trenchard, general manager of William Goldman Theatre in Philly, just out of Temple Hospital after a minor operation.



SCHARY

☆ ☆

TAPS...Ernest Lubitsch, 55, famous for his subtle directorial "touch," died of a heart ailment Nov. 30...Mrs. Elizabeth Smith, mother of Andy W. Smith, Jr., 20th-Fox sales head, and George Smith, Paramount western div. mgr., died Nov. 22 in Florida... Frederick C. Schanberger, 75, veteran Maryland theatrical mgr., passed away Nov. 27 in Baltimore.

☆ ☆

THUMPING THE TUBS...Those drum-beaters over at Eagle-Lion are really doing a job of selling a dog. And we don't mean a cluck. In Minneapolis, front-page news stories and a 3-column photo told the breathless reading public about "The Return of Rin Tin Tin" and its canine star, Rin Tin Tin III, who is making a p.a. tour. The big pup was even "interviewed" on the air!... Universal's plan to make successful promotion campaigns developed in the field available to key city accounts was realized last week with the mailing of the first digest of campaigns on "The Lost Moment"...Vince McPhaul, manager of Shea's Buffalo, is credited with a sock campaign on behalf of "Body and Soul." He was aided by Charlie Taylor and Bill Healy, UA field man...One of the season's gayest "cocktail parties" was the one tendered the offspring of the press and United Nations delegates by Eagle-Lion. The affair, held at Cafe Society Uptown, was a prelude to the N. Y. premiere of "Red Stallion." Everybody got "loaded" — on ice cream, cake and milk...Charles Schlaifer has announced a big magazine campaign for "Captain from Castile." Life, Look, Post and Cosmopolitan are included, as well as many fan mags.

☆ ☆

GLAD TIDINGS . Michael Felt is the new Chief Barker of Variety Tent 13. The Milt Hoffmans (he's in the Para adv'g dept.) are celebrating the arrival of a six-pound bundle of pink (or is it blue?) — a boy, anyhow. Mazeltov! ..James M. Brennan, WB Theatres exec, is boasting about his new 9-pound son, who arrived Dec. 1. Ditto to you.. The new Eagle-Lion offices in Dallas were opened with a party for exhibitors and the press last Mon. (1st). Herman Beiersdorf, district mgr., and Clair Hilgers, branch mgr., were hosts... WB's Minneapolis branch goes into its new quarters at 1000 Currie Ave. N, Dec. 8 ..Max Blackman, Warner Theatre dept., announced the engagement of daughter Cecile Carole to Herbert R. Pagoda...Dennis Morgan was a guest at the Allied Convention banquet in Milwaukee.

TRAVELERS...Paul MacNamara, SRO v.p. in charge of advertising, is in N.Y. to discuss the campaigns on "The Paradine Case," "Portrait of Jenny" and "Mr. Blandings Builds His Dream House" (which is going to run off a lot of marquees if it isn't shortened!). "Paradine Case" is slated for N. Y. opening in Jan. ..Maurice Wolf, assistant to H. M. Richey, M-G-M exhibitor relations head, has been on a tour of business men's clubs. Guess the industry has a lot of explaining to do these days...Richard Whorf, Metro and Eagle-Lion director, is in N. Y., as is actor Gene Kelly, of the busted ankle...Buddy Rogers is touring a number of exchange centers, lunching and talking with exhibitors on behalf of "Sleep, My Love," a good suspenser which he co-produced with wife Mary Pickford and Ralph Cohn...Hal Roach returned to N. Y. from the coast to resume negotiations with UA sales execs on "Comedy Carnival" and "Laff-Time."

☆ ☆

UP AND ABOUT...Max E. Youngstein, Eagle-Lion ad-pub chief, announced two new appointments in the program to expand his department. Paul Perez, for the past year editorial representative of Film Bulletin, has been named trade paper and newspaper writer, to work under Publicity Manager Leo Brody, while Gladys Murray will handle national merchandise tie-ups...Lloyd L. Lind has been appointed supervisor of Monogram exchange operations by President Steve Broidy. Lind resigned the presidency of Pathe's 16 mm. subsidiary, Pictorial Films...Col. H. A. Cole, veteran inde exhibitor leader, was re-elected prexy of Allied of Texas. Rubin Frels was re-named v.p. and A. W. Lilly is again sec'y-treas...Ed Rosenbaum, veteran exploiteer, did such a splendid job of promoting "Body and Soul" in the Philly territory, that UA is retaining him to handle future releases.



LIND

THE FRONT PAGE

COL. HARRY A. COLE

Veteran Texas and National Exhibitor Leader

Colorful, snowy-thatched veteran of exhibition and one of the founders of National Allied, **Col. Harry A. Cole** makes no bones about his hatred of injustice and monopoly. He had an early education in fighting monopoly when an affiliated chain forced him out of Marshall, Texas, after an eight-year battle, opened another house in Greenwood, Texas and got another dose of the same after four years.

He was also one of the leaders in the small band of malcontents which withdrew from MPTOA in 1928 when the affiliated circuits took control of the organization at the Toronto session. The "loose contact" that held the six regional organizations together was strengthened by the signing of A. F. Myers as its head and is now the only national independent exhibitors' organization in America, Allied States Association.

Born March 6, 1882 in Brooklyn, his family moved to Atlanta when he was eight. He got his schooling there, including Georgia Tech, but it was interrupted by the death of his father and he became a breadwinner. The family migrated to Dallas, Texas, and young Harry pounded the sidewalks as agent for a fire-insurance company, learned enough to open his own local insurance and real estate business. Came World War I and he was in, emerging a Lt. Colonel.

In 1919, he and his brother, Maj. H. S. Cole, arrived in Ranger, Texas, a boom town, and an exhibitor was born. When the boom phfft, Cole tells how he leased a theatre in Marshall, Texas, and operated it for eight years, until the Jefferson Amusement Co., a Paramount affiliate, invaded the town and took away his product. In Greenwood, Texas, he had an interest in another theatre, until, he says, the same company invaded and took over again.

Meanwhile, his brother had acquired two houses in Bonham, Texas, in 1922 and the Colonel joined him there. They've added one more and still own the three theatres.

He became president of the Motion Picture Theatre Owners of Texas in 1922. There were 13 exhibitor members. The little group started the movement for the repeal of the old Federal admission tax and grew rapidly until the affiliated chains knocked them over like tenpins, leaving a skeleton organization. When National Allied was formed, Col. Cole's organization made its comeback. Today the association numbers over two hundred theatres.

Elected president of National Allied in 1939, he served three years. He has been president of the Texas organization for 25 years.

'CAPTAIN FROM CASTILE' TECHNICOLOR SPECTACLE WILL PLEASE MASSES

Rates ● ● ● generally

Twentieth Century-Fox
140 minutes
Tyrone Power, Jean Peters, Cesar Romero, Lee J. Cobb, John Sutton, Antonio Moreno, Thomas Gomez, Alan Mowbray, Barbara Lawrence, George Zucco, Roy Roberts, Marc Lawrence, Robert Karnes, Fred Libby, Jay Silverheels, Virginia Brissac, John Laurenz, Dolly Arriaga, Reed Hadley, Stella Inda, John Burton, Mimi Aguglia, Chris-Pin Martin, Bob Adler, Harry Carter.
Directed by Henry King.

The name of Tyrone Power, the spectacle and resplendent Technicolor assure the success of this impressively-mounted melodramatic romance in most situations. Despite its several shortcomings, it will appeal to all but critical audiences. Its faults are: (1) the film's erratic tempo, too often dragging during repetitious and over-long love scenes; (2) its emasculated presentation of the avarice and ruthless brutality of Cortez and his Conquistadores, as well as the barbaric cruelty of the otherwise-highly-civilized Montezuma and his Aztecs, and (3) the flat ending, certain to disappoint patrons who have waited two hours for a climactic battle between the Spaniards and Aztecs, a Homeric death struggle promised but never shown. On the other hand, the picture has many redeeming assets: magnificent Technicolor; several marquee names; lavish sets and costumes; tremendous crowd scenes, occasionally exciting action and melodramatic situations. Satisfying as is Power's enactment of the title role, his performance is eclipsed by those of Cesar Romero, Jean Peters and Lee J. Cobb. Production quality is superlative, photography excellent, recording good.

EXPLOITATION: Play up novelist Samuel Shellabarger's best-seller; the popularity of Power, Peters and Romero; the magnificent sets and costumes, all enhanced by glamorous Technicolor; the fact that all of the Mexican scenes were photographed on the authentic locales, the film unit following the identical trail blazed more than four centuries ago by the Spanish invaders.

John Sutton, angered at Tyrone Power for having lashed two of his henchmen whose dogs were attacking cantina waitress Jean Peters, falsely charges him and his family of heresy. Brought before the Inquisition, Power's 12-year-old sister dies under torture ordered by Sutton. That night Power stabs Sutton and, aided by swashbuckling fugitive Lee J. Cobb, escapes with his parents and Jean to the coast. There, Power puts his parents aboard an Italy-bound ship and, accompanied by Cobb and Jean, sails for Cuba. In Cuba the trio joins Cortez and his Conquistadores, accompanying them to Mexico. En route to Montezuma's capital, Power saves Cobb's life, wins promotion by recovering some of Cortez's loot. No longer enamored of his titled fiancee Barbara Lawrence in distant Spain, he falls in love with Jean and weds her. Shortly before she is to bear Power a child, Sutton arrives, determined to set up the dread Inquisition in Mexico. He demands Power be surrendered to him for execution. Instead, Cortez assigns Power the task of guarding Sutton, Power's life to be forfeit if Sutton be harmed. That night, Sutton is slain; Power, charged with the crime, is put in chains. Visited by Jean, Power tells her he shuns the ignominy of death by hanging. Meanwhile, Sutton's slayer, a former slave whom he had abused, confesses his sin to Padre Thomas Gomez. Unaware of this and eager for her beloved Power to meet a more soldierly death, Jean stabs him. He eventually recovers and, accompanied by Jean and their baby, continues onward with Cortez and his men toward Montezuma's fabulously rich stronghold, Mexico City.

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'TYCOON' DISAPPOINTING TECHNICOLOR PRODUCTION

Rates ● ● + as dualler generally

RKO Radio
128 minutes
John Wayne, Laraine Day, Sir Cedric Hardwicke, Judith Anderson, James Gleason, Anthony Quinn, Grant Withers.
Directed by Richard Wallace.

Producer Stephen Ames has wasted an above-par cast, more than two hours of running time and hard-to-get Technicolor on a B programmer. Despite its sugar coating of color, "Tycoon" will prove acceptable only to non-discriminating action fans and juveniles. In most situations it will require support of a lively comedy or musical feature. Its formula plot — flood menaces bridge built by American engineer in Andes — receives routine direction from Richard Wallace, indifferent characterizations from all save Judith Anderson, Sir Cedric Hardwicke and Anthony Quinn. Production quality is high, Technicolor average, recording good and miniature photography excellent.

EXPLOITATION: Stress the lavish costumes, costly settings and magnificent Andean scenery — all in Technicolor. Play up the film's high-spots: Helpless Miners Entombed in a Tunnel...Dynamite Blasts Rip Open a Mountain...Two Lovers Lost in Jungle-Infested Inca Ruins...The Battle of Men Against the Elements...Torrential Floods Threaten a Sky-High Jerry-Built Bridge.

Tycoon Sir Cedric Hardwicke hires engineer John Wayne to build a railroad from his Andean tin mines to the coast, insisting on a tunnel through Mt. Tormento. Wayne and his partner James Gleason tell him the rock is soft and treacherous, suggest they bridge the turbulent Rio Tenango. Hardwicke insists on the tunnel, refuses to install a concrete lining. Despite her father's orders, Hardwicke's headstrong daughter Laraine Day secretly meets Wayne with the tacit approval of chaperone Judith Anderson and cousin Anthony Quinn. Learning of the trysts, Hardwicke tries to break Wayne by withholding construction supplies and virtually imprisoning Laraine in their distant hacienda. Laraine gets away, weds Wayne, goes to live with him at the construction camp. His preoccupation with the job and subsequent fury when a cave-in kills some of his men, causes Laraine to return to her father. Wayne deliberately dynamites the rest of the bore, defiantly goes ahead with his original plan for a bridge. His ruthless slave-driving and dangerous rushing of the job causes Gleason, Grant Withers and Wayne's other pals to quit. Later, the bridge, completed save for its middle span, is threatened by a flood. Almost single-handed, Wayne gets the span in place. The bridge withstands the raging torrent. Reconciliations follow.

'THE TENDER YEARS' LOW-COST BOY-DOG FILM OK FOR FAMILY

Rates ● ● as dualler generally; higher in rural spots

Twentieth Century-Fox
81 minutes
Joe E. Brown, Richard Lyon, Noreen Nash, Charles Drake, Josephine Hutchinson, James Millican, Griff Barnett, Jeanne Gail, Blayney Lewis, Harry V. Cheshire, Jimmie Dodd.
Directed by Harold Schuster.

Weak in names, production quality and originality, this slow-paced programmer will entertain family audiences. Its tried-and-true formula story of a boy, torn betwixt love for his father and his dog, is a tested tear-jerker, certain to please adults and kids, and tally fair grosses generally, better in small town situations. Patrons may at first be disappointed at finding Joe E. Brown in a non-comic role, but his sincere portrayal of a village pastor in the 1880's will find favor. Associate producer Jack Jungmeyer Jr.'s original, adapted by Abem Finkel, and scripted by Jungmeyer and Arnold Belgard, comes to the screen as a somewhat verbose and consequently pedestrian film, crammed with sufficient hokum, however, to assure its acceptance by easy-to-please patrons.

EXPLOITATION: Play up the love-of-a-boy-for-his-dog angle. Make mention of the noteworthy performance by ten-year-old Richard Lyon and of Joe E. Brown in one of his few "straight," albeit appealing, roles. Obtain cooperation of local SPCA or Humane Society officials, kennel clubs and dog-lovers' organizations.

A fighting dog, brutally tortured by owner James Millican for not having the killer-instinct in the pit, escapes and finds refuge with Richard Lyon, young son of village pastor Joe E. Brown. The boy grows to love the dog but, taught by his father always to do the right thing, he starts reluctantly to return it. On his arrival he sees Millican ill-treating the inmates of his kennel, and hurries home with his pet. That night Millican calls on Brown and, despite the pastor's pleas, retrieves the dog. Broken-hearted at the loss of his pet, Lyon is even more upset at his father's apparently having played him false. Subsequently, the lad and his father steal the dog, hide it on a nearby island. Millican hails Brown to court on a charge of theft but says he'll not prosecute if his dog is returned. Brown, however, is determined to follow up his one-man anti-cruelty campaign and insists on standing trial. At the eleventh hour, Lyon and the dog save Millican's son from drowning. Millican withdraws his charge against Brown and gives the dog to Lyon, then leaves town.

'DAISY KENYON' WILL PROVE TOPFLIGHT GROSSER

Rates ● ● ● or better generally

Twentieth Century-Fox
99 minutes
Joan Crawford, Dana Andrews, Henry Fonda, Ruth Warrick, Martha Stewart, Peggy Ann Garner, Connie Marshall, Nicholas Joy, Art Baker, Robert Karnes, John Davidson, Victoria Horne, Charles Meredith, Roy Roberts, Tito Vuolo, Griff Barnett.
Directed by Otto Preminger.

First rate! There is praise aplenty for everyone connected with the production of this thoroughly absorbing romantic drama, and there will be profits aplenty for every exhibitor who plays "Daisy Kenyon." Possibly the critics will point out that the story goes slightly astray in the latter portion (because the screenplay tried to take in too much of Elizabeth Janeway's best-seller), but there is no doubt in this reviewer's mind that every woman and most of the men in the audience will be too engrossed to find any fault. It is seldom that three such wonderful performances are found in one film as those contributed by Joan Crawford, Dana Andrews and Henry Fonda. They are little less than brilliant; Miss Crawford (how unafraid she faces the close-up camera!) as a woman intensely human and basically good, trapped by life and love; Andrews and Fonda as the personifications of profane and sacred love, respectively. Supporting players are not far behind in the excellence of their work, particularly Ruth Warrick and young Peggy Ann Garner. Otto Preminger has done a masterful job of direction, making every character believable, the pace swift. The production is glossy,photography of a high order.

EXPLOITATION: Play up Elizabeth Janeway's best-selling novel whereon the film is based; make mention of the recent film successes of co-stars Joan Crawford, Dana Andrews and Henry Fonda, and of Otto Preminger, director of "Laura" and "Forever Amber," as well as of Oscar-winner Peggy Ann Garner. Stress the Eternal Triangle aspect of the film and let your patrons know about the picture's overwhelming heart-interest, drama and suspense.

Confident that rising young lawyer Dana Andrews will not divorce his wife Ruth Warrick, magazine illustrator Joan Crawford tells him he has mixed up her life and their illicit romance is over. She meets and weds Henry Fonda, recently widowed ex-GI who sees in Joan an escape for his distraught emotions. The two are blissfully happy, living in a Cape Cod fishing village. Called back to New York by a magazine job, Daisy moves in again with her former studio-mate Martha Stewart. Andrews, disheartened at losing an important case, looks to Joan for solace, tries to force his attentions on her. Repulsed, he returns home, phones Joan to apologize. His wife Ruth eavesdrops on the line, becomes hysterical and threatens divorce proceedings. She vows to bring suit in New York and name Joan as co-respondent unless Andrews will give up the children, in which event she'll go to Reno and there'll be no scandal. Andrews gets hold of Joan and Fonda, tells them of Ruth's threat. Realizing the children need Andrews, Joan tells him he shouldn't give them up without a struggle. Ruth's lawyer gets Joan on the stand, forces her to bare the grim details of her relationship with Andrews. Unable to see Joan suffer, Andrews calls a halt, agrees to give Ruth the children if she'll get her divorce in Reno. He then asks Fonda if he'll bow out of his marriage to Joan. Fonda says yes, if Joan wants it that way. The two track down Joan to the Cape Cod cottage, but she refuses to see them. At end, she tells Andrews she no longer loves him, and goes into Fonda's waiting arms.

'CAPTAIN BOYCOTT' FINELY ACTED BRITISH FILM

Rates ● ● + as dualler generally; better in class houses

Universal-International
92 minutes
Stewart Granger, Robert Donat, Kathleen Ryan, Cecil Parker, Mervyn Johns, Alastair Sim, Niall McGinnis, Noel Purcell, Maureen Bailey, Bill Shine, Michael Brennan, Martin Gaffney, Bernadette O'Farrell, Edward Lexy, Harry Webster, Eddie Golden, Harry Hutchinson, Maurice Denham, Phyllis Ryan, Reginald Purdell, Joe Linnane, Ian Fleming, Cavan Malone, John Kelly, Shelagh Carty, Anne Clery, Michael Ripper, Norrie Duff, Harry Bailey Bill Shine, Michael Brennan, Martin MacDonald, Eddie Mulhare, Brian Peck, Kathleen Murphy, Paddy Layde, James Hayter, Jim Winter, John McDarby, Peter Murray, Norma Moore, Richard Courtney.
Directed by Frank Launder.

This interesting, semi-historical romantic drama of tenant oppression in Ireland three-quarters of a century ago is packed with action and romance, plus, for good measure, a moderately exciting horse race. It should find favor generally and lend good support in most situations, with best returns accruing in Irish-American naborhoods, art spots and theatres catering to British film addicts. Produced by the justly-celebrated Launder-Gilliat team, and directed by Frank Launder, "Captain Boycott" is characteristically well-acted by a large and proficient cast, topped, for the marquee, by Robert Donat. Best performances are those of Donat, Stewart Granger, Cecil Parker, Mervin Johns and the ever-dependable Alastair Sim. While most of the British accents are not too pronounced, the Irish brogue of many of the Celtic players is occasionally unintelligible to American ears. This will militate against the film's boxoffice value in many situations. Production quality is good; locales are beautiful; photography excellent; recording of dialogue and music good.

EXPLOITATION: Play up Robert "Goodbye Mr. Chips" Donat. Circularize teachers and students of history and economics, and make a special effort to contact Irish-American patronage. Have Inquiring Reporter ask: 'Would the Tactics Used Against Captain Boycott in 1880 Solve the Current Housing Shortage?"

Ireland, 1880. Rich land agent Cecil Parker's ruthless eviction of tenants behind in their exorbitant rents, rouses farmer Stewart Granger and Father Alastair Sim to action. On the advice of the Irish Land League leader Robert Donat, Granger and Sim instigate the peasants to refuse to work for Parker. Unable to harvest his crops or run his estates, Parker retaliates by further evictions. He ousts Liam Gaffney, turning over his farm to newly-arrived Kathleen Ryan and her father Niall McGinnis, both of whose lives are then threatened by the enraged villagers. Granger, in love with Kathleen, calls her a blackleg, and a rift ensues. Parker calls in the military to protect his volunteer workers, but the cost of the soldiers' upkeep and the slowness of the harvest hands threaten him with bankruptcy. Desperate he has his bailiff Mervyn Johns evict Granger and seize the latter's prize steeplechaser, buying the steed for a pittance at a forced sale. To recoup his fortune, Parker rides the horse, heavily backed by himself, at the Corran Races. As he nears the finishing line, the villagers break through the police cordon onto the track and stop Parker from winning. That evening Gaffney is found dead, following a fight with McGinnis. Hot heads set forth to find McGinnis and kill him. Granger races to warn Kathleen and her father of their peril, finds McGinnis already dead, shot by Gaffney during their struggle earlier. Leaving Sim to fend off the oncoming lynchers, Granger hastens to Parker's, returns with the military in time to stop further bloodshed. Boycott concedes defeat, and Granger and Kathleen are reunited.

'LOVE FROM A STRANGER' SLOW-MOVING, BUT ENGROSSING, MELLER

Rates ● ● + generally as dualler

Eagle-Lion
81 minutes
Sylvia Sidney, John Hodiak, John Howard, Ann Richards, Isobel Elsom, Ernest Cossart, Anita Sharpe-Bolster, Phillip Tonge, Fred Worlock.
Directed by Richard Whorf.

This remake of a decade-old United Artists release has been re-produced under the Eagle-Lion banner as a tepid, slow-paced, albeit engrossing, melodrama. In unfolding the story of a psychopathic killer who marries a suddenly-wealthy young woman and then carefully plans her murder, director Richard Whorf has allowed the plot to develop too leisurely for the tastes of action and mystery fans. However, he has contrived to imbue the story with a quiet sense of terror that holds one's interest, aided by the competent playing of John Hodiak and Sylvia Sidney. Philip MacDonald's screenplay adheres closely to Frank Vosper's play and Agatha Christie's novel. Production captures the atmosphere of Victorian England.

EXPLOITATION: Play up the name of Agatha Christie, author of the best-seller, and the many previous outstanding starring roles enacted by John Hodiak, Sylvia Sidney and Ann Richards. Sell the film as a suspense picture. Teaser cards, heralds, etc., should stress the idea: "There's Danger in 'Love from a Stranger'!"

Sweepstakes prize winner Sylvia Sidney, infatuated with handsome stranger John Hodiak, jilts her fiance John Howard. She weds Hodiak, honeymooning with him in a secluded, distant cottage he has rented in order, so he claims, to conduct his hobby of chemical experimentation. At Hodiak's request, she keeps secret from Howard and her friends the location of their retreat. Unbeknownst to her, Hodiak obtains Sylvia's power of attorney and control of her fortune. Sylvia suddenly discovers her husband is an escaped wife-killer bent on murdering her. Meanwhile Howard, long distrustful of Hodiak and fearful for Sylvia's safety, has informed Scotland Yard of his suspicions. Hodiak is about to strangle Sylvia when Howard and the police arrive. He breaks loose from his captors only to be killed a moment later under the hooves of a team he has hired to take himself and his loot to the railroad station.

'BUSH CHRISTMAS' LOW-BUDGET AUSSIE IMPORT MAY PROVE SLEEPER

Rates ● ● + or better generally in lower slot

Universal-International
76 minutes
Chips Rafferty, John Fernside, Stan Tolhurst, Pat Penny, Thelma Grigg, Clyde Combe, John McCallum, Helen Greieve, Nicky Yardly, Morris Unicomb, Michael Yardley, Neza Saunders.
Directed by Ralph Smart.

For sheer entertainment and novelty this cheaply-made programmer — a Prestige Picture — transcends many of J. Arthur Rank's more pretentious importations. On a Yuletide bill, or at any season, for that matter, "Bush Christmas" should please young and old — particularly the former — and score satisfactorily in most situations. Its expert eleven-person cast, unknown here save for Chips Rafferty of "The Overlanders" and "40,000 Horsemen," comprises six adults and five children, with most of the footage going to the youngsters. Accents are not too pronounced for American audiences, and the plot — youngsters outwit horse-thieves — is told with considerable humor, interest and excitement, thanks chiefly to producer-director-writer Ralph Smart. Production quality is nominal, photography and sound fair.

EXPLOITATION: Play up this one as a novel and thrilling entertainment, a picture of and for kids and their elders. Catchline: "'Bush Christmas' — Five Kids Do Feats Even Superman Wouldn't Dare!" or "If You Love Kids or Horses — Don't Miss 'Bush Christmas'!"

Chips Rafferty and two accomplices steal a valuable mare and foal from Pat Penny. Knowing Penny will not let them go to search for the missing steeds, his children pretend to go on a two-day camping trip. They take with them their little Aborigine playmate Neza Saunders, a fine tracker. Their horses laden with stores, they pick up the trail of the thieves, follow it through the mountains for days. Heavy rains wash out the tracks and the kids get lost in the wilds. Their food gives out, their Christmas meal is snake meat. Neza spots the thieves' campfire, and that night the youngsters raid the rustlers' larder, make off with their boots and let the stolen horses loose, knowing the animals will head for home. Unaware they're dealing with children, the thieves flee on foot, their trail followed for 35 miles by the youngsters. Then, in a deserted mining town, the kids are trapped and taken prisoner. The timely arrival of Penny and a searching party of police effects the rescue of the children and the capture of the heavies.

'THE RETURN OF RIN TIN TIN' POORLY MADE DOG STORY IN COLOR

Rates ● ● — as supporting dualler in minor action spots

Eagle-Lion
65 minutes
Rin Tin Tin III, Donald Woods, Bobby Blake, Claudia Drake, Gaylord Pendleton, Earl Hudgens.
Directed by Max Nosseck.

There might be some exploitation value in the not-forgotten fame of Rin Tin Tin, but this attempt to revive public interest in the old dog star has to overcome the disadvantages of a poor production. The acting is weak, the dialogue stilted and the color (Vitacolor) is inferior. These defects probably will not deter youngsters from finding enjoyment in the tale of a boy and his dog; but most adults will find it hard to take. Acting "honors" go to Rin Tin Tin III, with the human performers trailing him by a wide margin. Best grosses will be realized in rural areas and for Saturday matinees. Max Nosseck's direction and Jack De Witt's screenplay, based on producer William Stephens' original story, leave much to be desired.

EXPLOITATION: Play up the return of Rin Tin Tin, world famous canine star, in color; the thrilling sequence wherein he fights off a pack of wild, sheep-killing dogs and saves his owner's life, and the role he plays in bringing faith and love into the heart of a lonely war orphan.

Brought to America, French war orphan Bobby Blake is adopted by comely widow Claudia Drake but has difficulty adjusting himself to his new environment, avoiding the companionship of other boys and becoming distrustful of people in general. Fearful lest the orphanage demand Bobby's return, Claudia persuades him to spend the summer at Santa Ynez Mission under the sympathetic care of kindly Father Donald Woods. There, tending the flocks and livestock, Bobby finds the tranquility he has long sought. Bobby's happiness reaches its zenith when a beautiful stray dog, Rin Tin Tin, arrives and attaches itself to the lad. Bobby's joy is short-lived: Rin's owner-trainer, Gaylord Pendleton, tracks the dog to the Mission, takes it back to his distant kennels. Again, Rin escapes from his pen, returns to the over-joyed Bobby. Fearful lest he has to give up his pet, Bobby ties up Rin in the stable loft, hurries back to his room — is confronted by the irate and just-arrived Pendleton. Meanwhile, the hay in the loft becomes ignited by a lighted candle left by Bobby. Rin puts out the fire. Despite Bobby's entreaties, Pendleton takes Rin away, warning the lad not to shelter him again or he will have to beat the dog in order to cure him of running away. Arrived at the kennels, Rin attempts another get-away, is brutally beaten, then effects his escape and returns to the Mission. Remembering Pendleton's warning, Bobby drives Rin away. Pendleton arrives and, searching for Rin, is attacked by a pack of wild sheep-killing dogs. Hearing Pendleton's cries for help, Rin races to the rescue, drives off the pack and saves his trainer's life. At end, Pendleton relents, gives Rin to Bobby.

'CHECK YOUR GUNS' ROUTINE EDDIE DEAN OATER

Rates ● ● for western spots

Eagle-Lion
55 minutes
Eddie Dean, Roscoe Ates, Nancy Gates, George Chesebro, Stan Jolley, Mikel Conrad, Lane Bradford, Terry Frost, Mason Wynn, Dee Cooper, Bill Fawcett, Andy Parker and the Plainsmen, "White Cloud" the horse.
Directed by Ray Taylor.

Inclusion of three pleasing musical numbers lifts this one a notch above the usual low-budget Eddie Dean western. There are sufficient fist fights, gun battles, stagecoach holdups and pursuits to satisfy juvenile and adult hoss opera devotees. Dean performs convincingly in his customary role and receives adequate support from the rest of the cast. Ray Taylor's direction is at fault in giving Dean too many of those slow, long walks before his gun duels, each reminiscent of Gary Cooper's in "The Virginian." Production quality is negligible, photography and recording good, as is Joseph O'Donnell's original screenplay.

Land baron Stan Jolley and venal Judge William Fawcett run Red Gap without benefit of law or order. Eddie Dean arrives, learns Mikel Conrad, one of Jolley's gunmen, has wantonly murdered Sheriff Ed Cassidy and been forthwith released by Judge Fawcett. Moved by the pleas of his friend Roscoe Ates and Cassidy's now-fatherless daughter Nancy Gates, Dean dons the sheriff's badge, orders everyone to check his gun on entering town. Jolley imports two gunmen to "to get" Dean, but the latter is quicker on the draw and kills the hired assassins. His court still a travesty of justice, Fawcett declares the killers committed suicide and acquits Conrad, brought to trial by Dean, of the murder of Sheriff Cassidy. Jolley's men run wild, kill another rancher. Dean runs Fawcett out of the state, traps the desperadoes, eludes an ambush set for him by Jolley and crooked banker George Chesebro, kills them both in a showdown gun battle.

'RETURN OF THE LASH' TEPID WESTERN WILL JUST GET BY

Rates ● ● — for western spots

Eagle-Lion
59 minutes
"Lash" La Rue, Al St. John, Mary Maynard, Brad Slaven, George Chesebro, George De Normano, Lee Morgan, Land Bradford, John Gibson, Dee Cooper.
Directed by Ray Taylor.

This tepid western is strictly for juvenile and adult audiences partial to sagebrush sagas. Aided by Ray Taylor's direction and Joseph O'Donnell's original screenplay, the film maintains commendable pace, suspense and action. Recording is good, production quality and photography are fair. La Rue and St. John give their routine characterizations and former Goldwyn Girl Mary Maynard is adequate in the heart-interest role.

Range war has made Sagebrush a deserted town, George Chesebro and his imported gunmen seeking to seize the property of the ranchers headed by George De Normano. Chesebro is particularly eager to grab the ranch of Brad Slaven and his sister Mary Maynard since it controls the town's water supply and is the site for a projected railroad. Al St. John becomes involved in the fighting, sends for his "pardner" Lash La Rue. Escaping the bullets of Chesebro's welcoming committee, La Rue arrives and learns the ranchers are in danger of losing their property because they've insufficient money to meet their debts. La Rue eventually rounds up Chesebro's gunmen, all of them wanted by the law, and turns over the reward to the ranchers so they may pay their debts.

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Only One New Starter

"GALLANT BLADE," a Cinecolor production, went into work last week with Larry Parks in the starring role. This is Park's first since he wound up "The Swordsman" last March. The contract squabble between him and his studio continues and Parks is refusing his salary check each week. Parks claimed in his suit that Harry Cohn forced him to sign a new seven-year deal just before he went into "The Jolson Story." Park is fighting to keep his original contract in effect because it has only 18 months to run, while the new one ties him to Columbia for another five years. The suit comes up in Federal Court next month and Parks will not touch his salary checks until the decision is made. And just to think that about one year ago, scarcely anyone had heard of Larry Parks!

THREE FILMS IN WORK

"Loves of Carmen" (Rita Hayworth-Glenn Ford), "Lulu Belle" (Dorothy Lamour-George Montgomery) and "The Eternal Melody" (Jan Kiepura-Marta Eggerth) are on the call sheets at this studio this week. The last two are independent productions to be released through Columbia. "Fuller Brush Man" (Red Skelton-Janet Blair), another indie, wound up last week. This is in for a hypoed advertising and exploitation campaign that should have the title a household phrase (!) by the time the film hits the theatres of the country.

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EAGLE-LION

Hot Rumor?

NOT TOO MUCH faith was put in the rumor out of New York last week that there was a possibility of a merger between Eagle-Lion and United Artists. It is true that with the present unsettled state of UA, anything can happen, but this latest suggested possibility seems remote. Basis for the rumor came in the fact that the banker seeking control of U-A is close to E-L Chief Robert Young.

Albert S. Rogell and David Hersh are continuing their production unit (their first for E-L was "Northwest Stampede" in Cinecolor) and will produce a series of six films for E-L release. Their next, under the name of Gibraltar Productions, Inc., will be "Song of India" with the Rimsky-Korsakov music for background. According to present plans, filming starts in January and the unit will go to India for at least a portion of the shooting. Rogell will direct.

PRODUCTION CONTINUES

Although no new pictures went before the cameras, this studio has three features on the sound stages, the highest capacity it has yet hit. For the first time since E-L was organized, there would scarcely be room for another picture on the lot. Those in work are: "Mickey" (Irene Hervey-Bill Goodwin), "The Noose Hangs High" (Abbott-Costello) and "Corkscrew Alley" (Dennis O'Keefe-Claire Trevor).

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M-G-M

The Dust Settles

DESPITE THE FLOOD of rumors that Charles C. Moskowitz's presence here set loose, nothing very serious has happened at MGM in personnel changes — that is, nothing for publication. Studio heads were firm in their statement that no producers, executives, stars or writers would be dropped from studio contracts. The spokesmen for Metro added parenthetically that only such cutting will be done as is needed to trim "excess personnel" in various departments.

PRODUCTION STEADY

Meanwhile, in its own production department, MGM keeps a quiet, but steady pace. First new starter since the end of October got under way this week when Producer Arthur Freed set "Easter Parade" in motion. This one stars Fred Astaire, Judy Garland, Peter Lawford and Ann Miller. No one quite understands the Ann Miller signing with all the studio ballyhoo that was given to the build up of Cyd Charisse and Lucille Bremmer as their top dancers.

Continuing in work are "State of The Union" (Spencer Tracy-Katharine Hepburn), "The Big City" (Margaret O'Brien-George Murphy) and "Master of Lassie" (Edmund Gwenn-Janet Leigh-Tom Drake).

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MONOGRAM

Back Log Grows

WITH ONE Allied Artists production, "Smart Woman" (Constance Bennett-Brian Aherne), and 13 Monogram pictures in various stages of editing, this company is in a sound position on its future release schedule. There can be no doubt of the strength that Monogram is building slowly and steadily. The care and caution of this building is apparent in the results that are now being achieved.

Allied Artists started a new film this week, "The Tenderfoot" (Eddie Albert-Gale Storm). This is a King Brothers production and is being ballyhooed as one of the important ones from AA this season. The generally cool, critical reception accorded the brothers' "Gangster" makes it imperative that they come up with a good one this time. The second new starter is one of Monogram's teen-ager series, "Death On The Downbeat" (Freddie Stewart-June Preisser).

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PARAMOUNT

McCarey Goes To Paramount

BIG NEWS HERE is Paramount's acquisition of Leo McCarey's Rainbow Productions. Deal is reported to have involved a transfer to McCarey of 50,000 shares of Paramount stock (valued at approximately $1,100,000). In return, McCarey gave Paramount his company's complete assets. Chief among them is "Good Sam," with Gary Cooper and Ann Sheridan starred, recently completed by McCarey. This one will release through RKO, but it is now a Paramount property. Paramount also took over full interest in "Going My Way" and "The Bells of St. Mary's." In addition, Norman Z. McLeod, under personal contract to McCarey, becomes a Paramount director, while McCarey goes to work for his old bosses on a producer-director contract.

RELEASE SCHEDULE DOUBLED

As predicted in FILM BULLETIN for the past six months, the majors are going to increase their volume of production. President Barney Balaban has given the signal for an increase in Paramount's 1947-48 production schedule. At this writing, it is reported that approximately 50 pictures will be produced, practically a doubling of initial plans. Seventeen of these films have already been completed. Frank Capra, William Wyler and George Stevens — the Liberty Trio — are each down for one; Hal Wallis will do four, and Pine-Thomas will add eight programmers. This leaves about 17 on the studio's own schedule, which, as has already been mentioned, is quite a chunk to bite off.

The acquisition of Leo McCarey is seen as an important step to relieve the load which Paramount has allocated to its own shoulders. It may even be that Prexy Balaban will try to sew up other top producers in order to fulfill his plans for approximately 40 "top-budget" films for the 1947-48 season.

CAMERAS BUSY

In keeping with the hopped-up program, Paramount continues to roll new films at a pace far ahead of activity of one year ago. Most studios slow down for the holiday season.

Starting this week are "The Sealed Verdict" (Ray Milland-Florence Marly), a Robert Fellows production, and Pine-Thomas' "Water Front At Midnight" (William Gargan-Mary Beth Hughes).

"Connecticut Yankee" (Bing Crosby-Rhonda Fleming) and "Hazard" (Paulette Goddard-Macdonald Carey) continue in production. "Long Grey Line" (Alan Ladd-Donna Reed) and "Sainted Sisters" (Veronica Lake-Joan Caulfield-Barry Fitzgerald) went to the film editors, both well ahead of schedule.

"A Foreign Affair" (Jean Arthur-John Lund) on which preliminary shooting was done some months ago, will resume active production this week.

STUDIO SIZE-UPS

REPUBLIC

Pick-Up Continues Here

WITH THREE PRODUCTIONS in work and four more scheduled to go before the year's end, Republic seems to be hitting its stride again after the recent months of uncertainty and inactivity. In work are: "I, Jane Doe" (Ruth Hussey-John Carroll), "Under California Skies" (Roy Rogers-Jane Frazee) and "Thunder In The Forest" (Lynne Roberts-Warren Douglas). Still scheduled for 1947 starts are: The Feldman-Grant production of "Moonrise," Frank Borzage directing; "Recoil," a Stephen Ames production, "Cimarron Trails," (Allan "Rocky" Lane), and a Joseph Kane production, as yet untitled.

In tempo with the increase in production is the solid backlog Republic is building against its 1947-48 schedule. Presently, there are 17 pictures either completed or in final editing. Included in this group are such films as "The Red Pony" (Myrna Loy-Robert Mitchum), "Macbeth" (Orson Welles and company), and "The Flame" (John Carroll-Vera Ralston), "The Storm" (Marsha Hunt-William Lundigan).

BORZAGE STILL RESTLESS

It was thought a few weeks ago that Frank Borzage had settled his problems with Republic, at least temporarily. But it would seem that the situation is still not good. Borzage is reported asking for an adjustment on his contract so that he may move to another shop to continue his plans. He will probably do "Moonrise" for the Feldman-Grant unit, but that appears to be all. Borzage claims that the studio still owes him money on his first production for them, "I've Always Loved You." The studio attitude seems to be that Borzage, as evidenced by that first production, is too extravagant for Mr. Yates' taste.

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RKO

Studio Takes To Low-Budgets

WITH "CROSSFIRE," AS the shining example, this studio is proceeding with the long-talked of policy of including in its current year's production schedule a series of so-called low-budget films. Executives feel that such films can be produced if intelligently and carefully planned and then are expected to adequately augment the higher priced product and give RKO a well-rounded program. Most of all, it is assumed, they feel that this is a perfect way to meet and defeat present high production costs in the restricted market.

"The Window" (Barbara Hale-Arthur Kennedy), now in production in New York, is another try at the "Crossfire" formula in an entirely different story vein, of course. Next one to go on this formula will be "The Boy With Green Hair."

RECORD 1948 SCHEDULE SET

With product coming from eight independent producers, supplementing its own backlog of films, RKO is offering 28 pictures to the market on its 1948 schedule. Top independent is Sierra's Technicolor production of "Joan" (Ingrid Bergman-Jose Ferrer), still in production. Samuel Goldwyn has contributed two, "A Song Is Born" (Danny Kaye-Virginia Mayo) and "The Bishop's Wife" (Cary Grant-Loretta Young-David Niven). Argosy Productions will give "The Fugitive" (Henry Fonda-Dolores Del Rio) and "War Party" (John Wayne-Shirley Temple). Jesse L. Lasky and Walter McEwen will have "Miracle of The Bells" (Fred MacMurray-Valli). Leo McCarey contributed "Good Sam" (Gary Cooper-Ann Sheridan), although that now is a Paramount-owned product. Independent Artists has "The Velvet Touch" (Rosalind Russell-Leo Genn) and Walt Disney gives "How Dear To My Heart" and "Bambi," a re-issue.

RKO's own product includes "Mourning Becomes Electra" (Rosalind Russell-Michael Redgrave), "Tycoon" (John Wayne-Laraine Day), "I Remember Mama" (Irene Dunne-Oscar Homolka), "So Well Remembered" (Martha Scott-John Mills), "Night Song" (Dana Andrews-Merle Oberon), "Out of the Past" (Robert Mitchum-Jane Greer), "Indian Summer" (Alexander Knox-Ann Sothern), and "Berlin Express" (Merle Oberon-Charles Korvin). This list, with more to come, will match the product contributed by the independent units and provide RKO with one of its strongest programs in many years.

"JOAN" TITLE STILL UNCERTAIN

Although Walter Wanger is taking his 4½ million dollar production of "Joan" into its final weeks of shooting, the title for the picture is still unknown. Wanger would like to use "Joan of Arc," but David O. Selznick has a prior claim to the title and all these weeks there has been dickering on the deal. 20th Century-Fox and Paramount also have registered their rights in the title.

While the picture will not go until well into next year, Sierra and RKO are already planning their advertising campaign. With a budget of about $1,500,000 to be spent on this campaign, it would be disastrous to have an uncertainty on the title when that campaign begins. At this writing, the producers plan a nine-month campaign on the film so they must get their title set quickly. Undoubtedly, "Joan of Arc" is the ideal tag for the film, but Selznick may block it. In which case, praise-boys will have to outdo themselves to come up with campaigns covering the rather ambiguous title of "Joan."

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SELZNICK

Selznick-Hitchcock Talk Terms

DOS IS AGAIN trying to cajole Alfred Hitchcock back into a long-term deal. Hitchcock's contract expired last March and he made "The Paradine Case" on a one picture deal. But now Selznick is seeking to get him on a full-time basis.

The fly in the ointment at the moment is a difference in opinion on just how many pictures Hitchcock should make for SRO. Hitchcock's deal with Warner's is having its effect here and he is holding out for just four films. Selznick has offered a profit-sharing deal to the director, but apparently wants more than just the quartet of pictures. Undoubtedly, the problems will be settled since this team has a record of success together and is not likely to be broken.

"PARADINE" MAY ROAD SHOW

Company executives are now discussing the final details of the release of "The Paradine Case" (Gregory Peck-Valli) with the weight seeming to go in favor of a road-show deal. It looks now as though the multiple release routine which SRO gave to "Duel In The Sun" will not be used here chiefly because the exhibitors rejected such an idea. Meanwhile, Neil Agnew, president of SRO, is conferencing on the advisability of upped prices for the first general run.

"Paradine" is scheduled to go the last week in December, just in time to get under the rope for Academy Award considerations. Selznick is one of the few indies who will be participating in the Academy competition now that it has been moved back to December 31 deadline rather than the proposed March 31. He is rushing to make it and one more re-take might be fatal.

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20th CENTURY-FOX

Full Speed Ahead

WITH "FOREVER AMBER" and "Gentleman's Agreement" making news headlines and solid box-office results although for completely different reasons, this studio is moving on to other things—including an increase in its production schedule.

There are six pictures now going, four of which will continue through December. Darryl F. Zanuck announced last week that six more will start during December, giving the studio a total of ten in work and its highest peak of production since V-J Day. This means that many of the people who were laid off in September will be working again during the Christmas season.

In work at the moment are: "The Iron Curtain" (Dan Andrews-Gene Tierney), "Sitty Pretty" (Maureen O'Hara-Robert Young), "Walls of Jericho" (Linda Darnell-Cornel Wilde), "Deep Water" (Dana Andrews-Jean Peters), "Escape" (Rex Harrison-Peggy Cummins) and "This Is The Moment" (Betty Grable-Douglas Fairbanks, Jr.).

RELEASES TO STEP-UP

Twentieth is going to pace its release schedule faster, too. There are thirteen pictures in backlog, including two from Sol Wurtzel Productions and one from Alson Productions. The deals with smaller producers will keep that backlog at a high figure which is essential, according to studio spokesmen, because of the shorter runs now in effect and the need for supplemental films for double features. The strange part of the situation both in the backlog and the production departments is that one year ago, long before there was any talk of the British tax or other weakening factors in the box-office picture, this company had only two pictures in production and six ready for release on its 1946-47 schedule. This fact, by the way, is true in other studios, too.

Henry Koster, former MGM director, has been signed on a one-picture deal to direct "That Old Magic." Barry Fitzgerald has been written in to a key role and the picture will get top production.

STUDIO SIZE-UPS

Having wound up "Half-Past Midnight" as his twelfth consecutive film under his present independent set up, Producer Sol Wurtzel is keeping his staff for the next twelve pictures he has scheduled. Naturally, Wurtzel cannot keep his crew on a full-time basis, but he has made a real effort to arrange his shooting schedule so that the same men would be available at the same time. This, according to Mr. Wurtzel, is a prime factor in economical picture making. A crew, says the producer, that knows each other and knows how to work together can save a considerable amount of time and money. Wurtzel goes to work on his "second dozen" for 20th release, shortly after the first of the year.

Ring Lardner, Jr., one of the "Unfriendly 10" witnesses in the red probe, has been dropped by this studio.

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UNITED ARTISTS

Still Chaos

TALKING WITH UA people here. one finds that the uncertainty and confusion continues for week after week. Nobody seems to know what is going to happen. No possibility is ruled out-no matter how fantastic it may seem. And still the board of directors continues to meet and discuss, but, apparently, settle nothing. Mary Pickford goes on record as saying that she will stand by the present management. All offers from banks in which UA management would have to surrender power to the bankers have been rejected. Indie producers are wary of signing deals with UA. Those already under commitment are hesitant about going ahead with their plans. The question seems to be how long can you keep a business like United Artists suspended in a vacuum?

CAGNEY QUITS

After long deliberation, Cagney Productions has decided to quit this outfit. A deal was signed last week by James and William Cagney with Warner Bros. to make two pictures for that company. UA will release Cagney's "The Time of Your Life" early next year, but that will end the association.

Enterprise is still stalling on its distribution deal. This company has been playing cat and mouse with UA for weeks. Rumors of other enticing deals which they are considering have flooded the industry. But still Enterprise won't commit itself. The latest story is that the executives have decided to wait until after the first of the year to make a decision. The delay cannot be too long because Enterprise has plans for its next two productions all set, but it would be difficult to proceed until they know what their releasing deal will be.

After almost two years of preparation and shooting, Howard Hughes' "Vendetta" seems to be on the last lap of production. Director Mel Ferrer, the fourth megger on this piece, is winding up his production this week. So far, Preston Sturges, Max Ophuls and Stuart Heisler have spent about $2,000,000 on the picture. Ferrer was given another $500,000 to whip up their efforts and wind the thing up. The Sturges and Ophuls footage, shot for 16 weeks, was completely scrapped. But a major portion of the Heisler efforts was saved for the final production. It will this turmoil and expense. Hughes plans to spend another million this turmoil and expense. Huges plans to spend another million dollars on advertising and exploitation.

BISCHOFF DEAL APPROVED

Sam Bischoff has signed a new five-year contract calling for 25 pictures during that period. The board of directors of United Artists approved the contract and Bischoff is all set to go. He is planning to set up a stock company to expand his contract player list so that he can plot his production on this new pact in advance. His first film to go under the new pact will be "Outpost Morroco," with George Raft. This one will be shot chiefly in North Africa. Number two on the Bischoff list set to start December 29, is "The Pitfall," with Dick Powell.

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UNIVERSAL-INTERNATIONAL

Production Up Here, Too

IT WOULD SEEM that the general trend here, now that the British tax has become an unshakeable factor, now that economies have been effected in small measure at least, is to put the fears and the hysteria away and get back to the business of making pictures. Paramount is doing it. 20th Century-Fox is doing it. And now comes, Universal-International announcing that they will be releasing 14 pictures between now and April.

William A. Scully, vice-president and general sales manager, further stated that the studio will be working with an average of five pictures at a time on the sound stages from here on in for the rest of the season. Scully pointed out that the company has more than 40 story properties earmarked for production. Top-name casting is the rule here with studio executives apparently convinced that top names on a marquee will help any picture to better box-office return.

The U-I release schedule calls for "Pirates of Monterey" (Maria Montez-Rod Cameron) and "The Secret Beyond the Door" (Joan Bennett-Michael Redgrave) in December. January will bring, "A Woman's Vengeance" (Charles Boyer) and "The Senator Was Indiscreet" (William Powell), although this last one may be shown locally before the year's end to enter the competition for the Academy Awards.

BUCKNER SETS FIRST FILM

Robert Buckner, one of U-I's new producers, recently from Warner Brothers, has been handed his first assignment. Titled "Rogus Regiment," it is reported as a story of the foreign legion. It will probably start in January. No casting has been set as yet as Buckner is still at work on his own screenplay.

Andrew Stone, who didn't fare too well with his own independent productions, is about to turn director for Universal-International. The studio is still dickering for the production of "The Countess of Monte Cristo," starring Sonja Henie. If and when, the deal is cleared, Stone will direct the film for producer John Beck.

MONTEZ WINS HER POINT

The fight that started between Maria Montez and Universal-International, months ago when "The Exile" first went into production, was settled, partially at least, last week in the Federal Court. Montez claimed that her contract gave her "first star billing" on all advertising. No other name was to be in larger type than hers, according to the contract. Douglas Fairbanks Jr., the producer and star of the film, rejected this contention, particularly in view of the fact that the Montez role in the film is a small one. Paule Croset, a Fairbank's find, has the top female role in the picture with Montez playing the "heavy." Therefore, said Mr. Fairbanks, Montez had no claim to the star role spot in advertising. But Federal Judge J.F.T. O'Connor ruled last week, in Federal Court, that the Montez claim was valid and all advertising on the picture was restricted unless it was revised to meet the Montez claim.

☆

WARNER BROS.

Nothing Till New Year

AS IT LOOKS now, that studio will limp on through the rest of this year with only two pictures in production. Working staff has been cut to the bone, but the studio executives insist that as soon as production perks again, most of the people will be recalled. Meanwhile, there is a rumor that the studio recently accepted new applications for jobs they had just vacated. That could be serious if it is true--but no one will confirm the rumor or stifle it satisfactorily.

The big item here currently is the signing of James Cagney to produce two independent pictures for WB release. Cagney Productions, headed by brother Bill, quit United Artists last week. The two pictures for this outfit are expected to be Thorne Smith's "The Stray Lamb" and Adrian Locke Langley's "A Lion Is In The Streets." Cagney left WB several years ago because of story differences.

WILL ROGERS FILM ON AGAIN

It's been several years now since the ballyhoo about the filming of the life of the late Will Rogers subsided. Now, it would seem the story is being revived and the picture is once again on schedule. This time, Michael Curtiz is slated direct with Alex Gottlieb producing. Once again, Will Rogers Jr. is being sought to portray his father in the film. Now, that young Rogers has withdrawn from politics (at least, for the time being) it seems that he is a likely candidate for the motion picture. The last time this casting was considered, it was decided that Rogers' participation in politics as a vocal Congressman might have an effect on the box-office. No starting date has been set for the film.

The Gary Cooper contract here, on which details were never disclosed, is about to become active. The first picture for the star will be "Copper Hill," a story by Stephen Longstreet. This is another Alex Gottlieb production. With the recent exodus of a number of Warner's top producers, Mr. Gottlieb turns up as a very busy man. No starting date has been set.

Jack Carson has been spotted for the lead in "The Girl from Jones Beach"—yes, another Gottlieb production. Ronald Reagan gets the top spot in "Montana."

PRODUCTION & RELEASE RECORD

DECEMBER 8, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1946-47 Features	Completed (32)	In Production (0)	
Westerns	Completed (14)	In Production (0)	
Serials	Completed (4)	In Production (0)	
1947-48 Features	Completed (31)	In Production (4)	
Westerns	Completed (11)	In Production (0)	
Serials	Completed (2)	In Production (0)	

NEW PRODUCTIONS

GALLANT BLADE (C)

Romantic Drama—Started November 28
Cast: Larry Parks, Marguerite Chapman.
Director: Henry Levin Producer: Irving Starr
Story: A Dumas story about a young French Army officer who fights the opposition trying to prolong a war with Spain to dupe the peasants.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Eternal Melody, The	Kiepura-Eggerth	11-10			
Lulu Belle	Lamour-Montgomery	11-10			
Loves of Carmen, The	Hayworth-Ford	11-24			

COMPLETED — 1946-47

Blondie's Holiday (67)	Luke-Singleton	11-25	4-10	808	3-3
Bulldog Drommond at Bay (70)	Randell-Louise	12-23	5-15	820	
Bulldog Drummond Strikes Back (65)	Randell-Henry	9-4		821	
Corpse Came C.O.D., The (87)	Brent-Blondell	1-6	5-31	840	
For the Love of Rusty (69)	Donaldson-Powers	12-23	5-1	812	
Framed (82)	Ford-Carter	9-30	4-47	834	3-17
Details under title: They Walk Alone					
Feller Brush Man	Skelton-Blair				
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47	836	3-17
Details under title: My Empty Heart					
Gonfighters, The (C) (87)	Scott-Britton	9-30	7-15	838	6-23
Details under title: Twin Sombreros					
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Keeper of The Bees (68)	Henry-Duane	3-17	7-10	802	
King of Wild Horses (79)	Foster-Patrick	12-9	3-27	809	3-31
Last of The Redman (Color) (77)	Hall-Ankers	9-16	8-47	837	
Law of The Canyon	Starrett-Burnette	10-28	4-24	867	
Little Miss Broadway (69)	Porter-Shelton	2-3	6-19	815	
Details under title: Broadway Baby					
Millerson Case, The (72)	Baxter-Saunders	1-20	5-29	817	
Details under title: Crime Doctor's Vacation					
Pacific Adventure (95)	Randell-Steinbeck	7-47		835	
Prairie Raiders (54)	Starrett-Saunders	11-11	5-29	863	
Riders of The Lone Star (55)	Starrett-Hunter	12-23	8-14	870	
Smoky River Serenade (67)	Campbell-Terry	4-28	8-21	857	
Son of Rusty, The (69)	Donaldson-Powers	4-14	8-7	813	
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
Sport of Kings (68)	Henry-Campbell	2-17	6-26	811	
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City (56)	Starrett-Burnette	11-25	7-3	859	
Swing the Western Way (66)	Leonard-Dugan	3-17	6-26	853	
Vigilante, The (Serial)	Byrd-Ames	3-3	5-22		
When a Girl's Beautiful	Jergens-Platt	6-23	9-25	827	

— 1947-48 —

Adventures In Silverado	Bishop-Henry	11-10			
Black Arrow, The	Hayward-Blair	8-4			
Blazing Across The Pecos	Starrett-Burnette	11-24			
Blondie's Anniversary	Singleton-Lake	9-1	12-18		
Blondie In the Dough (69)	Singleton-Lake	4-14	10-16		
Blondie's Night Out	Singleton-Lake	9-29			
Brick Bradford	Richmond-Johnson	10-27			
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Coroner Creek (C)	Scott-Chapman	9-29			
Crime Doctor's Gamble	Baxter-Cheirel	8-4	11-27		
Devil Ship, The	Lane-Campbell	7-21	12-11		
Down To Earth (T) (101)	Hayworth-Parks	4-15	10-29		8-4
Feller Brush Man, The	Skelton-Blair	10-27			
Glamour Girl	Krupa-Reed	9-1			
Her Hosband's Affairs (85)	Tone-Ball	3-3	11-47		7-21
Details under title: Lady Knew How					
I Love Trouble	Tone-Blair	5-26			
Details under title: Double Take					
It Had To Be You	Rogers-Wilde	5-26	12-47		
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
Lady from Shanghai, The	Hayworth-Welles	10-14			
Last Days of Boot Hill, The	Starrett-Burnette	6-23	11-20		
Last Round-Up, The (77)	Autry-Heather	5-26	11-47		
Little Spanish Town, A	Autry-Marion	8-18			
Lone Wolf In London, The (68)	Mohr-Saunders	5-26	11-13		
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Loa	Lowery-Barton	9-15			
Mating of Millie, The	Ford-Keyes	7-7			
My Dog Rusty	Donaldson-Doran	11-24			
Phantom Valley	Starrett-Burnette	8-4			
Prince of Thieves, The	Hall-Morison	5-12			
Relentless	Young-Chapman	12-9			
Details under title: Three Were Thoroughbreds					
Return of October, The	Ford-Moore	9-29			
Return of The Whistler, The	Duane-Aubert	10-27			
Rose of Santa Rosa	Hot Shots	9-1	12-25		
Sign of the Ram, The	Peters-Knox	8-4			
Six Gun Law	Starrett-Saunders	7-7			
Sea Hound, The (Serial)	Crabbe-Blake	5-26			
Song of Idaho	Vincent-Grant	10-27			
Strawberry Roan, The	Autry-Henry	7-7			
Sweet Genevieve (68)	Porter-Lydon	4-14	10-23		
Swordsman, The (T) (81)	Parks-Drew	12-9			10-27
Tex Granger (Serial)	Stevens-Stewart	8-4			
To the Ends of the Earth	Powell-Maylia	12-9			
Two Blondes and a Redhead (70)	Porter-Lydon	4-14	11-6		
West of Sonora	Starrett-Burnette	9-29			
Whirlwind Raiders	Starrett-Saunders	9-15			
Woman from Tangier, The	Jergens-Dunne	9-29			
Wreck of The Hesperus, The	Parker-White	9-15			

EAGLE-LION

1947-48 Features	Completed (20)	In Production (3)
Westerns	Completed (5)	In Production (0)
1946-47 Features	Completed (22)	In Production (0)
Westerns	Completed (12)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Corkscrew Alley	O'Keefe-Trevor	11-24			
Mickey (C)	Butler-Goodwin	11-10			
Noose Hangs High, The	Abbott-Costello	11-24			

COMPLETED — 1946-47

Adventuress, The (98)	Kerr-Howard	Foreign		103	3-17
Details under title: I See a Dark Stranger					
Bedella (85)	Lockwood-Hunter	Foreign	2-1	101	2-3
Big Fix (63)	Brown-Ryan		4-19	702	5-12
Border Feud (55)	LaRue-Marlen	12-23	3-10	792	3-26
Boro To Speed (61)	Sands-Wall	3-19	1-12	705	2-3
Details under Eagle-Lion heading					
Caravan (80)	Granger-Kent	Foreign	8 2	106	9-15
Cheyenne Takes Over	LaRoe-St. John	8-4	10-25	757	
Details under title: The El Lobo Mystery					
Corsican Brothers, The	Fairbanks-Warwick	Reissue	5-24	733	
Devil On Wheels, The (67)	Cardwell-Ford	9-30	2-15	701	2-3
Gas Hoose Kids In Hollywood (63)	Switzer-Bartlett		8-23	712	9-15
Gashouse Kids Go West (63)	Switzer-Williams	4-14	7-12	711	7-21
Ghost Town Renegades (57)	LaRue-St. John	4-28	7-26	754	8-18
Gun Law	LaRue-St. John	7-21	10-18	756	
Heartaches (71)	Ryan-Norris	3-3	6-28	704	7-7
Details under title: Silent Voice					
International Lady	Brent-Massey	Reissue	5-24	734	
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-25	102	1-20
Killer at Large (64)	Shaw-Lowery	3-3	5-31	717	6-23
Details under title: Gangway for Murder					
Kit Carson (97)	Andrews-Hall	Reissue	3-22	731	
Last of the Mohicans (94)	Scott-Barnes	Reissue	3-22	731	
Law of the Lash (53)	LaRue-St. John		2-28	751	3-17
Lost Honeymoon (71)	Tone-Richards	10-28	3-29	104	3-17
Details under title: Alias the Bride					
Philo Vance's Gamble (62)	Curtis-Austin	11-25	4-13	707	5-26
Philo Vance Returns (64)	Wright-Austin	10-14	6-14	708	4-28
Philo Vance's Secret Mission (64)	Curtis-Ryan		8-30	709	9 15
Pioneer Justice (56)	LaRoe-St. John	4-14	6-28	753	7-7
Railroaded (72)	Ireland-Ryan		8-30	710	10-13
Range Beyond the Blue (53)	Dean-Ates		6-15	745	3-31
Red Stallion (C) (81)	Paige-Nash	10-14	8-16	107	8-4
Repeat Performance (93)	Leslie-Hayward	1-6	5-30	105	6-9
South of Pago Pago (84)	Hall-McLaglen	Reissue	6-21	736	
Step Child (70)	Austin-Joyce	2-3	6-7	703	6-23
Three On A Ticket (62)	Beaumont-Walker	10-28	4-5	715	4-28
Details under title: The Corpse Came Calling					
Too Many Winners (60)	Beaumont-Marshall	2-17	5-24	716	6-9
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28	742	12-23
Untamed Fury (58)	Pendleton-Whipper	3-22	SP72		3-17
West To Glory (61)	Deao-Ates		4-13	746	5-12
Wild Country (C) (59)	Dean-Ates	1-17		744	2-3

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John		4-26	766	
Frontier Fighters (39)	Crabbe-St. John		4-26	761	
Panhandle Trail (—)	Crabbe-St. John		4-26	765	
Raiders of Red Gap (38)	Crabbe-St. John		4-26	763	
Shootin' Irons (40)	Newhill-O'Brien		4-26	764	
Thundergap Outlaws (39)	Newhill-O'Brien		4-26	762	

— 1947-48 —

Adventures of Casanova	deCordova-Nash	5-12	12-27		
Black Hills	Dean-Ates	5-12	9-27	851	
Blonde Savage (61)	Sherwood-Erleson	7-7	11-22	807	10-13
Bury Me Dead (66)	O'Donnell-Daniels	4-14	9-20	803	9-29
Check Your Guns	Dean-Gates	7-7	10-18		
Enchanted Valley (C)	Curtis-Gwynne	9-1			
Gentleman After Dark (76)	Donlevy-Hopkins	Reissue	11-8	735	
Green for Danger (91)	Grey-Howard	Foreign	9-13	802	
Headin' For Heaven	Erwin-Farrell	8-4			
It's Molder	Switzer-Whalen	5-12			
Linda Be Good (67)	Hubbard-Knox	7-21	11-8		10-27
Love From A Stranger	Sidney-Hodiak	3-17	11-15	806	

Man from Texas	Craig-Barl	5-26	10-18			
Details under title: A Texas Story						
Man in the Iron Mask (110)	Hayward-Bennett	Reissue	11-8		735	
Northwest Stampede	Leslie-Craig	7-21	1-17			
Details under title: Wild Conquest						
Open Secret	Ireland-Randolph	9-1	1-24			
Out of The Blue (91)	Brent-Mayo	3-3	9-27	801	9-1	
Prairie Outlaw	Dean-Holt	11-10				
Prelude To Night	Scott-Lynn	9-1				
Return of Rin-Tin-Tin, The (V)	Rin-Tin-Tin-Woods	9-16	10-25	804		
Shadow Valley (58)	Dean-Ates	11-29		852		
T-Men	O'Keefe	7-21				
Tomorrow You Die	Ireland-Ryan	5-12				
Tornado Range	Dean-Holt	9-1				
Whispering City (92)	Lukas-Dantine	11-15		805	11-24	

METRO-GOLDWYN-MAYER

1946-47 Features	Completed (25)	In Production (0)
1947-48 Features	Completed (25)	In Production (4)

NEW PRODUCTIONS

EASTER PARADE (T)

Musical—Started November 19
Cast: Fred Astaire, Judy Garland, Peter Lawford, Ann Miller
Director: Charles Walters Producer: Arthur Freed
Story: Based on Irving Berlin music and show business.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Big City, The	O'Brien-Murphy	10-27			
Master of Lassie	Gwenn-Leigh	9-29			
Details under title: Hills of Home					
State Of The Union	Tracy-Hepburn	10-13			

— 1946-47 —

Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar		3-3
Cynthia (98)	Taylor-Murphy	11-25	July	726	5-26
Details under title: The Rich Full Life					
Dark Delusion (90)	Barrymore-Bremer	10-28	June	724	4-14
Details under title: Cynthia's Secret					
Fiesta (T) (104)	Williams-Carroll	12-24	July	727	6-23
High Barbaree (91)	Johnson-Allyson	5-27	May	721	3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-5
Hucksters, The (115)	Gable-Kerr	1-20	Aug	728	6-23
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6	Apr	718	3-3
Little Mr. Jim (92)	Jenkins-Gilmore	10-29	Apr	719	6-10
Living In a Big Way (104)	Kelly-McDonald	8-6	June	725	6-9
Details under title: To Kiss and To Keep					
Luxury Liner (T)	Brent-Gifford	9-1			
Romance of Rosy Ridge (105)	Johnson-Leigh	9-30	Aug	729	7-7
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr	720	2-17
Undercover Maisie (90)	Sothern-Nelson	11-11	May	722	3-17
Yearling, The (T) (128)	Peck-Jarman	8-20	May	717	12-9

REPRINTS

Boom Town (120)	Gable-Tracy	Feb			
Captains Courageous (116)	Tracy-Bartholomew				9-2
Great Waltz (T) (103)	Rainer-Gravet	July	723		
Philadelphia Story, The (110)	Hepburn-Stewart-Grant				
Rage In Heaven (82)	Bergman-Montgomery	Oct	705		9-2
Women, The (133)	Shearer-Crawford	Oct			

— 1947-48 —

Alias The Gentleman	Beery-Patrick	5-13			
Arnelo Affair, The (87)	Hodiak-Gifford	8-6	Sept	803	2-17
B. F's Daughter	Stanwyck-Heflin	9-29			
Cass Timberlane (119)	Tracy-Turner	5-12	Jan		11-10
Desire Me (91)	Garson-Hart	4-1	Oct		9-29
Details under title: A Woman of My Own					
Good News (T)		3-31	Dec		
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
High Wall, The	Taylor-Totter	7-7	Feb		
Homecoming	Gable-Turner	9-15			
If Winter Comes	Pidgeon-Kerr	6-9	Jan		
Killer McCoy (103)	Rooney-E. Taylor	6-23	Dec		10-27
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct	805	7-21
Ninotchka (112)	Garbo-Douglas	Reprint	Dec		
On An Island With You	Williams-Lawford	6-23			
Pirate, The (T)	Garland-Kelly	3-3			
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct	804	8-4
Song of The Thin Man (86)	Powell-Loy	2-3	Sept	801	8-4
Summer Holiday	Rooney-DeHaven	7-8			
Tenth Avenue Angel	O'Brien-Murphy	4-1			
This Time for Keeps (T) (105)	Williams-Melchior	8-6	Nov		10-13
Three Daring Daughters (T)	MacDonald-Iturbi	11-25	Feb		
Details under title: The Birds and the Bees					
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept	802	8-4
Details under title: Ballerina					
Virtuous	Johnson-Allyson	7-7			

MONOGRAM

1946-47 Features	Completed (24)	In Production (0)
Westerns	Completed (16)	In Production (0)
1947-48 Features	Completed (12)	In Production (2)
Westerns	Completed (3)	In Production (0)

NEW PRODUCTIONS

THE TENDERFOOT (Allied Artists)

Western Comedy—Started November 28
Cast: Eddie Albert, Gale Storm, Barton MacLane, Binnie Barnes, Richard Roland, James Gleason.
Director: Kurt Neumann Producer: Maurice and Frank King

DEATH ON THE DOWNBEAT

Musical Drama—Started November 28
Cast: Freddie Stewart, June Preisser, Noel Neill, Warren Mills.
Producer-director: Will Jason
Story: Teen-agers run into problems with musicians trying to set up a benefit concert.

RELEASE CHART

COMPLETED

— 1946-47 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Chinese Ring, The	Winter-Currie	9-1	12-6	626	
Code of the Saddle (53)	Brown-Hatton		6-28	677	
Dillinger (72)	Tierney-Jeffries	Reissue	7-5	3803	
Fall Guy (64)	Pierce-Loring	11-25	3-15	613	
Flashing Guns (59)	Brown-Hatton	6-23	9-20	673	
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Granville-Castle	11-25	3-22	614	
Gun Talk (58)	Brown-McIntyre	9-1	12-20	674	
Details under title: Man from Powder River					
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	5-10	616	3-31
Details under title: Panic					
High Conquest (79)	Lee-Roland	12-23	6-21	620	5-12
Kilroy Was Here (68)	Cooper-Coogan	3-31	7-19	622	
King of The Bandits (66)	Roland-Greene	6-9	11-8	624	
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The (56)	Brown-Hatton		5-24	672	
Mutiny in the Big House (83)	Bickford-MacLane	Reissue	7-5	3803	
Newshounds (68)	Gorcey-Hall	3-31	9-13	622	
Details under title: Scareheads					
Prairie Express (55)	Brown-Hatton	8-4	10-25	678	
Details under title: Dusty Trail					
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Ridin' Down the Trail (53)	Wakely-Taylor	7-7	10-4	685	
Details under title: Song of the Saddle					
Robin Hood of Monterey (55)	Roland-Brent	5-12	9-6	623	
Sarge Goes To College (64)	Stewart-Preisser		5-17	618	5-12
Silver Stallion (59)	Sharpe-Mason	Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White		4-5	684	4-28
Song of The Sierras (55)	Wakely-Carlin	8-19	12-28	681	
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Bellta-Sullivan	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Thunderbolt (T) (44)	Documentary		7-26	666	
Trailing Danger (58)	Brown-Hatton		3-15	676	
Violence (72)	Coleman-O'Shea	12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton		2-15	675	
Wolf Call (61)	Carroll-Movita	Reissue	6-7	619	5-12

ALLIED ARTISTS

Black Gold (C) (92)	Quinn-DeMille	12-23	9-16	?	7-21
Gangster, The (86)	Sullivan-Belita	2-17	11-22	3	11-10
Monted, The	Belita-Foster	4-14		5	
It Happened on Fifth Avenue (115)	Storm-DeFore		4-19	1	2-17
Song of My Heart (89)	Sundstrom-Long	2-3	1-17	4	11-24
Details under title: Tragic Symphony					

— 1947-48 —

Angels' Alley	Gorcey-Gray	11-24			
Betrayed (66)	Mitchum-Hunter	Reissue	12-27	4706	
Released originally under title: When Strangers Marry					
Charlie Chan in New Orleans	Winters-Young	11-24			
Fighting Mad	Errol-Kirkwood	9-15			
Details under title: A Palooka Named Joe					
High Tide (72)	Tracy-Castle	3-31	10-11	4701	10-13
Jiggs and Maggie In Society	Yule-Riano	9-29	12-13	4704	
Joe Palooka In the Knockout (72)	Kirkwood-Knox	5-26	10-18	4702	9-15
Details under title: A Guy Named Palooka					
Louisiana (85)	Davis-Lindsay	3-3	11-1	4703	9-15
Overland Trails	Brown-Belmont	11-24			
Panhandle	Cameron-Downs	9-29			
Perilous Waters	Castle-Long	9-1	1-24		
Rocky	McDowall-Barrier	8-18		4705	
Smart Politics	Preisser-Stewart	9-15	1-3		
Smart Woman	Bennett-Aherne	10-27			
Song of The Drifter	Wakely-Coles	11-10			

PARAMOUNT

1946-47 Features	Completed (24)	In Production (0)
1947-48 Features	Completed (24)	In Production (3)

NEW PRODUCTIONS

SEALED VERDICT

Drama—Started November 24
Cast: Ray Milland, Florence Marly, John Ridgely, Margaret Fields, Broderick Crawford, De Forest Kelly, Paul Lees.
Director: Lewis Allen Producer: Robert Fellows
Story: An American Army officer in occupied Germany is legal prosecutor in war crimes trials.

WATERFRONT AT MIDNIGHT

Drama—Started November 18
Cast: William Gargan, Mary Beth Hughes, Richard Travis, Cheryl Walker.
Director: William Berke Producers: Pine-Thomas
Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Connecticut Yankee, A (T)	Crosby-Fleming	11-10			
Hazard	Goddard-Carey	11-10			

— 1946-47 —

COMPLETED

Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17
Big Town (60)	Reed-Brooke	12-24	5-23	4622	3-3
Blue Skies (T) (107)	Crosby-Astaire	8-6	12-27	4602	9-30
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28
California (T) (97)	Stanwyck-Milland	12-10	2-21	4606	12-23
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25
Details under title: Too Good To Be True					

Danger Street (66)	Lowery-Withers		6-20		4623	3-3
Dear Ruth (93)	Caulfield-Holden	9-2		7-18	4616	6-9
Desert Fury (T) (95)	Scott-Hoblak	9-2		8-15	4617	8-1
Details under title: Desert Town						
Easy Come, Easy Go (77)	Tufts-Fitzgerald		10-29	3-7	4607	2-17
Details under title: Third Avenue						
Fear In The Night (72)	Kelly-York	4-29		4-18	4621	3-3
I Cover Big Town (63)	Reed-Brooke	6-10		7-25	4624	3-3
Imperfect Lady, The (97)	Wright-Milland	10-1		4-25	4610	3-17
Details under title: Take This Woman						
Jungle Flight (67)	Lowery-Savage	6-24		8-22	4625	3-3
Ladies' Man (91)	Braeken-Welles	11-26		2-7	4605	1-20
My Favorite Brunette (87)	Hope-Lamour	7-22		4-4	460	3-3
Perfect Marriage, The (87)	Young-Niven	1-21		1-24	4604	11-25
Perils of Pauline (T) (96)	Hutton-Lund	3-18		7-4	4615	6-23
Seven Were Saved (73)	Denning-Crain	4-1		3-28	4601	3-3
Suddenly It's Spring (87)	MacMurray-Goddard	3-18		3-21	4608	2-17
Trouble with Women, The (80)	Milland-Wright	6-11		6-27	4615	5-12
Two Years Before the Mast (98)	Ladd-Donlevy	5-1		11-22	4601	9-2
Variety Girl (93)	Hatcher-Kelley	11-11		8-29	4618	7-21
Welcome Stranger (107)	Crosby-Caulfield	3-18			4613	4-28
Details under title: The Big Haircut						

RE-ISSUES

Jungle Princess, The (84)	Lamour-Milland			9-1	R5-3620	
Plainsman, The (113)	Cooper-Arthur			9-1	R5-3624	

—— 1947-48 ——

Adventure Island (C) (67)	Calhoun-Fleming	9-30		10-10	4702	8-18
Albergeerque (C)	Scott-Britton	3-3		1-30		
Big Clock, The	Milland-O'Sullivan	3-17				
Big Town After Dark (70)	Reed-Brooks	5-26		12-12	4706	11-24
Big Town Scandal	Reed-Brooks	6-23				
Caged Fury	Denning-Ryan	9-29				
Dream Girl	Hutton-Carey	5-12				
Emperor Waltz, The (T)	Crosby-Fontaine	6-24				
Golden Earrings (95)	Milland-Dietrich	8-19		10-31	4703	9-1
I Walk Alone	Lancaster-Scott	12-23		1-16	4708	
Details under title: Deadlock						
Mr. Reckless	Eythe-Britton	11-10				
Details under title: Hard To Kill						
My Own True Love	Douglas-Calvert	7-7				
Now and Forever	Ladd-Reed	9-29				
Details under title: The Long Gray Line						
Night Has A Thousand Eyes	Robinson-Russell	7-7				
Paleface, The (T)	Hope-Russell	8-18				
Road To Rio (100)	Crosby-Hope	1-6		12-25	4707	11-24
Saigon	Ladd-Lake	12-9				
Sainted Sisters	Lake-Caulfield-Fitzgerald	10-27				
So Evil My Love	Milland-Todd	5-26				
Speed To Spare	Arlen-Rogers	10-27				
Unconquered (T) (146)	Cooper-Goddard	8-19			4705	9-29
Where There's Life (75)	Hope-Hasso	4-15		11-21	4704	10-13
Whispering Smith (T)	Ladd-Marshall	4-28				
Wild Harvest (92)	Ladd-Lamour	9-16		9-26	4701	8-18

REPUBLIC

1946-47 Features	Completed (23)	In Production (0)
Westerns	Completed (18)	In Production (0)
Serials	Completed (4)	In Production (0)
1947-48 Features	Completed (9)	In Production (3)
Westerns	Completed (4)	In Production (0)
Serials	Completed (2)	In Production (0)

NEW PRODUCTIONS

THUNDER IN THE FOREST

Drama--Started November 22

Cast: Lynne Roberts, Warren Douglas, Don Barry, Adrian Booth.

Director: George Blair — Producer: Sidney Picker

Story: A psychiatrist trying to cure a girl takes her into the forest country where the pair run into gangsters, a cure, and romance.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
I, Jane Doe	Hussey-Carroll		11-24		
Under California Stars (Tr.)	Rogers-Frazee		11-24		

COMPLETED —— 1946-47 ——

Affairs of Geraldine (68)	Withers-Lydon		1-21	11-18	603	
Details under title: Lonely Hearts Club						
Along the Oregon Trail (Trucolor) (64)	Hale-Booth			8-30	651	9-15
Angel and the Badman, The (100)	Wayne-Russell	4-29		2-15	608	2-17
Details under title: Angel and the Outlaw						
Apache Rose (Trucolor) (75)	Rogers-Evans	9-2		2-15	641	3-31
Bells of San Angelo (Trucolor) (79)	Rogers-Evans	12-23		5-15	642	6-9
Blackmail (67)	Marshall-Mara	1-6		7-24	617	8-13
Details under title: Lightnin' Strikes Twice						
Black Widow, The (Serial)	Edwards-Lindley			6-10	694	
Calendar Girl (88)	Frazee-Marshall	7-8		1-31	607	2-17
Driftwood (90)	Brennan-Warrick	5-26		9-15	621	11-10
Exposed (59)	Mara-Scott	5-12		9-8	629	9-29
Details under title: It's Murder She Says						
Fabulous Suzanne, The (71)	Elliott-Carroll	6-23		11-9	624	11-24
Fabulous Texan, The (95)	Elliott-Carroll	6-23		11-9	624	
Flame, The (97)	Carroll-Ralston	3-31		11-24	628	
Details under title: The Outcast						
Gay Ranchero, The (Tr.)	Rogers-Frazee	8-4		1-48	644	
Ghost Goes Wild, The (66)	Ellison-Gwynne			3-8	605	4-14
Hit Parade of 1947 (90)	Albert-Moore	9-16		3-22	610	5-12
Homesteaders of Paradise Valley (59)	Lane-Blake			4-1	664	
Jungle Girl (Serial)	Gifford-Neal	Reissue		4-19	692	
I've Always Loved You (T) (117)	McLeod-Dorn	8-20		12-2	601	9-30
Details under title: Concerto						
Jesse James Rides Again (Serial)	Moore-Stirling		1-20	3-21	693	
Magnificent Rogue, The (74)	Roberts-Douglas	7-8		2-15	606	
Marshal of Crippled Creek (58)	Lane-Blake	11-25		8-15	667	9-15
Northwest Outpost (91)	Eddy-Massey	11-25		6-25	615	5-26
Details under: Untitled						
On The Old Spanish Trail (Tr.) (75)	Rogers-Frazee	5-12		10-15	648	10-27
Oregon Trail Scouts (58)	Lane-Blake	9-2		5-15	665	
Pilgrim Lady, The (67)	Lane-Blake	9-2		5-15	665	5-26
Details under title: The Inner Circle						
Pretender, The (69)	Dekker-Craig	3-31		8-16	620	
Details under title: Complex						
Robin Hood of Texas (71)	Autry-Roberts	4-28		7-15	685	9-15
Rustlers of Devil's Canyon (58)	Lane-Blake	10-14		7-1	661	7-21
Saddle Pals (72)	Autry-Roberts	3-17		6-15	684	6-23
Santa Fe Uprising (56)	Lane-Blake	3-18		11-15	661	
Sioux City Sue (69)	Autry-Roberts	6-24		11-21	681	12-9
Son of Zorro (Serial)	Turner-Stewart			1-18	691	
Spoilers of The North (66)	Kelly-Booth	8-9		4-24	612	5-12
Springtime In The Sierras (Tr.) (75)	Rogers-Frazee	3-3		7-15	646	8-4
Stagecoach to Denver (56)	Lane-Blake			12-23	662	
That's My Man (104)	Ameche-McLeod	11-11		6-1	613	4-14
Details under title: Gallant Man						
That's My Gal (Trucolor) (66)	Barry-Roberts	8-6		5-15	609	6-23
Trail to San Antone (67)	Autry-Stewart	8-19		1-25	682	2-3
Trespasser, The (71)	Evans-Douglas	2-17		7-3	619	7-21
Details under title: The Finger Woman						
Twilight on the Rio Grande (71)	Autry-Mara	1-20		4-1	683	4-28
Under Colorado Skies (Tr.)	Hale-Booth	7-7		12-15	6-2	
Vigilantes of Boom Town (56)	Lane-Blake	5-27		2-15	663	2-17
Winter Wonderland (71)	Roberts-Drake	5-13		5-17	614	6-23
Details under title: Snow Cinderella						
Wyoming (84)	Elliott-Ralston	11-25		8-1	618	8-4
Web of Danger (58)	Mara-O'Flynn	10-28		6-10	616	6-23
Yankee Fakir (71)	Fowley-Woodbury			4-1	611	4-28

—— 1947-48 ——

Bandits of Dark Canyon	Lane-Waller			12-15	752	
Bill and Coo (Tr.)	Burton's Birds					
California Firebrand	Hale-Booth			10-13		
Campus Honeymoon	Crane-Wilde			10-13		
Dangers of The Canadian Mounted	Bannon-Belmont			10-27		
G-Men Never Forget (Serial)	Moore-Ames	8-4		9-9	791	
It's A Grand Old Nag (Tr.)	Cartoon Feature			12-20	761	
Macbeth	Welles-Nolan	7-7				
Madonna of The Desert	Castle-Roberts	11-10		1-1		
Main Street Kid, The	Pearce-Martin	9-29				
Oklahoma Badlands	Lane-Coles	11-24				
Old Los Angeles	Elliott-McLeod	10-13				
Red Pony, The (T)	Ley-Mitchem	6-9				
Slippy McGee	Barry-Evans	9-1		1-15	701	
Storm, The	Hunt-Landigan	9-15				
Details under title: End of the Rainbow						
Wild Frontier, The	Lane-Holt	5-12		10-1	751	10-13

RKO RADIO

1946-47 Features	Completed (34)	In Production (0)
1947-48 Features	Completed (35)	In Production (3)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Joan	Bergman-Ferrer		10-13		
Velvet Touch, The	Russell-Genn		10-13		
Window, The	Hale-Kennedy		11-24		

COMPLETED —— 1946-47 ——

BLOCK NO. FOUR

Beat the Band (67)	Langford-Kropa		6-24		718	3-3
Code of The West (57)	Warren-Alden		7-22		720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie		7-8		719	3-3
Farmer's Daughter, The (97)	Young-Cotten		5-27		716	3-3
Details under title: Katie for Congress						
Trail Street (89)	Scott-Jeffreys		8-19		717	3-3

BLOCK NO. FIVE

Bandit (68)	Moffett-White		9-16		725	4-28
Born To Kill (92)	Trevor-Tierney		5-27		722	4-28
Details under title: Deadlier Than the Male						
Likely Story, A (88)	Williams-Hale		2-4		724	4-28
Details under title: Master Minds						
Honeymoon (74)	Temple-Madison		4-1		721	4-28
Tarzan and the Huntress (72)	Weissmuller-Joyce		10-14		723	3-31

BLOCK NO. SIX

Dick Tracy's Dilemma (60)	Byrd-Christopher		11-11		729	5-26
Details under title: Dick Tracy vs. the Claw						
Desperate (73)	Brodie-Long		12-9		728	5-26
Details under title: Flight						
They Won't Believe Me (95)	Young-Hayward		8-19		726	5-26
Thunder Mountain (60)	Holt-Hyer		10-28		730	5-26
Woman on The Beach, The (71)	Bennett-Ryan		2-4		727	5-26
Details under title: Desirable Woman						

SPECIALS

Best Years of Our Lives, The (172)	Loy-Mersh		4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed		4-29		781	12-23
Notorious (101)	Bergman-Grant		10-29		761	8-5
Song of the South (T) (94)	Disney Cartoon Feature				791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara		3-4		762	1-20

—— 1947-48 ——

BLOCK NO. ONE

Bachelor and The Bobby-Soxer, The (94)	Grant-Loy		8-6		801	6-9
Crossfire (86)	Young-Mitchum		3-17		802	7-7
Riffraff (80)	O'Brien-Siezak		6-24		803	6-9
Seven Keys to Baldpate (66)	Terry-White		11-25		804	6-9
Under the Tonto Rim (61)	Holt-Leslie		1-20		805	6-9

BLOCK NO. TWO

Dick Tracy Meets Gruesome (65)	Byrd-Karloff		4-14		809	11-24
Night Song (102)	Andrews-Oberon		4-14		806	11-24
Details under title: Memory of Love						
Out of the Past (97)	Mitchum-Greer				810	11-24
So Well Remembered (114)	Scott-Mills				807	11-10
Wild Horse Mesa (60)	Holt-Leslie		8-4		808	11-24

NOT DESIGNATED

Arizona Ranger, The	Holt-Leslie		11-10			
Berlin Express	Oberon-Ryan		9-1			
Fighting Father Dunne	O'Brien-Dell		3-31			
Good Sam	Cooper-Sheridan		8-18			
I Remember Mama	Dunne-Homolka		6-9			
If You Knew Susie	Cantor-Davis		1-20			
Indian Summer	Knox-Sothern					
Man About Town	Chevalier-Derrier		Foreign			
Miracle of The Bells, The	MacMurray-Valli		8-4			

Mystery In Mexico	Lundigan-White	10-13					
Pearl, The	Marques-Armendariz	Foreign					
Race Street	Raft-Maxwell	9-1					
Return of the Badman	Scott-White						
Roughshod	Sterling-Grahame	7-7					
Station West	Powell-Greer						
Tall, Dark Stranger	Young-Holden	9-1					
Details under title: Raehel							
Tarzan and the Mermaids	Weissmuller-Joyce	8-4					
Tycoon (T)	Wayne-Day	2-3					
Under Arizona Skies	Holt-Leslie	9-1					
War Party	Fonda-Temple	8-18					
Your Red Wagon	D'Donnell-Granger	7-7					

SPECIALS

Bishop's Wife, The (109)	Grant-Young	3-17				11-24	
Fugitive, The (104)	Fonda-Del Rio	1-6				11-10	
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1		
Long Night, The (101)	Fonda-Bel Geddes	9-16		861	6-9		
Magic Town (103)	Stewart-Wyman	11-25		862	6 9		
Mourning Becomes Electra (172)	Russell-Redgrave	4-14				11-24	
Secret Life of Walter Mitty (T) (105)	Kaye-Mayo	4-29		851	7-21		
Song Is Born, A (T)	Kaye-Mayo	8-4					
Details under title: That's Life							

SCREEN GUILD

1946-47 Features	Completed (24)	In Production (0)
1947-48 Features	Completed (9)	In Production (0)

RELEASE CHART

COMPLETED

—— 1946-47 ——

Bells of San Fernando (69)	Woods-Warren	11-25	4-5	4614	
Buffalo Bill Rides Again (66)	Arlen-Holt	11-25	4-19	4613	
Bush Pilot (60)	Hudson-LaRue	Foreign	6-7	4616	
Case of the Baby Sitter, The (40)	Neal-Jenkins	3-31	7-26	4618	
Call It Murder (74)	Bogart-Whorf	Reissue	9-13	S-2	
Hat Box Mystery, The (40)	Neal-Jenkins	3-31	7-15	4617	
My Dog Shep	Neil-Chapman	9-2	12-1	4609	
Prairie, The (72)	Baxter-Aubert	8-18	11-29	4705	
Queen of The Amazon (60)	Morison-Lowery	9-30	1-15	4611	4-23
Racketeers (58)	Foster-Douglas	Reissue	9-13	S-1	
Renegade Girl	Curtis-Savage	9-30	12-25	4612	
Rolling Home	Parker-Hayden	7-8			
Details under title: One More Chance					
Scared to Death (65)	Lugosi-Compton	5-3		4608	
Sepia Cinderella (69)	Negro Cast	10-18		X-1	
Shoot To Kill (60)	Wade-Walters	3-3	5-17	4615	

HOPALONG CASSIDY REISSUES

Rustler's Valley (60)	Boyd-Hayden	3-15		HC07	
Texas Trail (59)	Boyd-Hayden	4-12		HC08	
Partners of the Plains (71)	Boyd-Hayden	4-26		HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden	5-10		HC10	
Heart of Arizona (68)	Boyd-Hayden	6-14		HC11	
Bar 20 Justice (65)	Boyd-Hayden	7-19		HC12	
Frontiersman, The	Boyd-Hayden	11-8		HC13	
Sunset Trail	Boyd-Hayden	11-25		HC14	
Pride of the West	Boyd-Hayden	1-3		HC15	

—— 1947-48 ——

Boy! What a Girl! (69)	Negro Cast	9-20		X-2	
Burning Cross, The (78)	Daniels-Patton	6-9	10-11	4704	
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31	9-13	4702	
Miracle In Harlem (71)	Stepin Fetchit	1-24		X-3	
Road to the Big House (72)	Shelton-Doran	12-27		4706	
Prairie, The (80)	Aubert-Baxter	1-19		4705	
Trail of the Mounties (42)	Hayden-Holt	9-29	2-21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt	12-13		4707	

SELZNICK—S.R.O.

Features	Completed (4)	In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Mr. Blandings Builds His Dream House	Grant-Loy	10-13			

COMPLETED

Duel In the Sun (T) (138)	Jones-Catten	3-19	4-17	4-14	
Intermezzo	Bergman-Howard	Reissue	Oct.		
Paradine Case, The	Todd-Peck	12-23			
Portrait of Jenny	Cotten-Jones	3-3			

20th CENTURY-FOX

1947 Features	Completed (46)	In Production (6)

NEW PRODUCTIONS

THE IRON CURTAIN

Drama—Started November 28

Cast: Dana Andrews, Gene Tierney, June Havoc, Lee J. Cobb, Nicholas Joy, Frederic Tozere, Dennis Hoey.

Director: William Wellman Producer: Sol Siegel

Story: Factual story of the espionage trials in Canada.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Deep Water	Andrews-Peters	10-13			
Escape	Harrison-Cummins	9-16			
Sitting Pretty	Young-D'Hara	11-10			
This Is The Moment (T)	Grable-Fairbanks	11-10			
Walls of Jericho	Wilde-Darnell	11-10			

—— 1947-48 ——

Ballad of Furnace Creek	Mature-Gray	9-15			
Boomerang (88)	Andrews-Wyatt	9-30	Feb.	706	2-3
Brasher Doubloon, The (72)	Montgomery-Guild	7-22	Feb.	707	2-17
Call Northside 777	Stewart-Walker	10-13			
Captain From Castile (T) (140)	Powers-Peters	12-9			12-8
Carnival In Costa Rica (T) (95)	Haymes-Holm	4-29	Apr.	710	3-31
Challenge, The	Conway-Vincent	11-24			
Daisy Kenyon (99)	Crawford-Andrews	7-7	Dec.	731	12-8
Forever Amber (T) (140)	Darnell-Wilde	11-11	Oct.	733	10-27
Foxes of Harrow, The (118)	Harrison-D'Hara	4-28	Oct.	729	9 29
Gentleman's Agreement (118)	Peck-McGuire	6-9			11-24
Ghost and Mrs. Muir, The (104)	Harrison-Tierney	12-9	May	715	5-26
Give My Regards to Broadway (T)	Guild-Daley	5-12			
Green Grass of Wyoming (T)	Cummins-Coburn	6-23			
Homestretch (T) (96)	Wilde-O'Hara	7-22	May	713	4-28
Miracle on 34th Street (96)	Payne-D'Hara	12-9	June	718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens	8-6	Aug.	723	6-23
Kiss of Death (99)	Mature-Donlevy	3-31	Sept.	725	9-1
Late George Apley, The (98)	Colman-Cummins	7-8	Apr.	712	2-17
Let's Live Again	Emery-Brooks	11-24			
Margie (T) (94)	Craine-Young	2-18	Nov.	646	10-28
Meet Me at Dawn (99)	Eythe-Court				
Mess Rose (82)	Cummins-Maturs	June		717	6-9
Mother Wore Tights (107)	Grable-Dailey	11-11	Sept.	724	9-1
Nightmare Alley (111)	Power-Blondell	6-9	Dec.	730	10-13
Razor's Edge, The (146)	Power-Tierney	4-15	Jan.	701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign	Apr.	714	4-11
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes	12-10	Jan.	703	1-6
Snake Pit, The	deHavillaad-Genn	8-4			
Summer Lightning (T)	Haver-McCallister	3-17			
Tender Years, The	Brown-Hutchinson	9-1			
13 Rue Madeleine (95)	Cagney-Annabella	6-10	Jan.	702	1-6
Thunder in the Valley (T) (103)	Garner-McCallister	7-22	Nov.		
Rev. under title: Bob, Son of Battia					
You Were Meant for Me	Crain-Dailey	9-15			

REISSUES

Alexander's Ragtime Band (106)	Power-Faye	Mar.	709		
Drums Along the Mohawk (103)	Colbert-Fonda	Dec.	741		
Grapes of Wrath (128)	Fonda-Darnell	Dec.	745		
How Green Was My Valley (118)	Pidgeon-D'Hara	Sept.	727		
Les Miserables (105)	March-Laughton	Jan.	704		
Mark of Zorro (93)	Power-Darnell	Dec.	740		
Stanley and Livingstone (101)	Tracy-Greene	Jan.	705		
Swamp Water (90)	Brennan-Huston	Sept.	728		
Tobacco Road (84)	Tierney-Andrews	Dec.	744		
Western Union (95)	Young-Scott	June	719		

SOL WURTZEL PRODUCTIONS

Backlash (66)	Travis-Rogers	9-30	Mar.	711	
Crimson Key (76)	Taylor-Dowling	3-31	July	722	7-7
Dangerous Millions (69)	Taylor-Drake	7-8	Dec.	648	12-9
Half-Past Midnight	Taylor-Knudsen	11-24			
Invisible Wall, The (73)	Castle-Christine	6-9	Dec.	732	10-13
Jewels of Brandenborg (66)	Travis-Cheirel	May		716	4-14
Roses Are Red (67)	Castle-Knudsen	6-23	Dec.	734	11-10
Second Chance (62)	Taylor-Currie	Sept.		726	7-21
Strange Journey (65)	Kelly-Massen	5-27	Feb.	708	9-16
Details under title: Flight To Paradise					

UNITED ARTISTS

1946-47 Features	Completed (34)	In Production (0)
1947-48 Features	Completed (25)	In Production (0)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

—— 1946-47 ——

COMPLETED

Title—Running Time	Cast	Details	Rel	No.	Rev.
Abie's Irish Rose (96)	Dro-Chekhov	4-29	12-27	Cby	12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev	1-21
Details under title: Abilene					
Adventures of Don Coyote (C) (65)	Martin-Rafferty	8-19	519	R-C	5-12
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn	9-30
Carnegie Hall (134)	Hunt-Prinee	8-2		LeB-M	3-17
Copacabana (92)	Miranda-Marx	12-9	5-30	Csl	5-24
Dangerous Venture (59)	Boyd-Alexander	8-5	5-23	Rach	3-3
Dishonored Lady (85)	Lamarr-D'Keefe	5-27	5-16	Smg	4-23
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5	2-21	Rgs	
Fool's Gold (63)	Boyd-Clyde	5-27	1-31	B-B	11-11
Fun On A Week-end (93)	Bracken-Lane	7-8	5-14	Stn	4-14
Details under title: Strange Bedfellows					
Hal Roach Comedy Carnival (112)	Abel-Rafferty	8-29		Ro	9-1
Details under titles: Curley (5-27) and Fabulous Joe (3-3)					
Johnny In the Clouds (88)	Montgomery-Mills	For	3-15	GFD	12-10
Little Iodine (57)	Marlowe-Cramer	4-29	10-11	R.C.	9-16
Macomber Affair, The (89)	Peck-Bennett	4-29	3-21	Bag	
Details under title: The Short, Happy Life of Francis Macomber					
Mr. Ace (84)	Raft-Sidney	3-4	8-2	Bog	10-14
Details under title: Mr. Ace and the Queen					
Monsieur Verdoux (120)	Chaplin-Raye	6-24	10-47	Chn	4-28
Details under title: Comedy of Murders					
New Orleans (89)	deCordova-Patriek	9-30	4-18	Lev	5-12
Other Love, The (96)	Stanwyck-Niven	10-28	7-11	Ent	4-14
Outlaw, The (114)	Russell-Huston			Hug	4-1
Private Affairs of Bel Ami (112)	Sanders-Lanshury	5-13	3-7	Low	3-3
Ramrod (94)	McCrea-Lake	6-20	5-2	Ent	3-3
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk	
Red House, The (100)	Rob'son-McCallister	5-13	2-7	Lsr	2-17
Scandal In Paris, A (100)	Sanders-Hasso	10-29	4-19	Psb	8-5
Stork Bites Man (67)	Cooper-Roberts	2-3	6-21	Com	8-18
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg	11-25
Susie Steps Out (65)	Bruce-Caldwell	5-27	12-13	R.C.	12-9
Details under title: Miss Television					

Unexpected Guest (67)	Boyd-Tate	9-2	3-28	BB		1-20
Details under title: Whispering Walls						

— 1947-48 —

Arch of Triumph	Bergman-Boyer	7-22		Ent		
Atlantis	Montez-Aumont	3-3		Neb		
Body and Soul (104)	Garfield-Palmer	1-20	1147	Ent		8-18
Christmas Eve (90)	Raft-Blondell	12-9	9-47	Igs		11-10
Fancy by Gaslight	Mason-Calvert	For		GFD		
Heaven Only Knows (97)	Cummings-Donlevy	12-23	9-47	Neb		8-4
Henry V (T) (134)	Olivier-Newton	For	9-47	GFD		4-29
Silent Conflict	Boyd-Brooks	7-21		BB		
Dead Don't Dream	Boyd-Brooks	8-4		BB		
Sinister Journey	Boyd-Brooks	9-1		BB		
False Paradise	Boyd-Brooks	9-1		BB		
Hoppy's Holiday (60)	Boyd-Ware	9-30	7-18	BB		5-12
Intrigue (90)	Raft-Havoe	5-12	12-47	Bls		
Last Time (C)	Olsen-Jannsen	9-30		Re		
Details under Misc. Independents Chart						
Lured (102)	Sanders-Ball	11-11	7-25	Smg		7-21
Details under title: Personal Column						
Marauders, The	Boyd-Brooks	4-28		B.B		
Miracle Can Happen, A	All-Star	8-5		Beg-Mer		
Roosevelt Story (80)	Documentary	11-47		U-L		7-7
Silent Conflict	Boyd-Clyde	6-23		B.B.		
Details under title: Dead Don't Dream, The						
Mad Wednesday (80)	Lloyd-Walburn	10-1	10-47	Stg		3-3
Rev. under title: Sin of Harold Diddlebock, The						
Sleep My Love	Colbert-Cummings	6-9		Tri		
So This Is New York	Morgan-Vallee	10-13		Ent		
Stampede	Wayne-O'Sheridan	9-30		Hkt		
Details under title: Red River						
Strange Gamble	Boyd-Clyde	9-1		BB		
Time of Your Life, The	Cagney-Bendix	5-26		Coy		
Vendetta	DeGeorge-Brooke	8-19		Hgs		

UNIVERSAL-INTERNATIONAL

1947-48 Features — Completed (17) — In Production (4)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev
Another Part of The Forest	March-Blyth	11-10			
Are You With It	O'Connor-San Juan	11-24			
Casbah	DeCarlo-Martin	10-27			
Up In Central Park	Durbin-Haymes	10-13			

— 1946-47 —

Black Narcissus (99)	Kerr-Robinson	Foreign				7-21
Brief Encounter (85)	Johnson-Howard	Foreign	8-24			10-14
Brute Force (98)	Lancaster-Blyth	3-3	Aug.	620		6-23
Buck Privates Come Home (77)	Abbott-Costello	12-9	Apr.	612		3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign				4-28
Destry Rides Again (94)	Stewart-Dietrich	Reissue	Mar.	2791		
Dracula	Lugosi	Reissue	June	2798		
Egg and I, The (108)	Colbert-MacMurray	12-9		613		3-31
For The Love of Mary	Durbin-Dall	3-17				
Frankenstein	Karloff	Reissue	June	2797		
Frieda (97)	Farrar-Johns	Foreign	Sept.			
Great Expectations (116)	Mills-Hobson	Foreign	July	619		3-31
I Know Where I'M Going (91)	Hiller-Livesy	Foreign				9-1
I Stole a Million (78)	Raft-Trevor	Reissue	Apr.	2794		
I'll Be Yours (93)	Durbin-Drake	9-20	Jan.	607		1-20
Ivy (99)	Fontaine-Knowles	12-23	June	616		6-23
Johnny Frenchman (104)	Rosay-Roe	Foreign				12-23
Lady Surrenders, A (108)	Loekwood-Granger	Foreign				6-23
Magic Bow, The (105)	Granger-Calvert	Foreign				7-7
My Heart Goes Crazy (T)	Field-Kendall	Foreign				
Magnificent Obsession (101)	Dunne-Taylor	Reissue	May	2795		
Michigan Kid, The (C) (69)	Hall-Johnson	4-29	Mar.	610		2-17
Odd Man Out (118)	Mason-Ryan	Foreign	June	617		3-3
100 Men and A Girl (84)	Durbin-Stokowski	Reissue	May	2796		
Slave Girl (80)	DeCarlo-Brent	8-5	Aug.	623		7-21
Smash-Up (103)	Hayward-Bowman	6-10	Mar.	609		2-17
Details under title: Love Takes a Holiday						
Something In the Wind (89)	Durbin-Dall	3-17	Sept.	621		8-4
Details under title: For the Love of Mary						
Song of Scheherazade (T) (106)	DeCarlo-Donlevy	1-21	Mar.	608		2-3
Details under title: Scherezade						
Stairway to Heaven (T) (104)	Massey-Niven	Foreign	Mar.	611		1-6
Secret Beyond the Door	Bennett-Redgrave					
Swell Guy (87)	Tufts-Blyth	6-24	Jan.	606		12-23
Time Out of Mind (88)	Calvert-Hutton	10-28	May	614		3-31
They Were Sisters (108)	Mason-Calvert	Foreign	Sept.	1065		9-16
This Happy Breed (110)	Newton-Johnson	Foreign		GFD		4-14
Vigilantes Return, The (Cinecolor)	Hall-Lindsay	7-22	July	618		
Web, The (87)	O'Brien-Raines	3-17	June	615		6-9
Details under title: Jeopardy						
When the Daltons Rode (81)	Scott-Francis	Reissue	Mar.	2792		
Wicked Lady (97)	Mason-Lockwood	Foreign	Jan.	605		12-23
Years Between, The (88)	Redgrave-Hobson	Foreign				3-17
You Can't Cheat an Honest Man (73)	Fields-Bergen	Reissue	Apr.	2793		

— 1947-48 —

All My Sons	Robinson-Christians	10-13				
Beware of Pity (102)	Palmer-Lieven	Foreign				11-10
Black Bart, Highwayman (T)	DeCarlo-Duryea	6-23				
Details under title: Adventures of Black Bart						
Double Life, A	Colman-Hasso	6-23				
Details under title: Imagination						
Exile, The (95)	Fairbanks-Montez	5-12	Nov.			10-27
Hungry Hill (92)	Loekwood-Price	Foreign				10-27
Letter From An Unknown Woman	Fontaine-Jourdan	9-15				
Lost Moment, The (89)	Cummings-Hayward	3-31				10-27
Details under title: The Lost Love						
Mortal Coil, The	Boyer-Blyth	8-4				
Naked City, The	Fitzgerald-Duff	7-7				
Nicholas Nickleby (94)	Hardwicke-Bond	Foreign				11-24
Pirates of Monterey (T) (77)	Montez-Cameron	5-13	Dec.			11-24
Ride the Pink Horse (101)	Montgomery-Hendrix	5-26	Oct.			9-15
River Lady (T)	DeCarlo-Duryea	8-4				
Senator Was Indiscreet, The	Powell-Raines	7-7				
Singapore (79)	MacMurray-Gardner	3-17	Sept.	622		8-18
Tap Roots (T)	Heflin-Hayward	6-23				
Tawny Pipit (81)	Miles-John	Foreign				9-15
Upturned Glass (86)	Mason-Kelline	Foreign	Nov.			11-24
Wistful Widow of Wagon Gap (78)	Abbott-Costello	5-12	Oct.			10-13

WARNER BROTHERS

1946-47 Features — Completed (26) — In Production (0)
1947-48 Features — Completed (21) — In Production (2)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev
Adventures of Don Juan (T)	Flynn-Lindfors	10-27			
Winter Meeting	Davis-Davis	10-13			

COMPLETED — 1946-47

Beast with Five Fingers, The (88)	Alda-King	12-10	2-8	613		1-6
Cheyenne (100)	Morgan-Wyman	4-1	6-14	622		4-28
Cry Wolf (83)	Flynn-Stanwyck	5-27	8-16	625		7-7
Humoresque (125)	Crawford-Garfield	12-24	1-25	612		1-6
Innocent Years, The	Palmer-Wanamaker	6-9				
Details under title: Ever The Beginning						
Love and Learn (83)	Carson-Vickers	9-16	5-3	620		3-31
Man I Love, The (96)	Lupino-Alda	1-11		611		1-6
Details under title: The Sentence						
Nora Prentiss (111)	Sheridan-Smith	1-21	2-22	614		2-17
Possessed (108)	Crawford-Heflin	6-24	7-26			6-9
Details under title: The Secret						
Pursued (101)	Wright-Mitchum	8-19	3-8	615		3-3
Stallion Road (97)	Reagan-Smith	4-15	4-12	617		3-31
That Way with Women (84)	Greenstreet-Vickers	2-18	3-29	616		2-17
Details under title: A Very Rich Man						
Treasure of Sierra Madre	Bogart-Heston	3-31				
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck	5-14	5-24	621		4-14
Unfaithful, The (109)	Sheridan-Scott	12-9	7-5			6-9

REISSUES

Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26	618		
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26	618		
King's Row (127)	Sheridan-Cummings	Reissue	12-7	608		
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7	609		

— 1947-48 —

April Showers	Carson-Sothern	9-15				
Dark Passage (106)	Bogart-Bacall	11-25	9-27	703		9-15
Deep Valley	Clark-Lupino	10-14	9-1	701		8-4
Escape Me Never (104)	Flynn-Lupino	11-26	11-22	708		11-10
Johnny Belinda	Wyman-Ayres	9-15				
Life With Father (T) (118)	Dunne-Powell	4-15		702		9-1
My Wild Irish Rose (T) (101)	Morgan-King	10-14	12-27	711		
Night Unto Night	Lindfors-Reagan	9-30				
Need For Each Other	Reynolds-Hutton	6-23				
Details under title: Love at First Sight						
Romance in High C (T)	Carson-Paige	6-23				
Silver River	Flynn-Sheridan	5-12				
That Hagen Girl (83)	Reagan-Temple	6-23	11-1	707		10-20
Details under title: Mary Hagen						
To The Victor	Morgan-Lindfors	8-18				
Two Guys From Texas (T)	Morgan-Carson	3-17				
Unsuspected, The (103)	Rains-Caulfield	2-3	10-11	706		9-29
Voice of The Turtle	Parker-Reagan	3-3				
Woman in White, The	Parker-Young	10-14				
Wallflower	Reynolds-Hutton	3-3				
Whiplash	Clark-Smith	3-31				

REISSUES

Anthony Adverse (116)	March-DeHavilland	Reissue	12-13	709		
Bad Men of Missouri (71)	Morgan-Wyman	Reissue	10-4	704		
Christopher Blake	Smith-Douglas	9-15				
Each Dawn I Die (84)	Cagney-Raft	Reissue	10-4	705		
Jezebel (93)	Davis-Fonda	Reissue	12-13	710		
Slight Case of Murder, A	Robinson	Reissue	12-13			

Exhibitors Use Size-Ups As Their Most Reliable Source of Information About Production



Jack Kirsch, president of Allied States Assn., whose 14th Annual Convention was held in Milwaukee, Dec. 1-3.



At the Associated Theatre Owners of Indiana annual convention are, l. to r., John Wolfberg, Denver, Allied Rocky Mountain president; Truman Rembusch, President, ATOI; Leon J. Bamberger, RKO Radio sales promotion mgr.; A. F. Myers, Nat'l Allied general counsel, and Sam Switow, circuit head.



Joel Bezahler was named to the post of assistant to William F. Rodgers, M-G-M vice-president and general sales manager at the opening of the company's sales conference last week.

ALLIED APPROVES ASCAP INDEMNITY FUND; PLANS TO BARE ABUSES; MYERS FORESEES DIVORCEMENT

Adoption of a new five-point plan to meet the ASCAP situation and expansion of finances to be used to fight distributor abuses, both within the industry and by revealing unfair tactics to the public, highlighted National Allied's 14th annual convention at Milwaukee's Hotel Schroeder, Dec. 1-3.

The five provisions of the ASCAP plan, termed an "insurance policy" for exhibitors, were:

(1) Each exhibitor member desiring to participate to pay a sum equal to one year's dues to ASCAP at the then prevailing rate for each theatre. The fund to be held by a special committee.

(2) The Committee to propose to ASCAP that the fund be deposited in escrow in consideration of ASCAP's agreement not to sue subscribing members during that period. If no final decision is reached by the end of the year on ASCAP's legal status, the funds to be turned over to ASCAP as dues for the subscribers.

(3) If there is no legal decision within the year, the Committee will seek an agreement with ASCAP to renew arrangement for an additional year.

(4) If no agreement is reached, then the funds become a defense fund to be disbursed at the sole discretion of the Committee for defense in suits against subscribing exhibitors by ASCAP or its copyright-owning members.

(5) The Committee, appointed by the president, with approval of executive committee, will receive no pay and will be bonded.

The plan will be submitted to the regional associations, who will report by next Jan. 10 the number of individual members committed and the amount of each subscription.

Suggested by Mrs. Miles

The basis for the ASCAP action was laid when Mrs. Ethel Miles, Ohio exhibitor, suggested from the floor that Allied members be indemnified against lawsuits by ASCAP through establishment of a fund, assessed against each exhibitor member desiring to participate. to be used in fighting individual actions by ASCAP against any Allied member. The spontaneous popular approval with which Mrs. Miles' proposal was met culminated in the plan, drawn up in special session by the board of directors and approved by 16 of the regional unit heads, only Iowa-Nebraska Allied dissenting. The convention at large approved the proposal unanimously.

The convention gave the green light to the board's intention of introducing and seeking passage of a bill in Congress to amend the Copyright Law and permit exhibitors to show films "they have legally contracted for exhibition," as well as to test in court ASCAP's rights.

Benjamin Berger, of Minneapolis, sparked the demand for raising funds to "expose" distributor malpractices to the public. In an impassioned plea to the all-exhibitor convention, Berger asked for $100,000 to be used to inform the public via the screens, press and radio about distributor practices such as advanced admission prices, high percentages which discourage exhibitors from playing the better pictures, etc.

In special board session that flowed over from Tuesday night to Wednesday, the regional leaders assured president Jack Kirsch that finances sufficient to carry through such a program would be forthcoming. Kirsch appealed to Allied members to heed their regional executives' request for an increase in dues.

Myers Expects Divorcement

General counsel and board chairman A. F. Myers, speaking on the industry anti-trust case, pointed to several "straws in the wind" which indicated that divestiture would emerge as the remedy for the monopoly found by the N. Y. Federal District Court. He noted the Supreme Court's refusal to hear the Jackson Park Case, leaving several points in conflict with the N. Y. case, which could be resolved only by divorcement of affiliated theatres.

Another "straw," Myers said, was the National Lead anti-trust decision, wherein the Supreme Court struck out a clause which would have allowed divestiture to apply to only those affiliates acquired after formation of the chain, leaving total divestiture as the only course.

Myers voiced his belief that the injunction in the present decree preventing the five majors from expansion is the "greatest insurance policy for the independent exhibitors that ever was or ever could be written." He said if only this were sustained, then all of Allied's efforts to aid independent exhibitors would be vindicated.

Foresees More Producers

Myers declared that divorcement would bring new independent producers into the field, knowing that they can get their share of first-run playing time. The supply of films would be increased and bargaining power enhanced, he added. The general counsel stated that the Supreme Court decision should come down in March or April.

When queried by John Wolfberg, Rocky Mountain Allied president, as to what to do about clearance in small towns imposed by distributors contrary to the Jackson Park case, which orders no clearance except where there is substantial competition, Myers barked, "See a lawyer!"

Advanced admissions and high film rentals came in for their share of tongue-lashing by the delegates. A proposal by Sidney Samuelson, general manager of E. Pa. Allied, that the convention follow the policy adopted by the Michigan unit, of filing damage suits against distributors who insist on increased scales as a violation of the Federal Court's decision, was ratified by the delegates.

Samuelson Explains Caravan

Samuelson, head of the Allied Caravan Committee, also gave a detailed explanation of the Caravan's work. Examples of Caravan's efficiency and its value to Allied's members were heard from several delegates.

Truman Rembusch, Indiana, scored the bad publicity accorded the industry by the press and pointed to the harm done theatres by the Congressional investigation of

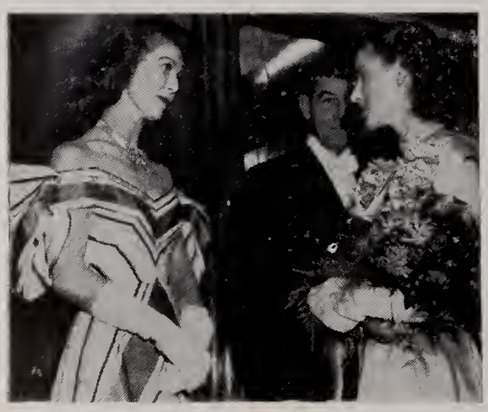
(Continued on Page 18)



W. Pa. Allied's convention in Pittsburgh finds, from left: William Finkel, Fred Harrington, Leon Bamberger, Frank Panopolis, Paul Mooney, Wm. J. Blatt, and Morris Finkel, president of the unit.



Tee-off of the 1948 Ned Depinet Drive shows Gus Schaefer, RKO N. E. Dist. mgr. greeting Nat Levy and Frank Drumm in New Haven; at left is Barney Pitkin, branch manager.



Princess Margaret chats with Loretta Young, star of "The Bishop's Wife," at the Royal Command Performance in London.



Harry Mandel (second from left), Eagle-Lion Chicago branch mgr., greets Ed Heiber, newly appointed E-L district mgr. Also seen are Erwin Joseph, special sales rep.; Leon Brant, and Clarence Phillips, Chi sales head.

NEWS DIGEST

(Continued from Page 17)

Hollywood, producers' extravagance, advanced admissions, and other topics singled out by newspapers and magazines for attack. He also charged that the quality of pictures had deteriorated since 1945, citing figures which showed that the top pictures of 1947 far outgrossed those of 1945, but that there were much fewer box-office pictures in the current year.

P. J. Wood, of Ohio, spoke on taxation, warning exhibitors against permitting State governments to shift the tax prerogative to municipalities.

Irving Dollinger of New Jersey talked on the print shortage, Percy Friedman of E. Pa. on buying combines' advantages, and Nate Yamins, of New England, on ASCAP.

Fred Beedle of W. Pa., called National Screen Service a monopoly similar to ASCAP and urged that the convention ask distributors to revert to producing their own trailers or to refuse NSS the exclusive right of distribution. The subject was set as an important point to be taken up during the February board meeting.

A vote of appreciation was given to the Department of Justice and to Attorney General Tom Clark for their fight to protect the interests of independent exhibitors.

With William Ainsworth, of Wisconsin, as host and toastmaster, the climactic banquet Wednesday night put a gay period on the proceedings.

* * *

MPAA TIGHTENS CENSORSHIP

Prompted by recent attacks against the film industry, the board of directors of the Motion Picture Association of America last Wed. (3) took steps to further tighten its source-censorship of picture content, titles and advertising.

The board voted unanimously to approve recommendations of chairman Eric Johnston that changes be made in existing codes and regulations. It was also agreed to drop from the registration list more than 25 titles regarded as objectionable and unsuitable.

"The action by the board of directors," said Johnston following the meeting, "is further evidence of the determination of our members to utilize our self-regulatory machinery to the fullest to assure decency and good taste in motion pictures, titles and advertising."

Approval was given to add a new regulation to twelve previous regulations adopted over the last several years relative to crime in motion pictures. The new regulation follows:

"XIII. No picture shall be approved dealing with the life of a notorious criminal of current or recent times which uses the name, nickname, or alias of such notorious criminal in the film, nor shall a picture be approved if based upon the life of such a notorious criminal unless the character shown in the film be punished for crimes shown in the film as committed by him."

Gang Titles Dropped

The title provisions of the Production Code were also strengthened. Section XI of the Code, as adopted in 1930, stipulated that salacious, indecent or obscene titles shall not be used.

In place of this provision, the board substituted the following new section XI:

"TITLES:

"The following shall not be used:

"1. Titles which are salacious, indecent, obscene, profane or vulgar.

"2. Titles which suggest or are currently associated in the public mind with material, characters, or occupations unsuitable for the screen.

"3. Titles which are otherwise objectionable."

The new provisions will forbid the registration of titles using the names of notorious criminals, and are designed to avoid any cycles of motion pictures dealing with gangsters and organized crimes of violence.

Titles stricken from the Title Registration list by today's action included the following registered during 1947:—"Al Capone"; "Undercover Man, He Trapped Capone"; "Killer for Hire"; "Assassin for Hire"; "Killers All."

Titles used for pictures released in recent years but now listed as unsuitable for re-release or re-issue included the following:—"Dillinger," 1945; "Roger Touhy, Gangster," 1944; "The Racket Man," 1944; "The Killers," 1946; "They Made Me a Killer," 1946; "Born to Kill," 1947; "Shoot to Kill," 1947.

In addition, three titles submitted for registration during November this year have been voluntarily withdrawn from registration. These were "The Capone Story," "How We Trapped Capone" and "Gun Moll."

By formal resolution, the board decided that all the titles mentioned and titles identical, similar to or resembling any of the titles "shall be considered objectionable and unsuitable for use and accordingly shall not be registered by the Title Registration Bureau."

The board also amended the Motion Picture Advertising Code to conform to amendments adopted today to Section XI of the Production Code by adding the following:

"SECTION XIII.

"Titles of source materials or occupations or names of characters on which motion pictures may be based should not be exploited in advertising or upon the screen if such titles or such names are in conflict with the provisions of the Production Code affecting titles."

* * *

SALESMEN'S UNION SEEKS RECOGNITION

Asking official recognition as the bargaining agent for the salesmen of the eleven top major and independent distributors and National Screen Service, the Colosseum of Motion Picture Salesmen presented its plea before the National Labor Relations Board in New York last week.

Counsel for most of the film companies, Howard Lichtenstein, opposed the Colosseum's contention that it be allowed to organize the salesmen on a national basis and

(Continued on Page 22)

THE EXHIBITORS FORUM

Theatremen's Opinions Culled From Organization Bulletins

From NATIONAL ALLIED BULLETIN, WASHINGTON, NOV. 26, 1947

(Day Letter to Eric Johnston, President MPAA)

I have read with satisfaction your statement of policy in behalf of the major producing companies quote We will not knowingly employ a Communist or a member of any party or group which advocates the overthrow of the Government of the United States by force or by any illegal or unconstitutional method end quote. The documents set forth in Chief Justice Stone's dissenting opinion in Schneiderman v. United States, 320 U.S. 118 convince me beyond doubt that the Communist Party has for its main purpose the overthrow of the Government by illegal means. It is probable that this view is held by the great majority of Americans today and their opinion must be respected. Motion pictures are an important communication medium and must not be allowed to fall under the control of any political group, least of all subversive elements. I am moved to send you this word of commendation because public dissatisfaction with the conduct of the production branch of the industry reacts against the theatres. In a bulletin dated November 7 this Association said quote The time has come to take some definite action to reassure the public that from now on the Production Code will be administered so as to avoid a repetition of the Amber affair and that they may patronize the theatres with full confidence that subversive propaganda will not be allowed to gain a foothold end quote. Congratulations on a good start, we hope you will follow through.

ABRAM F. MYERS

* * *

From ALLIED ITO of E. PA., PHILADELPHIA, NOV. 7, 1947

ECONOMY—MILLIONAIRE STYLE

Almost every national distributing company is practicing economy—by firing faithful and loyal employees after many years' service. The "firings" are confined almost exclusively to the lowest paid and hardest worked—namely the salesmen and office help.

Why is our great motion picture industry making an unholy spectacle of itself by this ruthless and vicious economy campaign at the very time when the United States Department of Commerce officially reports that the industry is paying the greatest amount in dividends in its history?

True economy would entail some personal sacrifice by the overpaid geniuses who master-mind production in Hollywood, and distribution in New York—but that's entirely too much to expect. Just as in the times of the ancient absolute monarch the cry is "economy" and off go the heads of the LITTLE PEOPLE.

The independent exhibitors have a vital stake in this situation. In several of the Midwestern territories no salesmen are travelling. This means that the smaller independent exhibitors will be completely at the mercy of the distributor—you will buy by mail at the prices quoted—or else. And the "or else" means that you'll have no product for your theatre. In self protection, and as a matter of good strategy, exhibitors should negotiate for film deals in their own theatres in person with salesmen and NOT IN THE EXCHANGE.

* * *

From NORTH CENTRAL ALLIED ITO, MINNEAPOLIS, NOV. 6, 1947

In case you want to blame anybody for this first local admission tax in this territory, we give you for that purpose the thoughtless and greedy producer-distributors who thought up the idea of advanced admission prices and those exhibitors who have fallen for their line.

It was our misfortune to have FOREVER AMBER and LIFE WITH FATHER running in St. Paul at advanced admissions the day the tax was passed and the City Council made the point that if exhibitors can double their admission prices for a few pictures and still stay in business, they can add on a few pennies for all pictures without suffering.

Lest you think we are setting up our own straw man and then knocking him down, listen to what the "Chicago Sun" had to say about the connection between advanced admission prices and local admission taxes when the Chicago City Council recently put a tax on admissions:

"...the motion picture exhibitors...are crying to high heaven against the...tax. These same exhibitors are not saying anything about the charges they have been making on you themselves... The condition is not directly blamable on the exhibitors. Hollywood fixed the pattern...Hollywood started after your extra amusement pennies long before the City Council and they didn't give you much chance to object."

From ALLIED ROCKY MOUNTAIN INDEP. THEATRES, DENVER, BULLETIN No. 33

To halt an inflation which threatens to wreck our economy — the President of the United States has just called for new congressional legislation to halt the increase in prices.

It's easy to see why prices have gone haywire. Small additional costs have been used as the excuse for large increases in prices in every line.

Greed is greed and we've got top examples in every film now in America.

We get awfully damned tired of reading about film company big shots (Mr. Goldwyn included) acting as great Americans and accepting citations from the Government when in reality their film companies — at their direction — are right up there in front slugging the public with increased prices AND using their own self-made product shortage as the way to get it.

That sort of stuff is not only Un-American — it is vicious and criminal.

The producer-distributors don't need a $1.20 ticket sale. Privately they will admit that a roadshow release at increased prices is just so much gravy since they will release the same picture later on the regular schedule.

That sort of gravy train just shouldn't exist.

It's price fixing — it's gouging and it's a crime — one which should be punishable by law.

As long as the producer-distributors want to keep on acting like thieves, ALLIED will keep on calling the cops.

* * *

The comedy relief of last week was furnished by Mr. Spyros Skouras who is frequently very good at it. He expressed astonishment at the fact that the Legion of Decency had condemned FOREVER AMBER.

Such astonishment is indeed astonishing.

20th Century-Fox fell all over itself to buy a book about a prostitute and then transformed it into a motion picture.

There are some facts of life which should be self-evident. One of these is that motion pictures are patronized by a large mass audience, a certain portion of which does not see eye-to-eye with prostitution.

We must remind 20th Century-Fox that there is an old saying that when you play with dirt you get dirty.

* * *

From ITO of OHIO SERVICE BULLETIN, NOV. 14, 1947

EXHIBITORS NOW BANKERS FOR UNITED ARTISTS

Being unable to obtain money through legitimate financial channels such as banks and investment houses, United Artists has its sales force out pleading with exhibitors to advance the company money through the prepayment of film rentals. We also understand that U. A. was unable to consummate the deal with RKO to purchase a block of the latter's completed pictures because of lack of proper financing.

Several months ago Charlie Chaplin and Mary Pickford, the owners of United Artists, had an opportunity to sell their stock for $15,000,000 to experienced and active motion picture people who would have given the company the "shot-in-the-arm" it so sorely needs. They refused the offer and Mary and Charlie now find themselves compelled to plead with exhibitors to help them out financially.

Frankly, while the present set-up exists in United Artists, we think it is a bad gamble for exhibitors to use their money to finance the company.

* * *

From ALLIED THEATRES of MICHIGAN, DETROIT, NOV. 19, 1947

GUARD AGAINST THESE RACKETS!

With business on the down-grade, merchant-theatre tie-up schemes are again becoming numerous. Most of these business stimulators are legitimate and the individuals selling the propositions are honest and carry out all of their promises and agreements, and leave both the merchant and the theatre owner satisfied.

However, like in every other line of business, we find shady characters and shysters selling these propositions who make a lot of promises they cannot keep, take the merchant's money, and place the theatre owner in an embarrassing situation. We therefore take this occasion to warn our members not to initiate any merchant tie-up campaign until the promised merchandise, premiums, prizes or whatever they may be called, are in their possession, so that they can be in the position of giving away the prizes as promised in the advertising and on the screen.

We suggest that any such propositions, if you are not thoroughly satisfied and sold that they will be carried out as promised, be brought to the attention of this office, giving the names of the sellers and what they represent. In all liklihood we will have some information regarding them and can advise you accordingly.





"Escape Me Never"

From the review in FILM BULLETIN, issue Nov. 10: "This Warner Bros. version of 'Escape Me Never' retains all the pathos and poignancy, romance and heart-throb of Margaret Kennedy's novel and play... The faithful and fate-battered waif, Ida Lupino, is every bit as appealing as was Elizabeth Bergner, star of the play and the earlier (British) film."

Miss Lupino has been growing in stature steadily as a dramatic star although her talents have long been overshadowed by Bette Davis, who always draws the best roles on the Warner lot. However, the role of the tragedy-pursued Gemma is certainly a prize acting plum and one that will win Miss Lupino countless new fans.

While Errol Flynn has the nominal top billing in "Escape Me Never," it is his co-star's picture without question and the showman would do well to shout about her performance from the housetops. It ranks with the very best of the season.

Feature Great Dramatic Performance By Ida Lupino In 'Escape Me Never'

THERE ARE SEVERAL STRONG POINTS on which the showman can build his campaign for "Escape Me Never." The fame of Margaret Kennedy's novel and play is one. Three marquee names — Errol Flynn, Ida Lupino, Eleanor Parker — is another. But, in our opinion, the strongest angle and the one best calculated to sell seats is a strong campaign featuring the outstanding dramatic performance by Miss Lupino.

Elizabeth Bergner, rated one of the premier emotional stars of the stage, made the role of Gemma seem like it had been created just for her when she established record runs on the stage here and abroad during the 1930's. The talented Ida Lupino has matched Miss Bergner in this new movie version and an effective campaign saluting her superb portrayal, hailing it as one of the very finest in the screen's galaxy of great dramatic performances, will attract widespread attention to this picture.

Drama critics might be solicited to make comparison between the Bergner and Lupino performances. Patrons could be asked to vote on printed ballot for the five other performances they regard as comparable to this one. As a teaser (in lobby or on circular), photos of Lupino, Bette Davis, Ingrid Bergman and Greer Garson might be ranged side by side with this caption below: "Which is the greatest dramatic film star of today? Don't answer until you see 'Escape Me Never'!"

These are but a few brief suggestions for building up the Lupino angle. It can have many variations.

We think it spells B-O-X-O-F-F-I-C-E.

☆

CO-OP TIEUPS



A set of window display stills for co-op campaigns are available from the Campaign Plan Editor. Four of these are pictured above. Two more, Rogers Silver and Zippo Lighters, can be obtained.

☆

RADIO CAMPAIGNS



Yours for the asking are two potent airwave salesmen. The spot announcement platter with music and selling copy can be had at your local WB exchange, and a five-minute interview with Ida Lupino and Eleanor Parker is available on order from the New York office.

THE MEN BEHIND THE CAMPAIGN



★

MORT BLUMENSTOCK
Vice-President in Charge of Advertising and Publicity

GIL GOLDEN
Advertising Director

LARRY GOLOB
Publicity Director





Chas. de Cruz, sec'y of the Argentine Academy MP Arts & Sciences, meets the press at MPAA's NY offices. At right is John G. McCarthy, of the MPA Int'l Division.

THEATRE WANTED

Eastern Penna. or New Jersey

Lease or Buy

Address FB Box 72

Film Bulletin, 1239 Vine St., Phila., Pa.

THEATRE MANAGERS AND OWNERS

We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

HIGHWAY EXPRESS LINES, Inc.

233 N. 23rd St., Philadelphia 3

1239 Vine St., Phila. 7

LOcust 4-0100

Member National Film Carriers

DEPENDABLE DELIVERY

NEW JERSEY MESSENGER SERVICE

Member Nat'l Film Carriers

250 N. Juniper St., Phila. 7, Pa.

LOcust 7-4823

NEWS DIGEST

(*Continued from Page 18*)

argued that, if the union be granted the right to represent salesmen, bargaining elections be held on a territorial basis. David Beznor, attorney for the Colosseum, claimed the right to have a national union.

The distributors also objected to the inclusion of branch sales managers in the union on the ground that they serve in a supervisory capacity. C. J. (Pat) Scollard, director of labor relations for Paramount, testified to this effect during the hearings before NLRB officer Robert Silagi. This contention was refuted by A. W. Van Dyck, 20th-Fox branch manager in Chicago, who appeared as president of the Colosseum.

Frank Greenberg, counsel for National Screen Service, told Silagi that NSS salesmen represented an "advertising," not a film company and should be excluded from the union. Beznor insisted that National Screen's salesmen were eligible for membership.

Colosseum leaders are hopeful that the NLRB will hand down its decision by Dec. 27, when the organization's first national convention is slated to open in Chicago.

• • •

SIMPP BACKS DIVORCEMENT

The solid backing of the industry's independent producers was added to the swelling demand for divorcement of the five theatre owning producer-distributors from exhibition as the Society of Independent Motion Picture Producers filed application last week to appear as amicus curiae when the U. S. Supreme Court hears the industry anti-trust case. The SIMPP declared that only "complete divorcement of exhibition from distribution and dissolution of defendants' exhibition chains will suffice to restore an open competitive market."

In addition to divestiture, SIMPP asks for a clarification of the roadshow provision of the Federal Court's decree which could enable the independent producers to set their own provisions for selling and roadshowing their product on the basis of higher costs, etc. and the fact that the inde producer is not guilty of the restraint of trade and monopoly charged to the defendant producer-distributors.

The Society also attacked competitive bidding and challenged its efficiency as long as the distributors maintained their own theatres.

The SIMPP application was filed after the defendants had refused permission for the Society to file a brief as amicus curiae in the Supreme Court appeal. The Department of Justice was in favor of the Producers' filing a brief.

• • •

20th-FOX, RKO PROFITS

Consolidated net profit of $10,608,098 after all charges for the 39 weeks ended Sept. 27, 1947, was reported by 20th Century-Fox Film Corp., and all subsidiaries, including National Theatres Corp. and Roxy Theatre, Inc. This amounted to $3.65 per share on common stock outstanding.

The net profit for this period compares with $16,219,815 for the corresponding period of 1946.

Gross income from sales and theatre receipts for the 39 weeks amounted to $136,157,953.

Radio Keith Orpheum Corp. and its subsidiary companies showed a consolidated net profit of $1,789,285 (including profit on the sale of capital assets) for the third quarter of 1947, after taxes and all other charges. This compares with a profit of $3,082,553, for the same period last year.

For the first nine months of 1947, RKO announced a consolidated net profit of $6,896,632, compared to $9,963,906 for the first nine months of 1946.

• • •

BEZAHLER NAMED RODGERS ASSISTANT

Joel Bezahler, former assistant Western sales manager, was promoted to the post of assistant to William F. Rodgers, M-G-M v.p. and general sales manager, it was announced by Rodgers at the opening of a four-day sales meeting last Tuesday (2nd).

Bezahler has been a member of the Metro family for 26 years, having started with Louis B. Mayer Productions in 1921. In recent years, he has been home office assistant to George A. Hickey, Western sales manager in Los Angeles.

The keynote of the sales meeting:

The sales meeting, presided over by Rodgers, went into all phases of sales and branch operations, as well as discussions of merchandising of forthcoming M-G-M product. Advertising, publicity and exploitation were covered by Howard Dietz, Silas F. Seadler and William R. Ferguson.

Carey Wilson, producer of "Green Dolphin Street," told the meeting that M-G-M producers are doing their best to effect economies and to avoid over-long films. Wilson said that those making pictures try to hold down running time, but sometimes it is necessary to extend lengths to get over certain angles. "Green Dolphin Street" runs 141 minutes.

In addition to the territorial sales heads and their field assistants, three home office assistants to the field heads attended the sessions. They are: Charles F. Deesen, assistant to John J. Maloney, Pittsburgh; Leonard Hirsch, assistant to Rudy Berger, southern sales head; and Paul J. Richrath, assistant to John P. Byrne, eastern sales topper.

• • •

PARA SALES-AD EXECS MEET

Paramount's sales and advertising executives held a three-day conference in Chicago last week with representatives of the company's theatre interests.

Called by John Balaban of the Chicago circuit, the sessions were devoted to discussions of forthcoming releases, the advertising programs planned for them and theatre problems. Three new Paramount releases were screened for the conferees, "Dream Girl," "I Walk Alone," "The Big Clock."

In attendance from the Paramount home office were Charles M. Reagan, Leonard Goldenson, Edward L. Hyman, Robert M. Weitman, Leon E. Netter, Paul Raibourn, Curtis Mitchell, Ben Washer, Stanley Shuford and Sid Mesibov.

"QUOTES"

What the Newspaper Critics Say About New Films

'Gentleman's Agreement' Sure To Make 10 Best

A reading of the New York Critics on "Gentleman's Agreement" leaves no doubt that this highly-praised 20th Century-Fox production is destined to land in the forefront of the "10 Best" selections for 1947.

Rarely has a film received such unanimous acclaim as Darryl F. Zanuck's film version of Laura Z. Hobson's best seller. Several of the metropolitan reviewers said the film is an improvement on the novel.

Alton Cook in the World Telegram calls it a **"rousing memorable experience, a climax to a lifetime of moviegoing."** Performances rate a **"roar of loud cheers."**

The Herald Tribune's Howard Barnes waxes eloquent about both its import and its **"irresistible entertainment."** He finds the film **"more savagely arresting"** than the book.

Calling the impact of the picture **"overwhelming,"** the performances **"flawless,"** the theme and exposition **"stimulating,"** Archer Winsten of the Post concludes with the opinion that **"American movies gain a new honor."**

"A shining milestone in the development of movies; it covers the movie industry with glory." Thus does Cecelia Ager of PM hail "Gentleman's Agreement."

The Mirror's Lee Mortimer terms it the **"most explosive picture of the year...a cinematic miracle...will hold you spellbound for two full hours."** He expresses the conviction that it is the "oscar" picture of the year.

Times' critic Bosley Crowther finds it a **"sizzling film"** that exposes the **"shabby cruelties of anti-semitism with equal candor and even greater forcefulness."**

'CASS TIMBERLANE'

METRO-GOLDWYN-MAYER

"As slick and as pat and as implausible as Mr. Lewis' yarn... Intends just to please a conditioned fancy for a shiny-paper romance...and does."—CROWTHER, N. Y. TIMES.

"Cute, hollow, slick, and kittenish... I do not doubt that 'Cass Timberlane' is The Picture That Speaks For Itself, but I am baffled by what, speaking for itself, it says.. Long, lavish, and prodigal with good actors."—AGER, PM.

"Has all the elements of box-office, meaning popular entertainment...Like the novel...the picture is slickly contrived."—PELSWICK, N. Y. JOURNAL-AMERICAN.

"Tracy is back in his old form...Both Tracy and his audiences can count themselves lucky with 'Cass Timberlane'...Could do with less footage...Sound piece of entertainment."—CREELMAN, N. Y. SUN.

'FOREVER AMBER'

20TH CENTURY FOX

"Same sort of gaudy trash as the novel ..Amber's misdoings are conveyed only in hints. But the hints have been left broad enough to allow the admirers of Miss Winsor's novel to draw any implications they please.. Lot of thought, trouble and money went into this film...but the money is the element most apparent in the result."—COOK, N. Y. WORLD TELEGRAM.

"Little basic difference between the Ambers of the book and screen...Linda Darnell costumed in a wealth of brilliant dresses and perilously low-cut gowns and armed to the teeth with make-up, parades herself in truly sensual style...runs for two hours and twenty minutes, which is just about an hour too long, considering its repetitious nature and the fact that it is pretty trashy stuff."—CROWTHER, N. Y. TIMES.

"Surface drama, dependent upon frills and furbelows, upon a lot of violent melodrama that has nothing to do with the plot, and upon the unsavory reputation of the novel. That may all, especially the latter, alas, sum up to something called box-office."—CREELMAN, N. Y. SUN.

"Has not merely been scrubbed. It has been 'licked'...Has magnificence of production and a praiseworthy determination to get all parts of the novel into the film. Thus it offers the outer shell intact and iridescent."—WINSTEN, N. Y. POST.

"Will undoubtedly be a box office smash...Pretentious pageant ...handsomely mounted, beautifully Technicolored and opulently produced...Plenty of action ..and if some of it becomes repititious and longdrawn out after awhile, it's all quite impressively staged."—PELSWICK, N. Y. JOURNAL-AMERICAN.

'BODY AND SOUL'

UNITED ARTISTS

"Best picture about the boxing racket ever made...Fully deserving the adjective terrific.' It carries on from there to achieve top rank as social commentary, and an action thriller...Will catch both the thrill-seekers and the thinkers."—WINSTEN, N. Y. POST.

"After all the assorted prizefight pictures... it hardly seemed likely that another could possibly come along with enough zing and character to it to captivate and excite us for two hours. Yet 'Body and Soul' has up and done it, with interest and excitement to spare, and we heartily recommend it...Climactic knockout that hits the all-time high in throat-catching fight films."—CROWTHER, N. Y. TIMES.

"Knockout of a fight picture...Garfield's all-important assignment is handled superbly ..Overpowering illusion of truth...Sure bet to keep the crowds roaring."—GUERNSEY, N. Y. HERALD TRIBUNE.

"By saying it with flourish, by milking it, by assembling for it a right-looking cast, by giving it an attention-arresting beginning and a magnificent fight climax...most of all by giving it one shattering touch of truth in the heart-breaking performance of Canada Lee, 'Body and Soul' has managed to make the old statement seem vital and vigorous, and almost sincere and urgent, once more... Solid movie-manufacture."—AGER, PM.

"Tense, vigorous and enormously exciting...None of the usual cliches or contrived heroics. Here is hard-bitten melodrama... Strong entertainment."—PELSWICK, N. Y. JOURNAL-AMERICAN.

"The mood is bitter, the style melodramatic, acting and direction forceful. This all adds up to an unusually good picture... Strong, often poignant, characterizations in a strong picture." —CREELMAN, N. Y. SUN.

'THE SWORDSMAN'

METRO-GOLDWYN-MAYER

Has the atmosphere of a bunch of lunatics running beserk at a Hallowe'en party . . . Aimed at the amiable audience that finds even a comic book is a slight strain on the thinking equipment." — COOK, N. Y. WORLD TELEGRAM.

"Just a plain, old-fashioned horse-opera, including Western ponies and guns . . . It is all so routine that it hardly seems fair that Larry Parks, Ellen Drew and all the others should have to wear those fancy costumes (which make them look rather ridiculous) and pretend to be glamorous Scots." — CROWTHER, N. Y. TIMES.

"Small-gauge Technicolor swashbuckle . . . Will upset nobody, put nobody to sleep, nor rouse him, either." — AGER, PM.

"Good pace, but it is always difficult to sustain the illusion of reality of one of these costumed, swashbuckling, simplified tales of good and evil." — GUERNSEY, N. Y. HERALD TRIBUNE.

"Ending brings relief to those for whom beautiful scenery and copious action are not quite enough. But people who find themselves excited at the prospect of a horse opera in Technicolor, in costumes, and in Scottish accents will eat it up like a candy bar." — WINSTEN, N. Y. POST.

"Elaborate affair, gay with color photography, bright with the tartans of old Scotland, and all afire with derring-do . . . Long on adventure, short on characterization." — CREELMAN, N. Y. SUN.

'THE GANGSTER'

ALLIED ARTISTS

"Has the slow, arty, characterful bravado of a picture made with conviction . . . Tempts you to forgive dialogue and direction that try too hard and achieve nothing better than pretentiousness." — WINSTEN, N. Y. POST.

"Strange mixture. It sounds both like a Saroyan play and a radio drama . . . Cold little picture. somewhat confused in spots. decidedly dramatic in others." — CREELMAN, N. Y. SUN.

"Should be commended for an honest effort, for at no time does it settle for gun-toting melodramatics . . . Series of disjointed episodes with overlong sequences of facial studies . . . Sadly lacking in craftsmanship." — BARSTOW, N. Y. HERALD TRIBUNE.

"Better than usual gangster movie . . . Looking at him (the gangster) from this more realistic point of view slows up the action to be counted upon in gangster movies, but still leaves action a plenty." — AGER, PM.

"Leans more to dialogue than to action . . . Violence and murder . . . but principally it's a psychological study . . . Tense melodrama." — PELSWICK, N. Y. JOURNAL-AMERICAN.

Which
trade paper
has the most
"DRAG"
with
independent
exhibitors?

$3 per Year

Film BULLETIN

25c per Copy

DECEMBER 22, 1947



GRADWELL L. SEARS

Fighting Off 'Jackals' On UA's Heels

News Digest, Page 10

Prayer for 1948 Page 5

A Wealth of Interesting Information About Film Production in STUDIO SIZE-UPS Page 11

XMAS IS IN THE BAG!



If ever there was a picture perfectly timed to bring the folks fast-paced cheer at this holiday season it's M-G-M's "GOOD NEWS," brimming over with music and merriment, love and laughter, youth, talent, beauty. Yes, it's got everything for young and old and in between!

"COAST VARIETY SAYS IT'S 'M-G-M's XMAS GIFT TO NATION's SCREENS!'"

(and read other rave reviews below)



"It should have field day at boxoffice . . ." —**Exhibitor**

"Should mount into king-size boxoffice figures." —**Film Daily**

"Boxoffice appeal indicates hearty grosses . . . should click with all type audiences . . . carefree escapist entertainment." —**Variety** (*Weekly*)

" 'Good News' is good news!" —***Ager*, PM**

"Exhibitors and public alike will be mighty thankful for this wonderful entertainment." —**Coast Variety**

"Gay and speedy . . . 'Good News' is just that for entertainment seekers." —***Cameron*, N. Y. Daily News**

"Gay, festive . . . entertains all the way." —***Conrad*, N. Y. Mirror**

"Brightly tinted and aggressively exuberant." —***Barnes*, N. Y. Herald Tribune**

"Something for everybody...bright movie version of 'Good News'." —***Crowther*, N. Y. Times**

"Audience attraction which will render a good account of itself." —**Motion Picture Daily**

"A happy attraction for the holiday season." —**Showmen's Trade Review**

M-G-M presents

"GOOD NEWS"

JUNE ALLYSON · PETER LAWFORD

PATRICIA MARSHALL · JOAN McCRACKEN · RAY McDONALD · MEL TORME

COLOR BY TECHNICOLOR

Screen Play by Betty Comden and Adolph Green • Based on the Musical Comedy by Lawrence Schwab, Lew Brown, Frank Mandel, B. G. DeSylva, and Ray Henderson

Directed by CHARLES WALTERS Produced by ARTHUR FREED

NOW PLAYING TO PACKED AUDIENCES AT RADIO CITY MUSIC HALL! HUNDREDS OF THEATRES WILL PLAY IT SIMULTANEOUSLY AT NEW YEARS!

The Season's Best
FROM
20th CENTURY-FOX



DARRYL F. ZANUCK
PRESENTS

CAPTAIN from CASTILE

Color by Technicolor

STARRING

TYRONE POWER

with

JEAN PETERS · CESAR ROMERO
JOHN SUTTON · LEE J. COBB
Antonio Moreno · Thomas Gomez · Alan Mowbray
Barbara Lawrence · George Zucco
Roy Roberts · Marc Lawrence

Directed by HENRY KING · Produced by LAMAR TROTTI

World Premiere
Christmas Day
RIVOLI, New York
and 221 Day-And-Dates . . . Coast-to-Coast!



JOAN CRAWFORD
DANA ANDREWS
HENRY FONDA *in*

Daisy Kenyon

with

RUTH WARRICK · MARTHA STEWART
PEGGY ANN GARNER · CONNIE MARSHALL
NICHOLAS JOY · ART BAKER

Produced and Directed by
OTTO PREMINGER

Screen Play by David Hertz
Based on the Novel by Elizabeth Janeway

Starts Christmas Day
ROXY, New York
and Christmas Week at

Poli, Springfield	Victory, Evansville
Poli, Bridgeport	Paramount, Ft. Wayne
Poli, New Haven	Fulton, Pittsburgh
Ohio, Columbus	Majestic, Providence
Poli, Worcester	Lincoln-Miami, Miami
Shea's, Erie	Grand, Terre Haute
Palace, Canton	Midwest, Oklahoma City
Colonial, Akron	



Darryl F. Zanuck
presents

GREGORY PECK
DOROTHY McGUIRE
JOHN GARFIELD
in Laura Z. Hobson's

Gentleman's Agreement

with

CELESTE HOLM · ANNE REVERE · JUNE HAVOC
ALBERT DEKKER · JANE WYATT
DEAN STOCKWELL · SAM JAFFE

Produced by DARRYL F. ZANUCK · Screen Play by MOSS HART

Directed by
ELIA KAZAN

Christmas Week at
MAYFAIR, New York
APOLLO, Chicago
PALACE, Los Angeles
BEVERLY, Beverly Hills

EDITORIAL

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Page Five



To Our Thousands of Friends and Readers

A Merry Christmas
and
A Happy New Year

—Film Bulletin Staff.

Film BULLETIN

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PRAYER FOR 1948

In a world still trembling from the blast of man's destructive weapons, please, God, let not fade from our memory the terror of war and the remembrance of those who died or were maimed and the Freedom for which they fought.

Grant that the light of wisdom shine upon the statesmen of the world that they may guide mankind upon the road to Peace.

Grant that the people of the earth may come to know that Love is God's blessing upon those who love and hate; His curse upon those who hate.

Give us the Reason to understand what is Right and the Courage to heed the dictates of our Conscience.

Breathe into our hearts the spirit of Good Will, that we may always and forever do unto others as we would have others do unto us.

May the makers of motion pictures pursue their art with Good Taste and Integrity and may those theatres provide enchantment upon silver screens to eager millions conduct their business with Dignity.

May there be Peace within our industry, too, thriving in an atmosphere of respect each for the Rights and for the Independence of others.

May the motion picture flourish this New Year, while earning the applause of the people of the world for the entertainment and the happiness it brings to them.

Amen.

"VOICE OF THE TURTLE"



The great laugh-and-love Play of our day (5th year-and still running) is the new pride of

WARNER BROS.





Shouts 'HELLO' to the SCREEN

XMAS DAY

at the long-run

WARNER, N.Y.

starring

RONALD

REAGAN

ELEANOR

PARKER

EVE

ARDEN

WAYNE

MORRIS

with

KENT SMITH · JOHN EMERY

directed by IRVING RAPPER · produced by CHARLES HOFFMAN

Screen Play by JOHN van DRUTEN • Additional Dialogue by Charles Hoffman • From the Stage Play by JOHN van DRUTEN • Produced by Alfred de Liagre, Jr. Music by Max Steiner

Is Eric Johnston Quitting?

SHORT SUBJECTS

Here and there these days one hears rumors that Eric Johnston will soon be stepping out of his post as president of the MPAA. The reasons quoted are as numerous as the rumors, but there seems to be some foundation for the reports. Seepage from the recent confab in New York between Johnston and the topmost film moguls for the purpose of adopting an attitude toward the "red" probe indicates that all was not harmonious between the MPA prexy and his employers.

Several of the film execs are understood to have balked at the drastic step of barring employment to the ten indicted film workers and all others tainted with charges of being reds or pinks. Johnston is reported to have brought unanimous action only by threatening to resign his post immediately and issue a public statement, putting the onus for alleged communistic activities in Hollywood squarely on the industry leaders. While the unanimity was promptly forthcoming, the wounds have not healed on Johnston or those who opposed him. Since Johnston does have high political ambitions, he may feel, too that the industry in its present state is a detriment to him.

We doubt that much credence can be put on the reports that Jim Farley would be the new MPA head. Farley scotched his chances by his recent articles revealing confidential relations between himself and FDR. His public stock has dropped to a point where he would be useless to the film companies.

☆

BIRTHDAY . . . A three-day sales meeting, Jan. 8-10 will mark the first anniversary of the Selznick Releasing Organization, brawny baby of the industry. In attendance from the Studio will be David O. Selznick, Daniel T. O'Shea, E. J. Scanlon and Paul MacNamara; from the distribution end: sales chief Milton Kusell, Sidney Deneau, Robert M. Gillham and district and division managers . . . 20th-Fox's Andy W. Smith, Jr., W. C. Gehring and Sam Shain huddled in Chicago last fortnight with division managers Jack Lorentz and Tom Gilliam and Chicago branch head Joseph Neger to meet the situation which has evolved from the Jackson Park decision . . .Arthur B. Krim, Eagle-Lion prexy, also stopped off in the Windy City en route to Hollywood for studio conferences with production chief Bryan Foy. The same company's sales topper A. W. Schwalberg and ad-chief Max E. Youngstein went to the nation's capital for conferences with Treasury Department on the department's co-op in plugging E-L's biggest, "T-Men."



KRIM

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ODDS 'N ENDS . . . Those rumors that Matty Fox and U-I were parting company were laid to rest last week with the announcement that, effective Dec. 31st, Fox enters into a new arrangement with the company wherein he will continue to serve as a member of the board and as vice-president, but will also be able to devote part of his time to his own enterprises. He relinquishes the post of executive v.p., but continues as board chairman of United World, 16 mm. world-wide subsidiary. It was stated that Fox proposed the arrangement and the b.d. approved it . . .20th-Fox's midwest district has been consolidated under Tom Gilliam's Great Lakes District following the resignation of Ward Scott, midwest district manager, last week because of illness, it was revealed by A. W. Smith, Jr., general sales chief . . . Herbert K. Sorrell, CSU labor chief, has dropped his $150,000 libel suit against IATSE and its toppers Richard F. Walsh and Roy M. Brewer, for branding him a communist. The Calif. Superior Court dismissed the case "with prejudice,"

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HONOR ROLL: Harry M. Warner, national chairman of the Friendship Food Train Committee, was the recipient of the humanitarian award of the Hollywood Foreign Correspondents Ass'n at a luncheon in the Roosevelt Hotel just before the first shipment of American food contributions left for France aboard the S. S. American Leader. "By making clear that the Train was a spontaneous offering by millions of private American citizens," said Warner, returning the compliment to the press, "they gave immediate hope to troubled peoples abroad. And judging by the recent news from France and Italy such encouragement was very sorely needed." . . . Spyros P. Skouras, 20th-Fox prexy, was awarded the Scroll of Honor by the New York Chapter of Hadassah at their first annual dinner at the Waldorf for his "many and continuing humanitarian efforts." Mrs. Murray Silverstone, wife of 20th-Fox's foreign chief, was chairman of the Dinner Committee.

REVIVE 'KANE'?

In Toots Shor's the other day one film guy suggested to another film guy that RKO should revive "Citizen Kane" as an answer to William Randolph Hearst's current campaign for national censorship of motion pictures.

"Either that," the one guy said, "or one of the studios ought to make a more factual biography of the publisher's colorful career."

(Hearst was reported to have attempted to block the release of "Kane" in 1941.)

☆

UP AND ABOUT . . . Jack Leewood replaces Jack Cartwright as director of publicity and advertising for Screen Guild . . . Joe Sugar takes over as manager of Eagle Lion's contract department, following the resignation of Ben Shectman . . . Sidney E. Samuelson, general manager of E. Pa. Allied, announced last fortnight that Joseph Conway is no longer associated with the organization . . . Henry Haustein has been upped to branch manager of Paramount's Seattle office, replacing Herbert Kaufman, resigned . . . Sydney Samson, Canadian division manager for 20th-Fox is taking an indefinite leave of absence to patch up his health .

☆

PLUGGING 'EM: Here's one dreamed up by SRO's public relations department, under Paul MacNamara, that should be a whopper of a promotion stunt for "Mr. Blandings Builds His Dream House. Over 100 replicas of the house used in the movie will be built, furnished and displayed in department stores in key cities. An additional tie-up has been arranged with the national manufacturers, such as G-E, Congoleum, Yale & Towne, etc., who will stress their contributions to the "dream houses" in national mag ads. MacNamara feels that "the 'Dream House' project will be the biggest and most wide-spread promotion ever attempted on any film." . . . The minks, sables and beavers (including Monty Woolley's) were out in full splendor at the special preview of Samuel Goldwyn's "The Bishop's Wife" at the Astor Dec. 9 in a special benefit for the blind. The names included Armour, Astor, Widener, Field, Harriman, Whitney, the Windsors, and the rest of who's who. Prominent among the industryites were Mr. and Mrs. Ned Depinet, and Mr. and Mrs. Nicholas Schenck.

THE FRONT PAGE

GRADWELL L. SEARS
President, United Artists

The industry was surprised and slightly scandalized recently when Grad Sears castigated certain of his company's competitors, whom he termed "jackals" for their insinuations and actions against the interests of United Artists.

The UA president is a fighter, and the blunt language of his statement is typical. If the company's present difficulties are not resolved to its advantage, it will not be the fault of Grad Sears. The only way he knows is to give his all.

Born January 30, 1897, in Hannibal, Mo., he had no farther to go than his local movie house for his initiation into the motion picture industry, which began during his high school days, when he became a projectionist. Except for a brief stint with Wells-Fargo, sandwiched in between study at the University of Missouri, and overseas service in World War I, from which he emerged a first lieutenant, Sears has been a member of the industry since.

He became a salesman for the World Film Company, worked for Republic Distributing Corp., Selznick and Vitagraph, then in 1920 began the serious climb to the top. He joined First National and moved up until he reached the post of Southern and Western division sales manager in 1929. He joined Warner Bros. in 1931 as general sales manager for the South & West, became vice-president of Vitagraph in 1935, president in 1938 and was general sales manager through 1941.

Sears resigned from Warners in 1941 to become general sales manager of United Artists and since 1944 held the post of v.p. in charge of sales until last August when he was named president of UA and a member of the board of directors.

Sears is married to the former Ebba Peterson, has two children and a grandchild. A member of the Westchester Country Club and the Philadelphia Gun Club, he is a crack skeet shot and sports several trophies in competitive shooting. We merely report this.

U-I has the

Make a note today to

box-office attractions ready

"THE SENATOR WAS INDISCREET" — U-I's hilarious follow-up to "The Egg and I" prize comedy hit of 1947.

"A DOUBLE LIFE" — Entered as U-I's nomination for the 1947 Academy Awards.

"SECRET BEYOND THE DOOR" — A fine motion picture planned to thrill audiences everywhere.

"THE NAKED CITY" — From Mark Hellinger who outdoes even "The Killers" in this production.

"A WOMAN'S VENGEANCE" — A tremendous drama and a startling love story for top entertainment.

"BLACK BART" — Color by Technicolor; action and romance by those who know how.

"CASBAH" — A sure-fire hit with intriguing action, music and romance.

"ARE YOU WITH IT?" — Another Broadway musical hit.

BIG ONES!

prepare for these big ...and on the way for 1948

"UP IN CENTRAL PARK"
The big Broadway musical smash more colorful than ever on the screen.

"ALL MY SONS"
The Broadway prize play now a prize picture.

"ANOTHER PART OF THE FOREST"
The great stage property made greater in its filming.

"LETTER FROM AN UNKNOWN WOMAN"
A throbbing love story.

"RIVER LADY"
Color by Technicolor; showmanship by those who know how.

"MAN-EATERS OF KUMAON"
A hit picture from The-Book-of-the-Month best seller.

"TAP ROOTS"
One of the great spectacular dramas; color by Technicolor.

Watch following announcements for the full cast of these productions

Universal International

NEWS DIGEST

Bi-Weekly Review of the Trade's Events



Jack L. Warner, whose deal with Cagney Productions brought forth the "jackals" blast from UA president Grad Sears.



Eric Johnston, MPA president, receives the plaque symbolizing the Golden Slipper Square Club's Humanitarian Award on behalf of Dore Schary, RKO Radio production chief. From left, Chas. Zagrans, Philly RKO branch manager; Victor H. Blanc and Maurice Axelrod of the Golden Slipper Club.



Spyros P. Skouras, president of 20th Century-Fox, asked exhibitors for cooperation in the form of higher film rentals to meet increased costs and foreign market losses, as he spoke at the testimonial dinner to Allied prexy Jack Kirsch in Chicago.

SEARS BLASTS 'RUMOR-MONGERS', PREPARES LEGAL ACTION TO RETAIN CAGNEY, ENTERPRISE PIX

Implementing the extraordinary statement by United Artists president Gradwell L. Sears charging Warner Brothers and other "rumor-spreading competitors" with maligning his company and pirating its producers and product, UA appeared to be moving to protect its interests legally.

The immediate objective of counsel for UA seemed to be the retention of its distribution rights in the Cagney production, "Time of Your Life," which Warners was presumed to have acquired in their recent deal with the Cagney brothers. Tnis is what set off the Sears blast.

Asserting that he was speaking for the owners (Charles Chaplin and Mary Pickford) and the board of directors of the company Sears' statement declared that:

"1. United Artists Corporation has been completely solvent for the twenty-eight years of its existence. It is completely solvent today, rumors to the contrary not-withstanding.

"2. United Artists Corporation is presently operating at a substantial profit and every indication is that, because of the company's flexible nature, it will continue to operate profitably. In this respect, it is in a far more favorable position than the more self-seeking of its story-spreading competitors.

"3. United Artists has no outstanding indebtedness of any kind. As a privately-owned corporation, it has no common or preferred stock problems, no outstanding debentures, no stockholder suits. It also stands unique among other motion picture companies which are presently faced, in parlous times, with heavy contractual executive costs, excessive long-term rentals for plush office-space, banking pressure for liquidation of huge obligations and the many other problems which have caused such scurrying, screaming and axe-wielding in other quarters.

"4. United Artists Corporation has, over a period of almost three decades, dealt cleanly and honorably with both its exhibitor-customers and its producer-clients. Our contracts have been lived up to in both letter and spirit. We expect all others — in this country and throughout the world — to do likewise.

"To this end, the management of United Artists Corporation has engaged outstanding counsel to prosecute aggressively and unflaggingly all violations of existing contracts and, mark this well, to prosecute all efforts by individuals or corporations to interfere with, obstruct or suborn the legal execution of our existing contracts.

"Specifically, our counsel has been already instructed to proceed against Cagney Productions demanding full performance of that organization's deal with United Artists. Only two pictures — "Johnny Come Lately" and "Blood On The Sun" — have been delivered. A third, "Time Of Your Life," has been completed. This latter constitutes an unfulfilled contractual obligation. We are cognizant of published reports that a distribution deal has been concluded between the Cagney Brothers and the Warner Brothers. If this is true, and despite this confluence of brotherhood, it is our intention to proceed against Warner Bros. as well as the Cagneys. It appears that only in this way can the industry's jackals be frightened off."

Sears added that he had instructed counsel to demand immediate delivery from Monterey Productions of "Red River," Howard Hawks production, and warned Enterprise that any attempt to withhold "Arch of Triumph" would be "alien to the intent, spirit and letter" of its agreement with Enterprise. He added that counsel has been instructed "to demand an early delivery date and complete fulfillment of the contract."

O'Brien, Driscoll, Raftery and Lawler, counsel for UA, have notified Warner Bros. that "Time Of Your Life" was committed to UA and that they were not to accept it for release. Legal steps were also taken against William Cagney Productions to prevent the switch to Warners.

* * *

MYERS ASKS AMICUS CURIAE STATUS FOR INDES

In a petition to the U. S. Supreme Court, A. F. Myers, as counsel for the Conference of Independent Exhibitors' Associations, asked that the Court accept an amicus curiae brief on behalf of the independent theatremen on the ground that they "stand in the position of innocent bystanders" whose interests are adversely affected by the "burdensome, complicated and unworkable" decree issued by the New York Statutory Court.

In the brief, which Myers simultaneously filed with the Clerk of the Court, the Allied leader termed the competitive bidding system "unauthorized, unworkable, ineffective and mischievous." He said that if the lower court's plan is approved as a substitute for the traditional Sherman Act remedies of dissolution, divestiture and injunction, the defendants' monopolies over distribution and exhibition "will be given an effective judicial immunity bath."

Myers attacked various phases of the District Court's decree and pointed out that competitive bidding to be comparable must be on a flat rental, rather than percentage, basis.

In an outline of what he called, "An Effective Final Decree, Consistent with The Sherman Act," Myers recommended (1) complete divestiture of all affiliated theatre holdings by the Big Five; (2) forbidding in the future any acts which violate the Sherman Act and (3) requiring the Attorney General and the courts, rather than the independent exhibitors, to enforce the final decree.

* * *

SUPREME COURT HEARS SCHINE, GRIFFITH APPEALS

The U. S. Supreme Court hearings last week on the Schine and Griffith cases were expected to serve as a rehearsal for the industry anti-trust case to be heard before the high court the week of Jan. 12. The divestiture clauses, particularly, in the Schine

(Continued on Page 26)

STUDIO SIZE-UPS

Behind the Scenes of Film Production

COLUMBIA

Cohn Forecasts For '48

PRESIDENT HARRY COHN looked into the crystal ball and made some predictions for Columbia in 1948. He foresaw an absence of "cycles" or "trends" on the new schedule. The emphasis, he declared, will be on TOP pictures. Other studios may be thinking in terms of lower budgets, but Columbia will be aiming up, the chief proclaimed. Of course, he didn't mention that this studio has always specialized in low-budget stuff while promising big stuff.

Actually, at this moment, Columbia is in good shape, as to both backlog and future plans. "Lady From Shanghai" (Rita Hayworth-Orson Welles), "To The Ends of The Earth" (Dick Powell-Signe Hasso), "The Man From Colorado" (Glenn Ford-William Holden-Ellen Drew) and "Sign of The Ram" (Susan Peters-Alexander Knox) head the list of product ready to be sold. The schedule for the first two months of the new year will see about six pictures ready to go, including a Rosalind Russell comedy, a musical with Dorothy Lamour and a drama from Rita Hayworth.

INDIES BOLSTER PRODUCT

An interesting note is the fact that most of Columbia's expensive pictures are being made by independent producing units. For example, "Loves of Carmen," the next Rita Hayworth starrer, is being made by the Beckworth Company, another name for Rita Hayworth. In this set-up, Columbia pays the bills, but Miss Hayworth figures in the profits in addition to her salary. Reason given for this set-up is the usual tax situation. There are a number of real independent producers turning out product for Columbia. Edward Small is making "The Fuller Brush Man" (Red Skelton-Janet Blair); Cornell Pictures (Franchot Tone-S. Sylvan Simon) have contributed two, one still to be released; the Kennedy-Buchman combination produced "To The Ends of The Earth;" Signet Prductions did "Sign of The Ram" (Susan Peters-Alexander Knox) and Benedict Bogeaus has just completed "Lulu Belle" (Dorothy Lamour-George Montgomery).

JESSEL SET HERE

The inde set up here was further strengthened by the deal prexy Cohn signed recently with George Jessel. Jessel has a six-month-a-year deal with 20th and has signed with Cohn for one production a year, which will be done in his time away from 20th. Jessel's contract with 20th prohibits his name from appearing on any picture not released through that company, so he will be incognito at this studio.

☆

EAGLE-LION

Wanger Sets Up

WITH HIS PRODUCTION chores on "Joan" (Ingrid Bergman-Jose Ferrer) for Sierra Pictures completed, Walter Wanger is turning his full attention to the first of his four pictures to be made for E-L release. He has still not decided what he will do first, but the decision should come momentarily since he goes to work on the E-L lot next month. E-L executives are looking to the Wanger product to bolster quality as well as quantity on the 1948 schedule.

INDES WORKING

With "The Noose Hangs High" (Abbott-Costello) and "Mickey" (Lois Butler-Bill Goodwin) wound up, one of the studio's sound stages were taken over by Crestview Productions shooting "Rampage." Another inde is on in New York; this one is "Close-Up" (Alan Baxter-Virginia Gilmore). "Corkscrew Alley" (Dennis O'Keefe-Claire Trevor) is also winding on the home lot.

☆

M-G-M

No More Executive Producers

IT WOULD SEEM the Moskowitz visit here a few weeks ago was not without its important aftermath, after all. The rumors of drastic slicings on the top executive layers came to naught, but what amounts to slicing of authority has been effected. Louis B. Mayer is still quarterback, but E. J. Mannix and Ben Thau flank the top exec closely. These men will supervise all production, while Louis K. Sidney, upped to a vice-presidency, takes over many of the Mannix duties in addition to those he is already handling. J. J. Cohn is also a vice-president and will be held responsible for production operations.

The office of executive producer is no more. Formerly, the man in this spot functioned (or was supposed to) as the over-all majordomo to tie in the loose ends of all productions. Careful scrutiny of not-too-successful results brought about the decision that the high-sounding title was not very useful. Now, each producer will be responsible to the top trio and the all-impressive executive building will become a workshop instead of an ivory tower.

LULL THROUGH HOLIDAYS

While new enthusiasm runs over the MGM lot, at the moment only two productions are in work. They are "Easter Parade" (Fred Astaire-Judy Garland) and "Master of Lassie" (Lassie-Tom Drake-Janet Leigh).

Louis B. Mayer, in announcing the executive shift, also named five pictures to go within the first few weeks of the new year. They are: "Three Musketeers," (Lana Turner-Gene Kelly-Van Heflin-June Allyson); "Julia Misbehaves" (Greer Garson-Walter Pidgeon); "Date With Judy" (Wally Beery-Elizabeth Taylor-Jane Powell-Carmen Miranda-Xavier Cugat); "Southern Yankee" (Red Skelton), and "Vespers In Vienna" with an all-star cast.

The keynote here, according to Mr. Mayer, will be "pictures in which the subject matter, production and casts represent the highest audience appeal."

SMILES FOR CAPRA

With an "it-can-be-done" smile, studio executives contemplated happily Frank Capra's feat in bringing in "State of the Union" almost two weeks ahead of schedule. The length of this script had everybody worried that the film would go well over its allotted 75 days, but Capra and his cast and crew beat the predictions and the film is now in the cutting rooms with only five more days set aside for possible re-takes. On a picture budgeted as "State of the Union" this runs into a considerable chunk of money which will go into the profit column when boxoffice tallies are taken.

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MONOGRAM

Broidy Looks Ahead

A YEAR'S END inventory at this studio shows that 1947 was a pretty good year for Monogram. President Steve Broidy announced last week that this year has been the most active in the history of the company, with six films from Allied Artists and 33 Monograms giving the company a total of 39 features for the year, a considerable increase over the past record.

With the record set, President Broidy is determined that the line established will be followed and improved upon during the coming year. This outfit has not been as hard hit as most of the other studios by the British tax and the domestic slump, because it is conservatively operated and not inflated. Monogram product is of that program variety which is always assured an audience adequate to cover costs and a healthy profit. So, while other studios have been scrambling deep in the mess of a collapsed balloon, Monogram is going about its "business as usual."

A year ago, Allied Artists was a new experiment. Today, it has established itself as a successful and sound portion of the company. From here on in, it is only reasonable to assume that the trend will be up.

☆

PARAMOUNT

Walls Talks New Deal

WITH HAL WALLIS heading towards the wind-up of his 12-picture deal (he has until September to go), negotiations are on for a renewal. Paramount would like to keep the Wallis unit and it is likely that the inde producer will remain here, although several other studios would like to have him.

Meanwhile, the Wallis unit is planning three pictures to be done before the present contract ends. First to go will be "Sorry,

STUDIO SIZE-UPS

Wrong Number," with Barbara Stanwyck and Burt Lancaster starred. Two remaining pieces are tagged "Be Still, My Love" and "House of Mist," with no casting set on either one as yet.

Activity here is at a good pace as 1947 closes. Four pictures are in production, more than the customary at this time of the year. Those in work are: "A Connecticut Yankee" (Bing Crosby-Rhonda Fleming), "Hazard" (Paulette Goddard-McDonald Carey), "Sealed Verdict" (Ray Milland-Florence Marly) and "A Foreign Affair" (Jean Arthur-John Lund-Marlene Dietrich). The last is a comedy being produced by the team of Brackett and Wilder.

☆

REPUBLIC

1948 Schedule Increased

PRESIDENT HERBERT YATES announced last week that his company will make 60 pictures for the 1947-48 schedule, instead of the 48 originally scheduled. In the atmosphere of fear and worry and name-calling which has descended upon Hollywood these past few weeks, the activity and optimism of studios like this is a heartwarming and necessary antidote.

About 50 of the scheduled films will be of the program and western variety, while the remaining ten will get Republic's top production facilities and will be used to spark the entire schedule. Trucolor, Mr. Yates' own color process, will be used even more than it was last year, since results on pictures using color indicate that it is a real hypo at the boxoffice.

Of the 60-picture schedule, sixteen are already completed, two are in work and two more are set to go within the next week or two.

In work at the moment are: "Heart of Virginia" (Janet Martin-Robert Lowery) and "Cimarron Trails" (Allan "Rocky" Lane), a western.

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RKO

Shut Down For 42 Days

AS OF DECEMBER 13, this studio practically shuttered and will remain so until January 26. "The Window" (Barbara Hale-Arthur Kennedy) is still shooting in New York and "Guns of Wrath," a Tim Holt western, is winding here, but everything else is cleaned up and nothing new will start during this period. The studio's backlog of 20 pictures with only 26 more to go to complete the year's schedule makes the shut-down practical. While production will be at a standstill, the studio will be busy editing and scoring product already completed and preparing for the shooting that will begin on January 26.

This company, as reported here some time ago, is going to be concentrating on its lower budget films for next year; thus, the working schedule will move much more quickly than when it is weighted down with long-scheduled big productions. "Mortgage On Life" will be the first to go next year. "The Baltimore Escapade" (Barbara Bel Geddes), "Blood On The Moon" and "Bed of Roses" will all be in work by March 15. The pace will be about two a month for the year, not counting the Tim Holt westerns and lesser product.

RKO's tie-up with topflight independent producers has been one of the reasons for lessening its own production tempo. Of the 21 top films scheduled for 1948 release, ten are independent productions. Samuel Goldwyn will contribute "A Song Is Born" and "The Bishop's Wife;" John Ford, "The Fugitive" and "The War Party;" Leo McCarey, "Good Sam;" Lasky-MacEwen, "Miracle of The Bells;" Independent Artists, "The Velvet Touch;" Walt Disney, "How Dear to My Heart;" Sol Lessor, "Tarzan and the Mermaids;" and, Sierra Productions, "Joan," which is already being touted as the BIG picture of 1948. With that line-up of product to sell, RKO can well afford to reduce its own contribution.

"JOAN" BALLYHOO

With "Joan" (Ingrid Bergman) wound up last week, Walter Wanger is already plotting his publicity and ad campaign on the picture. A neat $1,250,000 has been earmarked for the campaign which will begin shortly after the first of the year, even though the picture will not be released until late in 1948.

Argosy Productions (John Ford-Merlan C. Cooper) have set six more films for their 1948 schedule. With "The Fugitive" and "War Party" completed, next on the list is "The Family." Then "Quiet Man" and "Uncle Mike Meets Murder." The former will be shot in Ireland. The remaining three, still untitled, will be made overseas.

SELZNICK

"Paradine" Under The Wire

WITH THE LAST-MINUTE RUSH, so typical of Selznick, "The Paradine Case" (Gregory Peck-Valli-Ann Todd-Louis Jourdan) will be shown in Los Angeles on December 29, just in time to make it eligible for Academy Award recognition. Selznick pulled the same routine last year with "Duel In The Sun." After the initial showing out here, the picture goes into the Radio City Music Hall to open its national first-run.

Very quietly, for the past month, David O. Selznick and his executives have been trying to work out a chain of "showcase" theatres to be owned or operated by the company. An intensive survey has been conducted and, it is reported, about 15 key cities have been spotted as prospects. How much of this is merely maneuver and how much is based on real intentions is difficult to tell. Present economic conditions in the industry make it appear unlikely that Selznick will undertake it today.

If this deal goes through, Selznick will use the theatres as first-run houses for his own product as well as for product coming from other SRO producers (so far, only Mark Hellinger). Selznick's biggest problem these past several years has been theatres for running his films on first-runs. He could use those big city showcases, but the box-office slump may force him to wait. And, who knows, we may have divorcement by then.

☆

20th CENTURY-FOX

"Amber" Gets Clipped

FOLLOWING CERTAIN REVISIONS, the Catholic Legion of Decency has raised its rating on "Forever Amber" from "C" to "B." The new rating marks it as "morally objectionable" rather than the sweeping "condemned" of the earlier rating. Now, the film will continue its runs and with all the publicity it has gained, should run up the box-office take required to pay the bills.

Why this company did not have the full consent of the Legion before they finished a doubtful property like "Forever Amber" is a question no one can answer. Studio spokesmen say it was cleared. And then, after the picture opened the Legion clamped down and 20th was in trouble. Threats ran all the way from banning the picture to banning ANY 20th Century-Fox film. Demands ran all the way from changing the title to re-shooting the major portion of the film. President Spyros Skouras resisted the Legion pressure at first, but then announced that whatever was necessary would be done but that the dramatic quality of the picture would not be hampered by the changes.

How much the Legion's ban actually affected the picture's "take" is an unknown quantity, for "Amber" also received generally unfavorable notices and the box-office slump after opening engagements might have been due to the latter factor. At any rate, Mr. Skouras decided to make the best of a tough situation.

"CALL ME MISTER" BIG

Not to be outdone by MGM's all-star casting for "The Three Musketeers," 20th is planning to call in its entire star roster for "Call Me Mister." George Jessel will produce and this one is set for the "big musical" of 1948.

☆

UNITED ARTISTS

No Peace In Sight

THE SITUATION here continues to be one of complete confusion and difficulty. Robert Young's offer of $4,000,000 was turned down by the board. Rumor had it that despite Miss Pickford's claim that she would not sell, other deals were still being offered, with Serge Semenenko, representing Boston banking interests, still an interested party. Semenenko, of course, is still trying for Robert Young. Meantime, it was reported that Mary Pickford has been trying to sell Chaplin's holdings in the company. Chaplin, it was reported, gave her the power to sell his interests if she could. What Miss Pickford is trying to do is find someone who will buy the Chaplin half, but permit her to keep her share in the

STUDIO SIZE-UPS

company, so the story goes. So far, all the interested bidders want complete control or nothing.

Meanwhile, as time goes on, the UA assets lessen. Cagney has pulled out with his "Time of Your Life" and gone back to Warners; Enterprise is hedging on "Arch of Triumph," insisting they are not ready with a finished print. UA is threatening Cagney, Warners, Enterprise and Howard Hawks to force the delivery of their pictures.

In his statement to the press last week, Grad Sears gave his version of UA's status and belittled the rumor-mongering that has been going on. His statement in brief: UA is solvent; UA is presently operating on a profit; UA has no outstanding indebtedness of any kind. Whether UA can demand and get the product promised them which is now being taken elsewhere or offered to other releasing companies cannot be said as yet.

With all the rumors, studio spokesmen still insist that UA will come out all right and that production will be resumed by several UA producers shortly after the first of the year.

☆

UNIVERSAL-INTERNATIONAL

'48 Schedule Upped

THERE WILL BE seven more pictures on this company's 1948 schedule than there were on the 1947 work sheet. Forty pictures will come out of the U-I set-up, with J. Arthur Rank contributing at least ten. Among the top product for the year, currently being considered on a road-show basis, will be "All My Sons" (Edward G. Robinson-Mady Christians), and "Tap Roots" (Van Heflin-Susan Hayward). Rank's top contribution will be the Laurence Olivier version of "Hamlet" and "Oliver Twist," a David Lean Production.

With only three pictures in production at the moment, this studio is gearing for six new starters comes the turn of the year. The six slated to go are: "The Velvet Fleece," "Patent Applied For," "The Saxon Charm," "One Touch of Venus," "Mr. Peabody and the Mermaid" (William Powell) and "The Judge's Wife" (Frederic March-Florence Eldredge-Edmund O'Brien).

BECK DEAL SET

Johnny Beck has established Westwood Corporation and signed a deal calling for at least two features for U-I release. The first is already set, Sonja Henic in "The Countess of Monte Cristo." Susanna Foster will be co-starred. This will be Miss Henie's first picture since 1944 and it seems reasonable to assume that she has some interest in the Westwood Corporation since she has refused all offers to return to films up until now.

☆

WARNER BROS.

Hawks Dickering Here

DESPITE THE THREAT of suit from United Artists, Howard Hawks is reported to be negotiating a partnership deal on a production-distribution basis with this company, which he left in 1945. Hawks has not delivered "Red River" (now tagged "Stampede") to UA as committed and the company is threatening to sue him.

If Hawks comes back and with Cagney already set to return, this studio will be able to hold an old home week for returning prodigals. The Cagney return is particularly ironic in the face of the fact that when he left this studio some years ago, he made it fairly clear he would never again make a picture here. William Cagney, business head of the Cagney enterprises, insists that UA will not get "Time of Your Life" which is already to go. Now, however, with UA bringing suit, he may not be able to turn it over to Warner Brothers for release, as he had planned.

With Hawks, Cagney and Alfred Hitchcock coming to Warners on indc deals, this studio is doing a thorough campaign of rounding up outside producing talent to strengthen its own weakened program.

PRACTICAL SHUT-DOWN

With only one picture in work, "Don Juan" (Errol Flynn-Viveca Lindfors), this studio has hit the year-end lull, although several films are set to go and probably will be in work by the time you read this. "Key Largo" (Humphrey Bogart-Lauren Bacall-Lionel Barrymore) gets a quick start. "One Sunday Afternoon" (Dennis Morgan), "John Loves Mary" (Ronald Reagan-Jane Wyman) and "Until Proven Guilty" (Joan Crawford) will all be in work by January 15. All of these are Jerry Wald productions which, once again, makes him the busiest producer on the Warner lot, or, should we say, the only busy producer on the Warner lot?

SPECIAL

ONE QUICK LOOK BACK!

Hollywood. Just one ... and then ...
let's look ahead resolutely

It's that time of the year when merchants take inventory. Merchants of showbusiness should be no exception. What is our stock? What was our profit? Our loss, our mistakes?

1947 brought the end of the war bubble to show business. People were fully returned to the serious business of earning enough money for rent and food and going to the movies, once an essential for morale, became a luxury. Producers wouldn't face that fact and blamed sagging box-offices on many other things that didn't matter at all. The public, back to a normal routine, pressed by rising costs, wanted value for their money, just "any" picture wasn't enough nor will it be in 1948.

1947 brought the choking off of the British market and sent the producers frantically to the job of economizing. The major portion of that "economizing" resulted in firing enough small job-holders to create a virtual depression within the ranks of the industry. Certainly, the fear and the panic evident in the eyes of many people in this town could have been avoided, partially, at least.

1947 saw the ending of the exhausting jurisdictional strikes in which issues had finally become so confused that no one cared very much what happened—no one, that is, except the men who had been without work for months and who had nothing in their pockets except unpaid bills. No one yet has been able to state clearly what was achieved. Lost was many, many paychecks.

1947 brought the Thomas Un-American committee to Hollywood. Producers buckled under to unsupported accusations. We witnessed a travesty on justice and fairplay that has rarely been equalled, something really un-American. It engendered a new kind of fear in Hollywood. Fear of protest, fear of expression, lest one be "tagged" and follow others into the ranks of unemployed. It turned Hollywood, possessor of the greatest single channel for entertainment AND enlightenment, from its proud obligation to a whining promise that "we will be good."

And yet with all of this confusion, discouragement, difficulty, Hollywood succeeded in making a few great and some good pictures. The sad part of it all is that Hollywood continued to waste so much of the talent it holds within its boundaries.

All of this in 1947. And what of 1948? It promises more of confusion and discouragement. It promises more of problems. What can be done? Producers and exhibitors alike must remind themselves that they are in show business. They must stop taking for granted that the American public will queue up like sheep to pass their money through a grilled window for the privilege of looking at images on a screen. Movies aren't a novelty—they have to be good! And they have to be sold!

Let 1948 be the year of revival. Let people who earn their living from this most amazing of all business, renew their faith in that business and their energies for it. There's been enough of squabbling and whimpering and pointing accusing fingers to say, "It's his fault." Let's get back to show business. Let's go to work! All of us.

Happy New Year!

PRODUCTION & RELEASE RECORD

DECEMBER 22, 1947

In the Release Chart, the date under "Details" refers to the issue in which cast, director, plot, etc., appeared. "Rel." is the national release date. "No." is the release number. "Rev." is the issue in which the review appeared. There may be variations in the running time in States where there is censorship. All new productions are on 1946-47 programs unless otherwise noted. (T) immediately following title and running time denotes Technicolor production, (C) denotes Cinecolor.

COLUMBIA

1947-48 Features	Completed (32)	In Production (6)	
Westerns	Completed (11)	In Production (0)	
Serials	Completed (2)	In Production (0)	
1946-47 Features	Completed (32)	In Production (0)	
Westerns	Completed (14)	In Production (0)	
Serials	Completed (4)	In Production (0)	

NEW PRODUCTIONS

BEST MAN WINS
Comedy—Started December 4
Cast: Edgar Buchanan, Anna Lee.
Director: John Sturges Producer: Ted Richmond
Story: Adapted from the Mark Twain tale of the jumping frog.

FORT SAID
Drama—Started December 5
Cast: William Bishop, Gloria Henry, Steven Geray.
Director: Reginald LeBorg Producer: Wallace MacDonald
Story: Two cousins who look alike, run afoul of jealousy and murder.

TRAPPED BY BOSTON BLACKIE
Mystery—Started December 8
Cast: Chester Morris, Richard Lane, Edward Norris, George E. Stone, Frank Sully.
Director: Seymour Friedman Producer: Rudolph Flothow
Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Eternal Melody, The	Kiepura-Eggerth	11-10			
Gallant Blade (C)	Parks-Chapman	12-8			
Loves of Carmen, The	Hayworth-Ford	11-24			

COMPLETED —— 1947-48 ——

Adventures in Silverado	Bishop-Henry	11-10			
Black Arrow, The	Hayward-Blair	8-4			
Blazing Across The Pecos	Starrett-Burnette	11-24			
Blondie's Anniversary (67)	Singleton-Lake	9-1	12-18		
Blondie In the Dough (69)	Singleton-Lake	4-14	10-16		
Blondie's Night Out	Singleton-Lake	9-29			
Brick Bradford	Richmond-Johnson	10-27			
Buckaroo from Powder River (55)	Starrett-Burnette	5-26	10-14		
Coroner Creek (C)	Scott-Chapman	9-29			
Crime Doctor's Gamble (66)	Baxter-Cheirel	8-4	11-27		
Devil Ship (62)	Lane-Campbell	7-21	12-11		
Down To Earth (T) (101)	Hayworth-Parks	4-15	10-29		8-4
Fuller Brush Man, The	Skelton-Blair	10-27			
Glamour Girl	Krupa-Reed	9-1	1-16		
Her Husband's Affairs (85)	Tone-Ball	3-3	11-47		7-21
Details under title: Lady Knew How					
I Love Trouble	Tone-Blair	5-26	1-48		
Details under title: Double Take					
It Had To Be You (98)	Rogers-Wilde	5-26	12-47		
Key Witness (67)	Beal-Marshall	4-14	10-9		
Details under title: Destiny					
Lady from Shanghai, The	Hayworth-Welles	10-14			
Last Days of Boot Hill, The	Starrett-Burnette	6-23	11-20		
Last Round-Up, The (77)	Autry-Heather	5-26	11-47		
Little Spanish Town, A	Autry-Marlon	8-18			
Lone Wolf In London, The (68)	Mohr-Saunders	5-26	11-13		
Lulu Belle	Lamoor-Montgomery	11-10			
Man From Colorado, The (T)	Ford-Drew	3-17			
Mary Lou	Lowery-Barton	9-15	1-23		
Mating of Millie, The	Ford-Keyes	7-7			
My Dog Rusty	Donaldson-Doran	11-24			
Phantom Valley	Starrett-Burnette	8-4			
Prince of Thieves (72)	Hall-Morison	5-12	1-48		
Relentless	Young-Chapman	12-9			
Details under title: Three Were Thoroughbreds					
Return of October, The	Ford-Moore	9-29			
Return of The Whistler, The	Deane-Aebert	10-27			
Rose of Santa Rosa	Hot Shots	9-1	12-25		
Sign of the Ram, The	Peters-Knox	8-4			
Six Gun Law	Starrett-Saunders	7-7			
Sea Hound, The (Serial)	Crabbe-Blake	5-26	1-9		
Song of Idaho	Vincent-Grant	10-27			
Strawberry Roan, The	Autry-Henry	7-7			
Sweet Genevieve (68)	Porter-Lydon	4-14	10-23		
Swordsman, The (T) (81)	Parks-Drew	12-9	1-48		10-27
Tex Grainger (Serial)	Stevens-Stewart	8-4			
To the Ends of the Earth	Powell-Maylia	12-9			
Two Blondes and a Redhead (70)	Porter-Lydon	4-14	11-6		
West of Sonora	Starrett-Burnette	9-29			
Whirlwind Raiders	Starrett-Saunders	9-15			
Woman from Tangier, The	Jergens-Dunne	9-29			
Wreck of The Hesperus, The	Parker-White	9-15			

—— 1946-47 ——

Blondie's Holiday (67)	Lake-Singleton	11-25	4-10	808	3-3
Bulldog Drummond at Bay (70)	Randell-Louise	12-23	5-15	820	
Bulldog Drummond Strikes Back (65)	Randell-Henry	9-4		821	
Corpse Came C.D.D., The (87)	Brent-Blondell	1-6	5-31	840	
For the Love of Rusty (69)	Donaldson-Powers	12-23	5-1	812	
Framed (82)	Ford-Carter	9-30	4-47	834	3-17
Details under title: They Walk Alone					
Feller Brush Man	Skelton-Blair				
Guilt of Janet Ames (83)	Russell-Douglas	7-22	4-47	836	3-17
Details under title: My Empty Heart					
Gunfighters, The (C) (87)	Scott-Britton	9-30	7-15	838	6-23
Details under title: Twin Sombreros					
Jack Armstrong (Serial)	Hart-LaPlanche	11-25	2-6		
Keeper of The Bees (68)	Henry-Doane	3-17	7-10	802	
King of Wild Horses (79)	Foster-Patrick	12-9	3-27	809	3-31
Last of The Redman (Color) (77)	Hall-Ankers	9-16	8-47	837	
Law of The Canyon	Starrett-Burnette	10-28	4-24	867	
Little Miss Broadway (69)	Porter-Shelton	2-3	6-19	815	
Details under title: Broadway Baby					
Millerson Case, The (72)	Baxter-Saunders	1-20	5-29	817	
Details under title: Crime Doctor's Vacation					
Pacific Adventure (95)	Randell-Steinbeck	7-47		835	
Prairie Raiders (54)	Starrett-Saunders	11-11	5-29	868	
Riders of The Lone Star (55)	Starrett-Hunter	12-23	8-14	870	
Smoky River Serenade (67)	Campbell-Terry	4-28	8-21	851	
Son of Rusty, The (69)	Donaldson-Powers	4-14	8-7	813	
Secret of The Whistler (65)	Dix-Brooks	7-22	11-7	818	11-25
Sport of Kings (68)	Henry-Campbell	2-17	6-26	811	
Details under title: Major Denning's Trust Estate					
Stranger from Ponca City (56)	Starrett-Burnette	11-25	7-3	859	
Swing the Western Way (66)	Leonard-Dugan	3-17	6-26	853	
Vigilante, The (Serial)	Byrd-Ames	3-3	5-22		
When a Girl's Beautiful	Jergens-Platt	6-23	9-25	827	

EAGLE-LION

1947-48 Features	Completed (22)	In Production (3)	
Westerns	Completed (5)	In Production (0)	
1946-47 Features	Completed (22)	In Production (0)	
Westerns	Completed (12)	In Production (0)	

NEW PRODUCTIONS

RAMPAGE (C)
Animal Story—Started December 9
Cast: Bess, the Wonder Horse, Cameron Mitchell, Audrey Long. James Millican, Fuzzy Knight, John Harmon.
Director: Lew Landers Producer: Jerry Briskin-Mathew Rapf
Story: Not available. See next issue.
(A Crestview Production)

CLOSE-UP
Adventure—Started December 1
Cast. Alan Baxter, Virginia Gilmore, Richard Kollmar, Philip Huston.
Director: Jack Donohue Producer: Frank Satenstein
Story: Not available. See next issue.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Corkscrew Alley	O'Keefe-Trevor	11-24			

COMPLETED —— 1947-48 ——

Adventures of Casanova	deCordova-Nash	5-12	12-27		
Black Hills	Dean-Ates	5-12	9-27	851	
Blonde Savage (61)	Sherwood-Ericson	7-7	11-22	807	10-13
Bury Me Dead (66)	O'Donnell-Daniels	4-14	9-30	803	9-23
Check Your Guns (55)	Dean-Gates	7-7	10-18		12-8
Dangerous Illusion	Scott-Lynn	9-1	2-7		
Enchanted Valley (C)	Curtis-Gwynne	9-1	1-31		
Gentleman After Dark (76)	Donlevy-Hopkins	Reissue	11-8	735	
Green for Danger (91)	Grey-Howard	Foreign	9-13	802	
Headin' For Heaven	Erwin-Farrell	8-4	12-6		
It's Murder	Switzer-Whalen	5-12			
Linda Be Good (67)	Hubbard-Knox	7-21	11-8		10-27
Love From A Stranger	Sidney-Hodiak	3-17	11-15	806	12-8
Man from Texas	Craig-Bari	5-26	10-18		
Details under title: A Texas Story					
Man in the Iron Mask (110)	Hayward-Bennett	Reissue	11-8	735	
Mickey (C)	Butler Goodwin	11-10			
Noose Hangs High, The	Abbott-Costello	11-24			
Northwest Stampede	Leslie-Craig	7-21	1-17		
Details under title: Wild Conquest					
Open Secret	Ireland-Randolph	9-1	1-24		
Out of The Blue (91)	Brent-Mayo	3-3	9-27	801	9-1
Prairie Outlaw	Dean-Holt	11-10			
Return of Rin-Tin-Tin, The (V) (65)	Rin-Tin-Tin-Woods	9-16	10-25	804	12-8
Return of the Lash (59)	LaRue-St. John				12-8
Shadow Valley (58)	Dean-Ates	11-29		852	
T-Men (87)	O'Keefe	7-21	1-31		12-22
Tomorrow You Die	Ireland-Ryan	5-12			
Tornado Range	Dean-Holt	9-1			
Whispering City (92)	Lukas-Dantine	11-15		805	11-24

—— 1946-47 ——

Adventuress, The (98)	Kerr-Howard	Foreign		103	3-17
Details under title: I See a Dark Stranger					
Bedelia (85)	Lockwood-Hunter	Foreign	2-1	101	2-3
Big Fix (63)	Brown-Ryan	4-19		702	5-12

Border Feud (55)	LeBae-Marion	12-23	3-10	792	5-25			
Born To Speed (61)	Sands-Wall	8-19	1-12	705	2-3			
Details under Eagle-Lion heading								
Caravan (80)	Granger-Kent	Foreign	8 2	106	9-15			
Cheyenne Takes Over	LaRue-St. John	8-4	10-25	757				
Details under title: The El Lobo Mystery								
Corsican Brothers, The	Fairbanks-Warwick	Reissue	5-24	733				
Devil On Wheels, The (67)	Cardwell-Ford	9-30	2-15	701	2-3			
Gas House Kids In Hollywood (63)	Switzer-Bartlett	8-23	712	9-15				
Gashouse Kids Go West (63)	Switzer-Williams	4-14	7-12	711	7-21			
Ghost Town Renegades (57)	LaRue-St. John	4-28	7-26	754	8-18			
Gun Law	LaRue-St. John	7-21	10-18	756				
Heartaches (71)	Ryan-Norris	3-3	6-28	704	7-7			
Details under title: Silent Voice								
International Lady	Brent-Massey	Reissue	5-24	734				
It's A Joke, Son (63)	Delmar-Merkel	8-6	1-25	102	1-20			
Killer at Large (64)	Shaw-Lowery	3-3	5-31	717	6-23			
Details under title: Gangway for Murder								
Kit Carson (97)	Andrews-Hall	Reissue	3-22	731				
Last of the Mohicans (94)	Scott-Barnes	Reissue	3-22	731				
Law of the Lash (53)	LaRue-St. John	2-28	751	3-17				
Lost Honeymoon (71)	Tone-Richards	10-28	3-29	104	3-17			
Details under title: Alias the Bride								
Philo Vance's Gamble (62)	Curtis-Austin	11-25	4-13	707	5-26			
Philo Vance Returns (64)	Wright-Austin	10-14	6-14	708	4-28			
Philo Vance's Secret Mission (64)	Curtis-Ryan	8-30	709	9 1				
Pioneer Justice (56)	LaRue-St. John	4-14	6-28	753	7-7			
Railroaded (72)	Ireland-Ryan	8-30	710	10-13				
Range Beyond the Blue (53)	Dean-Ates	6-15	745	3-31				
Red Stallion (C) (81)	Pal e-Nash	10-14	8-16	107	8-4			
Repeat Performance (93)	Leslie-Hayward	1-6	5-30	105	6-9			
South of Pago Pago (84)	Hall-McLaglen	Reissue	6-21	736				
Step Child (70)	Austin-Joyce	2-3	6-7	703	6-23			
Three On A Ticket (62)	Beaumont-Walker	10-28	4-5	715	4-28			
Details under title: The Corpse Came Calling								
Too Many Winners (60)	Beaumont-Marshall	2-17	5-24	716	6-9			
Tumbleweed Trail (57)	Dean-Ates	9-2	10-28	742	12 23			
Untamed Fury (58)	Pendleton-Whipper	3-22	SP72	3-17				
West To Glory (61)	Dean-Ates	4-13	746	5-12				
Wild Country (C) (59)	Dean-Ates	1-17	744	2-3				

STREAMLINED WESTERNS

Code of the Plains (38)	Crabbe-St. John	4-26	766	
Frontier Fighters (39)	Crabbe-St. John	4-26	761	
Panhandle Trail (—)	Crabbe-St. John	4-26	765	
Raiders of Red Gap (38)	Crabbe-St. John	4-26	763	
Shootin' Irons (40)	Newhill-O'Brien	4-26	764	
Thundergap Outlaws (39)	Newhill-O'Brien	4-26	762	

METRO-GOLDWYN-MAYER

1947-48 Features	Completed (27)	In Production (2)
1946-47 Features	Completed (25)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Easter Parade	Astaire-Garland	12-8			
Master of Lassie	Gwenn-Leigh	9-29			
Details under title: Hills of Home					

—— 1947-48 ——

Alias The Gentleman	Beery-Patrick	5-13			
Arnelo Affair, The (87)	Hodiak-Gifford	8-6	Sept	803	2-17
B. F's Daughter	Stanwyck-Heflin	9-29			
Big City, The	O'Brien-Murphy	10-27			
Cass Timberlane (119)	Tracy-Turner	5-12	Jan		11-10
Desire Me (91)	Garson-Hart	4-1	Oct		9-29
Details under title: A Woman of My Own					
Good News (T)		3-31	Dec		
Green Dolphin Street	Turner-Heflin	9-30			
Details under title: The Personal Touch					
High Wall, The	Taylor-Totter	7-7	Feb		
Homecoming	Gable-Turner	9-15			
It Winter Comes	Pidgeon-Kerr	6-9	Jan		
Killer McCoy (103)	Rooney-E. Taylor	6-23	Dec		10-27
Luxury Liner (T)	Brent-Gifford	9-1			
Kissing Bandit, The (T)	Sinatra-Grayson	5-26			
Merton of the Movies (82)	Skelton-O'Brien	9-2	Oct	805	7-21
Ninotchka (112)	Garbo-Douglas	Reprint	Dec		
On An Island With You	Williams-Lawford	6-23			
Pirate, The (T)	Garland-Kelly	3-3			
Song of Love, A (119)	Hepburn-Henreid	11-25	Oct	804	8-4
Song of The Thin Man (86)	Powell-Loy	2-3	Sept	801	8-4
Summer Holiday	Rooney-DeHaven	7-8			
State Of The Union	Tracy-Hepburn	10-13			
Tenth Avenue Angel	O'Brien-Murphy	4-1	Feb		
This Time for Keeps (T) (105)	Williams-Melchior	8-6	Nov		10-13
Three Daring Daughters (T)	MacDonald-Iturbi	11-25			
Details under title: The Birds and the Bees					
Unfinished Dance, The (T) (101)	O'Brien-Charisse	7-22	Sept	802	8-4
Details under title: Ballerina					
Virtuous	Johnson-Allyson	7-7			

—— 1946-47 ——

Beginning Or The End (112)	Barrymore-Donlevy	5-27	Mar		3-3
Cynthia (98)	Taylor-Murphy	11-25	July	726	5-26
Details under title: The Rich Full Life					
Dark Delusion (90)	Barrymore-Bremer	10-28	June	724	4-14
Details under title: Cynthia's Secret					
Fiesta (T) (104)	Williams-Carroll	12-24	July	727	6-23
High Barbaree (91)	Johnson-Allyson	5-27	May	721	3-17
Holiday In Mexico (T) (127)	Pidgeon-Massey	9-17	Sept	701	8-5
Hucksters, The (115)	Gable-Kerr	1-20	Aug	728	6-23
It Happened In Brooklyn (103)	Sinatra-Grayson	8-6	Apr	718	3-3
Little Mr. Jim (92)	Jenkins-Gifford	10-29	Apr	719	6-10
Living In a Big Way (104)	Kelly-McDonald	8-6	June	725	6-9
Details under title: To Kiss and To Keep					
Romance of Rosy Ridge (105)	Johnson-Leigh	9-30	Aug	729	7-7
Sea of Grass (123)	Tracy-Hepburn	7-8	Apr	720	2-17
Undercover Maisie (90)	Sothern-Nelson	11-11	May	722	3-17
Yearling, The (T) (128)	Peck-Jarman	8-20	May	717	12-9

REPRINTS

Boom Town (120)	Gable-Tracy	Feb		
Captains Courageous (116)	Tracy-Bartholomew			9-2
Great Waltz (T) (103)	Rainer-Gravet	July	723	
Philadelphia Story, The (110)	Hepburn-Stewart-Grant			
Rage In Heaven (82)	Bergman-Montgomery	Oct	705	9-2
Women, The (133)	Shearer-Crawford	Oct		

MONOGRAM

1947-48 Features	Completed (12)	In Production (1)
Westerns	Completed (2)	In Production (0)
1946-47 Features	Completed (24)	In Production (0)
Westerns	Completed (16)	In Production (0)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Tenderfoot, The	Albert-Storm	12-8			

COMPLETED —— 1947-48 ——

Angels' Alley	Corcey-Gray	11-24			
Betrayed (66)	Mitchum Hunter	Reissue	12-27	4706	
Released Originally under title: When Strangers Marry					
Death On The Downbeat	Stewart-Preisser	12-8			
Docks of New Orleans	Winters-Young	11-24			
Fighting Mad	Errol-Kirkwood	9-15			
Details under title: A Palooka Named Joe					
High Tide (72)	Tracy-Castle	3-31	10-11	4 01	10-13
Jiggs and Maggie in Society	Yule-Riano	9-29	12-13	4704	
Joe Palooka in the Knockout (72)	Kirkwood-Knox	5-26	10-18	4702	9-15
Details under title: A Guy Named Palooka					
Louisiana (8)	Davis-Lindsay	3-3	11-1	4703	9-15
Overland Trails	Brown-Belmont	11-24			
Panhandle	Cameron-Downs	9-2			
Perilous Waters	Castle-Long	9-1	1-24	4 0	
Rocky	McDowall-Barrier	8-18	1-17	4705	
Smart Politics	Preisser-Stewart	9-15	1-3	627	
Smart Woman	Bennett-Aherne	10-27			
Song of The Drifter	Wakely-Coles	11-10	1-10	686	

—— 1946-47 ——

Chinese Ring, The	Winter-Currie	9-1	12-6	626	
Code of the Saddle (53)	Brown-Hatton	6-28		677	
Dillinger (72)	Tierney-Jeffries	Reissue	7-5	3803	
Fall Guy (64)	Pierce-Loring	11-25	3-15	613	
Flashing Guns (59)	Brown-Hatton	6-23	9-20	673	
Gentleman Joe Palooka (72)	Errol-Kirkwood	6-10	10-5	602	
Guilty, The (71)	Granville-Castle	11-25	3-22	614	
Gun Talk (58)	Brown-McIntyre	9-1	12-20	674	
Details under title: Man from Powder River					
Hard Boiled Mahoney (63)	Gorcey-Loring	2-3	5-10	616	3-31
Details under title: Punie					
High Conquest (79)	Lee-Reland	12-23	6-21	620	5-12
Kilroy Was Here (68)	Cooper-Coogan	3 31	7-19	622	
King of The Bandits (66)	Roland-Greene	6-9	11-8	624	
Land of The Lawless (59)	Brown-Hatton	1-20	5-3	671	
Law Comes to Gunsight, The (56)	Brown-Hatton	5-24		672	
Mystery in the Big House (83)	Bickford-MacLane	Reissue	7-5	3803	
Newshounds (68)	Gorcey-Hall	3-31	9-13	622	
Details under title: Scareheads					
Prairie Express (55)	Brown-Hatton	8-4	10-25	678	
Details under title: Dusty Trail					
Queen of the Yukon (73)	Bickford-Rich	Reissue	5-3	617	5-12
Ridin' Down the Trail (53)	Wakely-Taylor	7-7	10-4	685	
Details under title: Song of the Saddle					
Robin Hood of Monterey (55)	Roland-Brent	5-12	9-6	623	
Sarge Goes To College (64)	Stewart-Preisser	5-17		618	5-12
Silver Stallion (59)	Sharpe-Mason	Reissue	12-14	612	
Six-Gun Serenade (55)	Wakely-White	4-5		684	4-28
Song of The Sierras (54)	Wakely-Carlin	8-19	12-28	681	
Sweetheart of Sigma Chi (76)	Reagan-Knox	7-22	12-21	606	
Suspense (101)	Bellta-Sullivan	10-29	6-15	699	4-15
Details under title: Glamour Girl					
Thunderbolt (T) (44)	Documentary	7-26		666	
Trailing Danger (58)	Brown-Hatton	3-15		676	
Violence (72)	Coleman-O'Shea	12-23	4-12	615	4-14
Valley of Fear (54)	Brown-Hatton	2-15		675	
Wolf Call (61)	Carroll-Movita	Reissue	6-7	619	5-12

ALLIED ARTISTS

Black Gold (C) (92)	Quinn-DeMille	12-23	9-16	2	7-21
Gangster, The (86)	Sullivan-Belita	2-17	11-22	3	11-10
Hunted, The	Belita-Foster	4-14		5	
It Happened on Fifth Avenue (115)	Storm-DeFore	4-19		1	2-17
Song of My Heart (89)	Lundstrom-Long	2-3	1-17	4	11-24
Details under title: Tragic Symphony					

PARAMOUNT

1947-48 Features	Completed (25)	In Production (4)
1946-47 Features	Completed (24)	In Production (0)

NEW PRODUCTIONS

A FOREIGN AFFAIR

Comedy—Started December 5

Cast: Jean Arthur, Marlene Dietrich, John Lund, Millard Mitchell.

Director: Billy Wilder — Producer: Charles Brackett

Story: A Congresswoman goes to occupied zone to investigate troop morale.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Connecticut Yankee, A (T)	Crosby-Fleming	11-10			
Hazard	Goddard-Carey	11-10			
Sealed Verdict	Milland-Marly	12-8			

—— 1947-48 ——

COMPLETED					
Adventure Island (C) (67)	Calhoun-Fleming	9-30	10-10	4702	8-18
Alberquerque (C)	Scott-Britton	3-3	1-30		
Big Clock, The	Milland-O'Sullivan	3-17			
Big Town After Dark (70)	Reed-Bronks	5-26	12-12	4706	11-24
Big Town Scandal	Reed-Brooks	6-23			
Caged Fury	Denning-Ryan	9-29			
Dream Girl	Hutton-Carey	5-12			
Emperor Waltz, The (T)	Crosby-Fontaine	6-24			
Golden Earrings (95)	Milland-Dietrich	8-19	10 31	4 03	
I Walk Alone	Lancaster-Scott	12-23	1-16	4708	
Details under title: Deadlock					

Mr. Reckless	Eythe-Britton	11-10				
Details under title: Hard To Kill						
My Own True Love	Douglas-Calvert	7-7				
Now and Forever	Ladd-Reed	9-29				
Details under title: The Long Gray Line						
Night Has A Thousand Eyes	Robinson-Russell	7-7				
Paletaee, The (T)	Hope-Russell	8-18				
Road To Rio (100)	Crosby-Hope	1-6	12-25	4707	11-24	
Saigon	Ladd-Lake	12-9				
Sainted Sisters	Lake-Caulfield-Fitzgerald	10-27				
So Evil My Love	Milland-Todd	5-26				
Speed To Spare	Arlen-Rogers	10-27				
Unconquered (T) (146)	Cooper-Goddard	8-19		4705	9-23	
Waterfront At Midnight	Gargan-Hug es	12-8				
Where There's Life (75)	Hope-Hasso	4-15	11-21	4704	10-13	
Whispering Smith (T)	Ladd-Marshall	4-28				
Wild Harvest (92)	Ladd-Lamour	9-16	9-26	4701	8-18	
—— 1946-47 ——						
Blaze of Noon (91)	Baxter-Holden	11-11	5-2	4611	3-17	
Big Town (60)	Reed-Brooks	12-24	5-23	4622	3-3	
Blue Skies (T) (107)	Crosby-Astaire	8 6	12-27	4602	9-30	
Calcutta (83)	Ladd-Russell	7-9	5-30	4612	4-28	
California (T) (97)	Stanwyck-Milland	12-10	2-21	4606	12-23	
Cross My Heart (83)	Hutton-Tufts	1-8	1-10	4603	11-25	
Details under title: Too Good To Be True						
Danger Street (66)	Lowery-Withers	6-20		4623	3-3	
Dear Ruth (93)	Caulfield-Holden	9-2	7-18	4616	6-9	
Desert Fury (T) (95)	Scott-Hedlak	9-2	8-15	4617	8-4	
Details under title: Desert Town						
Easy Come, Easy Go (77)	Tufts-Fitzgerald	10-29	3-7	4607	2-17	
Details under title: Third Avenue						
Fear In The Night (72)	Kelly-York	4-29	4-18	4621	3-3	
I Cover Big Town (63)	Reed-Brooke	6-10	7-25	4624	3-3	
Imperfect Lady, The (97)	Wright-Milland	10-1	4-25	4610	3-17	
Details under title: Take This Woman						
Jungle Flight (67)	Lowery-Savage	6-24	8-22	4625	3-3	
Ladies' Man (91)	Braeken-Welles	11-26	2-7	4605	1-20	
My Favorite Brunette (87)	Hope-Lamour	7-22	4-4	460	3-3	
Perfect Marriage, The (87)	Young-Niven	1-21	1-24	4604	11-25	
Perils of Pauline (T) (96)	Hutton-Lund	3-18	7-4	4615	6-23	
Seven Were Saved (73)	Denning-Crain	4-1	3-28	4601	3-3	
Suddenly It's Spring (87)	MacMurray-Goddard	3-18	3-21	4608	2-17	
Trouble with Women, The (80)	Milland-Wright	6-11	6-27	4615	5-12	
Two Years Before the Mast (98)	Ladd-Donlevy	5-1	11-22	4601	9-2	
Variety Girl (93)	Hatcher-Kelley	11-11	8-29	4618	7-21	
Welcome Stranger (107)	Crosby-Caulfield	3-18		4613	4-28	
Details under title: The Big Haircut						
RE-ISSUES						
Jungle Princess, The (84)	Lamour-Milland	9-1	R5-3620			
Plainsman, The (113)	Cooper-Arthur	9-1	R5-3624			

REPUBLIC

1947-48 Features	Completed (12)	In Production (1)	
Westerns	Completed (4)	In Production (1)	
Serials	Completed (2)	In Production (0)	
1946-47 Features	Completed (23)	In Production (0)	
Westerns	Completed (18)	In Production (0)	
Serials	Completed (4)	In Production (0)	

NEW PRODUCTIONS

HEART OF VIRGINIA

Romance—Started December 9

Cast: Janet Martin, Robert Lowery, Paul Hurst, Frankie Darro.

Director: R. G. Springsteen Assoc. Producer: Sidney Picker

Story: Jockey loses his nerve after an accident. He finds himself through love love for a girl

CIMARRON TRAILS

Western—Started December 13

Cast: Allan "Rocky" Lane, Eddie Weller.

Director: Philip Ford Producer: Gordon Kay

Story: Opening of Oklahoma to homesteaders provides adventure.

RELEASE CHART

COMPLETED —— 1947-48 ——

Title—Running Time	Cast	Details	Rel.	No.	Rev.	
Bandits of Dark Canyon	Lane-Waller		12-15	752		
Bill and Coo (Tr.)	Berton's Birds					
California Firebrand	Hale-Booth		10-13			
Campus Honeymoon	Crane-Wilde		10-13			
Dangers of The Canadian Mounted	Bannon-Belmont		10-27	792		
G-Men Never Forget (Serial)	Moore-Ames		8-4	5-9	751	
I, Jane Doe	Hussey-Carroll		11-24			
It's A Grand Old Nag (Tr.)	Cartoon Feature		12-20	761		
Macbeth	Welles-Nolan		7-7			
Madonna of The Desert	Castle-Roberts		11-10			
Main Street Kid, The	Pearce-Martin		9-29	1-1		
Oklahoma Badlands	Lane-Coles		11-24			
Old Los Angeles	Elliott-McLeod		10-13			
Red Pony, The (T)	Loy-Mitchum		6-9			
Slippy McGee	Barry-Evans		9-1	1-15	701	
Storm, The	Hunt-Lundigan		9-15			
Details under title: End of the Rainbow						
Thunder In The Forest	Roberts-Douglas		12-8			
Under California Stars (Tr.)	Rogers-Frazee		11-24			
Wild Frontier, The	Lane-Holt		5-12	10-1	751	10-13
—— 1946-47 ——						
Affairs of Geraldine (68)	Withers-Lydon		1-21	11-18	603	
Details under title: Lonely Hearts Club						
Along the Oregon Trail (Trucolor) (64)	Hale-Booth		8-30	651	9-15	
Angel and the Badman, The (100)	Wayne-Russell		4-29	2-15	608	2-17
Details under title: Angel and the Outlaw						
Apache Rose (Trucolor) (75)	Rogers-Evans		9-2	2-15	641	3-31
Bells of San Angelo (Trucolor) (79)	Rogers-Evans		12-23	5-15	642	6-9
Blackmail (67)	Marshall-Mara		1-6	7-24	617	8-18
Details under title: Lightnin' Strikes Twice						
Black Widow, The (Serial)	Edwards-Lindley		6-10	694		
Calendar Girl (88)	Frazee-Marshall		7-8	1-31	607	2-17
Driftwood (90)	Brennan-Warrick		5-26	9-15	621	11-10
Exposed (59)	Mara-Scott		5-12	9-8	620	9-29
Details under title: It's Murder She Says						
Fabulous Suzanne, The (71)	Britton-Vallee		12-15	604		
Fabulous Texan, The (95)	Elliott-Carroll		6-23	11-9	624	11-24
Flame, The (97)	Carroll-Ralston		3-31	11-24	628	
Details under title: The Outcast						
Gay Ranchero, The (Tr.)	Rogers-Frazee		8-4	1-48	644	
Ghost Goes Wild, The (66)	Ellison-Gwynne		3-8		605	4-14
Hit Parade of 1947 (90)	Albert-Maora		9-16	3-22	610	5-12
Homesteaders of Paradise Valley (59)	Laaa-Blake		4-1		664	
Jungle Girl (Serial)	Gifford-Neal		Reissue	4-19	692	
I've Always Loved You (T) (117)	McLeod-Dara		8-20	12-2	601	9-30
Details under title: Concerto						
Jesse James Rides Again (Serial)	Moore-Stirling		1-20	3-21	693	
Magnificent Rogue, The (74)	Roberts-Douglas		7-8	2-15	606	
Marshal of Cripple Creek (58)	Lane-Blake		11-25	8-15	667	9-15
Northwest Outpost (91)	Eddy-Massey		11-25	6-25	615	5-26
Details under: Untitled						
On The Old Spanish Trail (Tr.) (75)	Rogers-Frazee		5-12	10-15	648	10-27
Oregon Trail Scouts (58)	Lane-Blake		9-2	5-15	665	
Pilgrim Lady, The (67)	Lane-Blake		9-2	5-15	665	5-26
Details under title: The Inner Circle						
Pretender, The (69)	Dekker-Craig		3-31	8-16	620	
Details under title: Complex						
Robin Hood of Texas (71)	Autry-Roberts		4-28	7-15	685	9-15
Rustlers of Devil's Canyon (58)	Lane-Blake		10-14	7-1	661	7-21
Saddle Pals (72)	Autry-Roberts		3-17	6-15	684	6-23
Santa Fe Uprising (56)	Lane-Blake		3-18	11-15	661	
Sioux City Sue (69)	Autry-Roberts		6-24	11-21	681	12-9
Son of Zorro (Serial)	Turner-Stewart			1-18	691	
Spoilers of The North (66)	Kelly-Booth		8-9	4-24	612	5-12
Springtime In The Sierras (Tr.) (75)	Rogers-Frazee		3-3	7-15	646	8-4
Stagecoach to Denver (56)	Lane-Blake		12-23		662	
That's My Man (104)	Amecha-McLeod		11-11	6-1	613	4-14
Details under title: Gallant Man						
That's My Gal (Trucolor) (66)	Barry Roberts		8-6	5-15	609	6-23
Trail to San Antone (67)	Autry-Stewart		8-19	1-25	682	2-3
Trespasser, The (71)	Evans-Douglas		2-17	7-3	619	7-21
Details under title: The Finger Woman						
Twilight on the Rio Grande (71)	Autry-Mara		1-20	4-1	683	4-28
Under Colorado Skies (Tr.)	Hale-Booth		7-7	12-15	652	
Vigilantes of Boom Town (56)	Lane-Blake		5-27	2-15	663	2-17
Winter Wonderland (71)	Roberts-Drake		5-13	5-17	614	6-23
Details under title: Snow Cinderella						
Wyoming (84)	Elliott-Ralston		11-25	8-1	618	8-4
Web of Danger (58)	Mara-O'Flynn		10-28	6-10	616	6-23
Yankee Fakir (71)	Fowley-Woodbury			4-1	611	4-28

RKO RADIO

1947-48 Features	Completed (37)	In Production (2)
1946-47 Features	Completed (34)	In Production (0)

NEW PRODUCTIONS

GUNS OF WRATH

Western—Started December 8

Cast: Tim Holt, Nan Leslie, Myrna Dell, Richard Martin, Jason Robards, Steve Brodie, Robert Bray, Tony Barrett, Jim Nolan.

Director: Lesley Selander Producer: Herman Schlom

Story: Not available. See next issue

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Window, The	Hale-Kennedy		11-24		

COMPLETED —— 1947-48 ——

BLOCK NO. ONE

Bachelor and The Bobby-Soxer, The (94)	Grant-Loy		8-6	801	6-9
Crossfire (86)	Young-Mitchem		3-17	802	7-7
Riffraff (80)	O'Brien-Slezak		6-24	803	6-9
Seven Keys to Baldpate (66)	Terry-White		11-25	804	6-9
Under the Tonto Rim (61)	Holt-Leslie		1-20	805	6-9

BLOCK NO. TWO

Dick Tracy Meets Gruesome (65)	Byrd-Karloff		4-14	809	11-24
Night Song (102)	Andrews-Oberon		4-14	806	11-24
Details under title: Memory of Love					
Out of the Past (97)	Mitchum-Greer			810	11-24
So Well Remembered (114)	Scott-Mills			807	11-10
Wild Horse Mesa (60)	Holt-Leslie		8-4	808	11-24

NOT DESIGNATED

Arizona Ranger, The	Holt-Leslie		11-10		
Berlin Express	Oberon-Ryan		9-1		
Fighting Father Dunne	O'Brien-Dell		3-31		
Good Sam	Cooper-Sheridan		8-18		
I Remember Mama	Dunne-Homolka		6-9		
If You Knew Susie	Cantor-Davis		1-20		
Indian Summer	Knox-Sothern				
Joan	Bergman-Ferrer		10-13		
Man About Town	Chevalier-Derrier		Foreign		
Miracle of The Bells, The	MacMurray-Valli		8-4		
Mystery In Mexico	Lundigan-White		10-13		
Pearl, The	Marques-Armendariz	Foreign			
Race Street	Ratt-Maxwell		9-1		
Return of the Badman	Scott-White				
Roughshod	Sterling-Grahame		7-7		
Station West	Powell-Greer				
Tall, Dark Stranger	Young-Holden		9-1		
Details under title: Rachel					
Tarzan and the Mermaids	Weissmuller-Joyce		8-4		
Tycoon (T)	Wayne-Day		2-3		2-8
Under Arizona Skies	Holt-Leslie		9-1		
Velvet Touch, The	Russell-Genn		10-13		
War Party	Fonda-Temple		8-18		
Your Red Wagon	O'Donnell-Granger		7-7		

SPECIALS

Bishop's Wife, The (109)	Grant-Young		3-17		11-24
Fugitive, The (104)	Fonda-Del Rio		1-6		11-10
Fun and Fancy Free (73)	Disney Cartoon Feature			891	9-1
Long Night, The (101)	Fonda-Bel Geddes		9-16	861	6-9
Magic Town (103)	Stewart-Wyman		11-25	862	6-9
Mourning Becomes Electra (172)	Russell-Redgrave		4-14		11-24
Secret Life of Walter Mitty (T) (105)	Kaye-Mayo		4-29	851	7-21
Song Is Born, A (T)	Kaye-Mayo		8-4		
Details under title: That's Life					

— 1946-47 —

BLOCK NO. FOUR

Beat the Band (67)	Langford-Kreps	6-24		718	3-3
Code of The West (57)	Warren-Alden	7-22		720	3-31
Devil Thumbs A Ride, The (62)	Tierney-Leslie	7-8		719	3-3
Farmer's Daughter, The (97)	Young-Cotten	5-27		716	3-3
Details under title: Katie for Congress					
Trail Street (89)	Scott-Jeffreys	8-19		717	3-3

BLOCK NO. FIVE

Banjo (68)	Moffett-White	9-16		725	4-28
Born To Kill (92)	Trevor-Tierney	5-27		722	4-28
Details under title: Deadlier Than the Male					
Likely Story, A (88)	Williams-Hale	2-4		724	4-28
Details under title: Master Minds					
Honeymoon (74)	Temple-Madison	4-1		721	4-28
Tarzan and the Huntress (72)	Weissmuller-Joyce	10-14		723	3-31

BLOCK NO. SIX

Dick Tracy's Dilemma (60)	Byrd-Christopher	11-11		729	5-26
Details under title: Dick Tracy vs. the Claw					
Desperate (73)	Brodie-Long	12-9		728	5-26
Details under title: Flight					
They Won't Believe Me (95)	Young-Hayward	8-19		726	5-26
Thunder Mountain (60)	Holt-Hyer	10-28		730	5-26
Woman on The Beach, The (71)	Bennett-Ryan	2-4		727	5-26
Details under title: Desirable Woman					

SPECIALS

Best Years of Our Lives, The (172)	Loy-March	4-29		751	12-9
It's A Wonderful Life (129)	Stewart-Reed	4-29		781	12-23
Notorious (101)	Bergman-Grant	10-29		761	8-5
Song of the South (T) (94)	Disney Cartoon Feature			791	11-11
Sinbad The Sailor (T) (117)	Fairbanks-O'Hara	3-4		762	1-20

SCREEN GUILD

1947-48 Features	Completed (9)	In Production (0)
1946-47 Features	Completed (24)	In Production (0)

RELEASE CHART

COMPLETED

— 1947-48 —

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Boy! What a Girl! (69)	Negro Cast		9-20	X-2	
Burning Cross, The (78)	Daniels-Patton	6 9	10-11	4704	
Dragnet (73)	Wilcoxson-Brian	4-28	10-25	4703	
Hollywood Barn Dance (65)	Tubb-Irving	3-31	6-21	4701	
Details under title: Western Barn Dance					
Killer Dill (71)	Gwynne-Albertson	3-31	9-13	4702	
Miracle In Harlem (71)	Stepin Fetchit		1-24	X-3	
Road to the Big House (72)	Shelton-Doran		12-27	4706	
Prairie, The (80)	Aubert-Baxter		1-10	4705	
Trail of the Mounties (42)	Hayden-Holt	9-29	2-21	4708	
Details under title: Law of the Mounties					
Where the North Begins (41)	Hayden-Holt		12-13	4707	

— 1946-47 —

Bells of San Fernando (69)	Woods-Warren	11-25	4-5	4614	
Buffalo Bill Rides Again (66)	Arlen-Holt	11-25	4-19	4613	
Bush Pilot (60)	Hudson-LaRoe	Foreign	6-7	4616	
Case of the Baby Sitter, The (40)	Neal-Jenkins	3-31	7-26	4618	
Call It Murder (74)	Bogart-Whort	Reissue	9-13	S-2	
Hat Box Mystery, The (40)	Neal-Jenkins	3-31	7-15	4617	
My Dog Shep	Neil-Chapman	9-2	12-1	4609	
Prairie, The (72)	Baxter-Aubert	8-18	11-29	4705	
Queen of The Amazon (60)	Morison-Lowery	9-30	1-15	4611	4-23
Racketeers (58)	Foster-Douglas	Reissue	9-13	S-1	
Renegade Girl	Curtis-Savage	9-30	12-25	4612	
Rolling Home	Parker-Hayden		7-8		
Details under title: One More Chance					
Scared to Death (65)	Lugosi-Compton		5-3	4608	
Sepia Cinderella (69)	Negro Cast		10-18	X-1	
Shoot To Kill (60)	Wade-Walters	3-3	5-17	4615	

HOPALONG CASSIDY REISSUES

Rustler's Valley (60)	Boyd-Hayden		3-15	HC07	
Texas Trail (59)	Boyd-Hayden		4-12	HC08	
Partners of the Plains (71)	Boyd-Hayden		4-26	HC09	
Cassidy of Bar 20 (59)	Boyd-Hayden		5-10	HC10	
Heart of Arizona (68)	Boyd-Hayden		6-14	HC11	
Bar 20 Justice (65)	Boyd-Hayden		7-19	HC12	
Frontiersman, The	Boyd-Hayden		11-8	HC13	
Sunset Trail	Boyd-Hayden		11-25	HC14	
Pride of the West	Boyd-Hayden		1-3	HC15	

SELZNICK—S.R.O.

Features	Completed (4)	In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Mr. Blandings Builds His Dream House	Grant-Loy		10-13		

COMPLETED

Duel In the Sun (T) (138)	Jones-Cotten		3-19	4-17	4-14
Intermezzo	Bergman-Howard	Reissue		Oct	
Paradine Case, The	Todd-Peck		12-23		
Portrait of Jenny	Cotten-Jones		3-3		

20th CENTURY-FOX

1947 Features	Completed (47)	In Production (7)

NEW PRODUCTIONS

ARTHUR TAKES OVER

Comedy—Started December 8

Cast: Lois Collier, Jerome Cowan, Skip Homeier, Ann E. Todd, William Bakewell, Richard Crane, Barbara Brown, Howard Freeman.

Director: Mal St. Clair Producer: Sol M. Wurtzel

(A Sol Wurtzel Production)

Story: Little brother plays mentor for his family, helps his sister marry the right man.

13 LEAD SOLDIERS

Mystery—Started December 8

Cast: Tom Conway, Helen Westcott, Maria Palmer.

Director: Frank McDonald

Co-Producers: Ben Pivar-Bernard Small

Story: Not available. See next issue.

(A Reliance Production)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Escape	Harrison-Cummins		9-16		
Iron Curtain, The	Andrews-Tierney		12-8		
Sitting Pretty	Young-O'Hara		11-10		
This Is The Moment (T)	Grable-Fairbanks		11-10		
Walls of Jericho	Wilde-Darnell		11-10		

— 1947-48 —

Ballad of Furnace Creek	Mature-Gray		9-15		
Boomerang (88)	Andrews-Wyatt		9-30	Feb 706	2-3
Brasher Doubloon, The (72)	Montgomery-Gulld		7-22	Feb 707	2-17
Call Northside 777	Stewart Walker		10 13		
Captain From Castile (T) (140)	Powers-Peters		12-9		12-8
Carnival In Costa Rica (T) (95)	Haymes-Holm		4-29	Apr 710	3-31
Challenge, The	Conway-Vincent		11-24		
Daisy Kenyon (99)	Crawford-Andrews		7-7	Dec 731	12-8
Deep Water	Andrews-Peters		10 13		
Forever Amber (T) (140)	Darnell-Wilde		11-11	Oct 733	10-27
Foxes of Harrow, The (118)	Harrison-O'Hara		4-28	Oct 729	9 29
Gentleman's Agreement (118)	Peck-McGuire		6-9		11-24
Ghost and Mrs. Muir, The (104)	Harrison-Tierney		12-9	May 715	5-26
Give My Regards to Broadway (T)	Gulld-Daley		5 12		
Green Grass of Wyoming (T)	Cummins-Coburn		6 23		
Homestretch (T) (96)	Wilde-O'Hara		7-22	May 713	4-28
Miracle on 34th Street (96)	Payne-O'Hara		12 9	June 718	5-12
Details under title: Big Heart					
I Wonder Who's Kissing Her Now (T) (104)	Haver-Stevens		8-6	Aug 723	6-23
Kiss of Death (99)	Matore-Donlevy		3-31	Sept 725	9-1
Late George Apley, The (98)	Colman-Cummins		7 8	Apr 712	2-17
Let's Live Again	Emery-Brooks		11-24		
Margie (T) (94)	Craine-Young		2-18	Nov 646	10-28
Meet Me at Dawn (99)	Eythe-Court				
Moss Rose (82)	Cummins-Mature			June 717	6-5
Mother Wore Tights (107)	Grable-Dailey		11-11	Sept 724	6-1
Nightmare Alley (111)	Power-Blondell		6-9	Oct 730	10-13
Razor's Edge, The (146)	Power-Tierney		4-15	Jan 701	11-25
San Demetrio, London (76)	Fitzgerald-Young	Foreign		Apr 714	4-14
Shocking Miss Pilgrim, The (T) (86)	Grable-Haymes		12-10	Jan 703	1-6
Snake Pit, The	deHavilland-Genn		8-4		
Summer Lightning (T)	Haver-McCallister		3-17		
Tender Years, The	Brown-Hutchinson		9-1		12-8
13 Rue Madeleine (95)	Cagney-Annabella		6-10	Jan 702	1-6
Thunder In the Valley (T) (103)	Garner-McCallister		7-22	Nov	
Rev. under title: Bob, Son of Battle					
You Were Meant for Me	Crain-Dailey		9-15		

REISSUES

Alexander's Ragtime Band (106)	Power-Faye			Mar 709	
Drums Along the Mohawk (103)	Colbert-Fonda			Oct 741	
Grapes of Wrath (128)	Fonda-Darnell			Dec 745	
How Green Was My Valley (118)	Pidgeon-O'Hara			Sept 727	
Les Miserables (105)	March-Laughton			Jan 704	
Mark of Zorro (93)	Power-Darnell			Oct 740	
Stanley and Livingstone (101)	Tracy-Greene			Jan 705	
Swamp Water (90)	Brennan-Huston			Sept 728	
Tobacco Road (84)	Tierney-Andrews			Dec 744	
Western Union (95)	Young-Scott			June 719	

SOL WURTZEL PRODUCTIONS

Backlash (66)	Travis-Rogers		9-30	Mar 711	
Crimson Key (76)	Taylor-Dowling		3-31	July 722	7-7
Dangerous Years, The (62)	Halop-Todd			Jan	12-22
Half-Past Midnight	Taylor-Knudsen		11-24		
Invisible Wall, The (73)	Castle-Christine		6-9	Oct 732	10-13
Jewels of Brandenberg (66)	Travis-Cheirel			May 716	4-14
Roses Are Red (67)	Castle-Knudsen		6-23	Dec 734	11-10
Second Chance (62)	Taylor-Currie			Sept 726	7-21
Strange Journey (65)	Kelly-Massen		5-27	Feb 708	9-16
Details under title: Flight To Paradise					

UNITED ARTISTS

1946-47 Features	Completed (34)	In Production (0)
1947-48 Features	Completed (25)	In Production (0)

KEY TO PRODUCERS

Small (Sml); Rogers (Rgs); Vanguard (Van); Crosby (Cby); Bill Boyd (BB); Pressburger (Psb); Ripley-Monter (RM); Bogeaus (Bog); Stromberg (Smg); Levey (Lev); Cowan (Cow); Stone (Stn); Selznick (Szk); Nebenzahl (Neb); Lesser (Les); Loew-Lewin (LL); Eagle-Lion (GFD); Cagney (Cgy); Bronston (Brn); Chaplin (Chn); Enterprise (Ent); Hughes (Hgs); Comet (Com).

RELEASE CHART

— 1947-48 —

COMPLETED

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Arch of Triumph	Bergman-Boyer		7-22	Ent	
Atlantis	Montez-Aumont		3-3	Neb	
Body and Soul (104)	Garfield-Palmer		1-20	1147 Ent	8-18
Christmas Eve (90)	Mason-Calvert		For	GFD	
Heaven Only Knows (97)	Cummings-Donlevy		12-23	9-47 Neb	8-4
Henry V (T) (134)	Olivier-Newton		For	9-47 GFD	4-29
Silent Conflict	Boyd-Brooks		7-21	BB	
Dead Don't Dream	Boyd-Brooks		8-4	BB	
Sinister Journey	Boyd-Brooks		9-1	BB	
False Paradise	Boyd-Brooks		9-1	BB	
Hoopy's Holiday (60)	Boyd-Ware		7 30	7-18 BB	5-12
Intrigue (90)	Ratt-Havoc		5-12	12-47 Bis	
Last Time (C)	Olsen-Jannsen		9-30	Ra	
Details under Misc. Independents Chart					
Lured (102)	Sanders-Ball		11-11	7-25 Smg	7-21
Details under title: Personal Column					
Man of Evil	Raft Blondell		12-9	9-47 Hgs	11-10

Miracle Can Happen, A	All-Star	8-5	11-47	Beg-Msr		
Roosevelt Story (80)	Documentary	11-47		U-L		7-7
Silent Conflict	Boyd-Clyde	6-23		B.B.		
Details under title: Dead Don't Dream,						
Mad Wednesday (80)	Lloyd-Walburn	10-1		Stg		3-3
Rev. under title: Sin of Harold Diddlebock						
Sleep My Love	Colbert-Cummings	6-9		Tri		
So This Is New York	Morgan-Vallee	10-13		Ent		
Stampede	Wayne-O'Sheridan	9-30		Hks		
Details under title: Red River						
Strange Gamble	Boyd-Clyde	9-1		BB		
Time of Your Life, The	Cagney-Bendix	5-26		Cgy		
Vendetta	DeGeorge-Brooke	8-19		Hgs		

—— 1946-47 ——

Abie's Irish Rose (96)	Dru-Chekhov	4-29	12-27	Cby		12-23
Abilene Town (89)	Scott-Dvorak	8-6	1-11	Lev		1-21
Details under title: Abilene						
Adventures of Don Coyote (C) (65)	Martin-Rafferty	8-19	5-19	R-C		5-12
Bachelor's Daughters, The (89)	Russell-List	4-1	9-6	Stn		9-30
Carnegie Hall (134)	Hunt-Prince	8 2		LeB-M		3-17
Copacabana (92)	Miranda-Marx	12-9	5-30	Csl		5-26
Dangerous Venture (59)	Boyd-Alexander	8-5	5-23	Raeh		3-3
Dishonored Lady (85)	Lamarr-O'Keefe	5-27	5-16	Smg		4-28
Fabulous Dorseys, The (88)	Dorsey-Blair	8-5	2-21	Rgs		
Fool's Gold (63)	Boyd-Clyde	5-27	1-31	B.B		11 11
Fun On A Week-end (93)	Bracken-Lane	7-8	5-14	Stn		4-14
Details under title: Strange Bedfellows						
Hal Roach Comedy Carnival (112)	Abel-Rafferty	8-29		Ro		9-1
Details under titles: Curley (5-27) and Fabulous Joe (3-3)						
Johnny In the Clouds (88)	Montgomery-Mills	For	3-15	GFD		12-10
Little Iodine (57)	Marlowe Cramer	4-29	10-11	R.C.		9-16
Macomber Affair, The (89)	Peck-Bennett	4-29	3-21	Sug		
Details under title: The Short, Happy Life of Francis Macomber						
Marauders, The	Boyd-Brooks	4-28	10-47	B.B		
Mr. Ace (84)	Raft-Sidney	3-4	8-2	Bog		10-14
Details under title: Mr. Ace and the Queen						
Monsieur Verdoux (120)	Chaplin-Raye	6-24	10-47	Chn		4-28
Details under title: Comedy of Murders						
New Orleans (89)	deCordova-Patrick	9-30	4-18	Lev		5-12
Other Love, The (96)	Stanwyck-Niven	10-28	7-11	Fut		4-14
Outlaw, The (114)	Russell-Huston			Hug		4-1
Private Affairs of Bel Ami (112)	Sanders-Lansbury	5-13	3-7	Low		3-3
Ramrod (94)	McCrea-Lake	6-20	5-2	Ent		3-3
Rebecca (130)	Fontaine-Olivier	Reissue	4-26	Szk		
Red House, The (100)	Robinson-McCallister	5-13	2-7	Lsr		2-17
Scandal In Paris, A (100)	Sanders-Hasso	10-20	4-19	Psb		8-5
Stork Bites Man (67)	Cooper-Roberts	2-3	6-21	Com		8-18
Strange Woman, The (100)	Lamarr-Sanders	12-24	10-25	Smg		11-25
Susie Steps Out (65)	Bruce-Caldwell	5-27	12-13	R.C.		12-9
Details under title: Miss Television						
Unexpected Guest (67)	Boyd-Tate	9-2	3-28	BB		1-20
Details under title: Whispering Walls						

UNIVERSAL-INTERNATIONAL

1947-48 Features — Completed (22) — In Production (3)

NEW PRODUCTIONS

MAN-EATER OF KUMAON

Adventure—Started December 2
Cast: Sabu, Wendell Corey, Joanne Page, Morris Carnovsky.
Director: Byron Haskin
Producers: Frank P. Rosenberg, Monty Shaff
Story: Tiger hunting in India.

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Another Part of The Forest	Mareh-Blyth		11-10		
Are You With It	O'Connor-San Juan		11-24		

—— 1947-48 ——

All My Sons	Robinsen-Christians		10-13			
Beware of Pity (102)	Palmer-Li ven	Foreign				11-10
Black Bart, Highwayman (T)	DeCarlo-Duryea		6-23			
Details under title: Adventures of Black Bart						
Bush Christmas (70)	Rafferty-Fernside	Foreign				12-8
Casbah	DeCarlo-Martin		10-27			
Captain Boycott (92)	Donat-Granger	Foreign				12-8
Double Life, A	Colman-Hasso		6-23			
Details under title: Imagination						
Exile, The (95)	Fairbanks-Montez		5-12	Nov.		10-27
Hungry Hill (92)	Lockwood-Price	Foreign				10-27
Letter From An Unknown Woman	Fontaine-Jourdan		9-15			
Lost Moment, The (89)	Cummings-Hayward		3-31			10-27
Details under title: The Lost Love						
Mortal Coil, The	Boyer-Blyth		8-4			
Naked City, The	Fitzgerald-Duff		7-7			
Nicholas Nickleby (94)	Hardwicke-Bond	Foreign				11-24
Pirates of Monterey (T) (77)	Montez-Cameron		5-13	Dec.		11-24
Ride the Pink Horse (101)	Montgomery-Hendrix		5-26	Oct.		9-15
River Lady (T)	DeCarlo-Duryea		8-4			
Senator Was Indiscreet, The	Powell-Raines		7			
Singapore (79)	MacMurray-Gardner		3-17	Sept.	622	8-18
Tap Roots (T)	Heflin-Hayward		6-23			
Tawny Pipit (81)	Miles-John	Foreign				9-15
Up In Central Park	Durbin-Haymes		10-13			
Wistful Widow of Wagon Gap (78)	Abbott-Costello		5-12	Oct.		10-13

—— 1946-47 ——

Black Narcissus (99)	Kerr-Robinson	Foreign				7-21
Brief Encounter (85)	Johnson-Howard	Foreign	8-24			10-14
Brute Force (98)	Lancaster-Blyth		3-3	Aug.	620	6-23
Buck Privates Come Home (77)	Abbott-Costello		12-9	Apr.	612	3-17
Captive Heart, The (86)	Redgrave-Johns	Foreign				4-28
Destry Rides Again (94)	Stewart-Dietrich	Reissue		Mar.	2791	
Dracula	Lugosi	Reissue		June	2708	
Egg and I, The (108)	Colbert-MacMurray		12-9		613	3-31
For The Love of Mary	Durbin-Dall		3-17			
Frankenstein	Karloff	Reissue		June	2797	
Frieda (97)	Farrar-Johns	Foreign		Sept.		
Great Expectations (116)	Mills-Hobson	Foreign		July	619	3-31
I Know Where I'M Going (91)	Hiller-Livesy	Foreign				9-1
I Stole a Million (78)	Raft-Trevor	Reissue		Apr.	2794	
I'll Be Yours (93)	Durbin-Drake		9-20	Jan.	607	1-20
Ivy (99)	Fontaine-Knowles		12-23	Jans.	616	6-23
Johnny Frenchman (104)	Rosay-Rue	Foreign				12-23
Lady Surrenders, A (108)	Lockwood-Granger	Foreign				6-23
Magic Bow, The (105)	Granger-Calvert	Foreign				7-7
My Heart Goes Crazy (T)	Field-Kendall	Foreign				
Magnificent Obsession (101)	Dunne-Taylor	Reissue		May	2795	
Michigan Kid, The (C) (69)	Hall-Johnson		4-29	Mar.	610	2-17
Odd Man Out (118)	Mason-Ryan	Foreign		June	617	3-3
100 Men and A Girl (84)	Durbin-Stokowski	Reissue		May	2796	
Slave Girl (80)	DeCarlo-Brent		8-5	Aug.	623	7-21
Smash-Up (103)	Hayward-Bowman		6-10	Mar.	609	2-17
Details under title: Love Takes a Holiday						
Something In the Wind (89)	Durbin-Dall		3-17	Sept.	621	8-4
Details under title: For the Love of Mary						
Song of Scheherazade (T) (106)	DeCarlo-Donlevy		1-21	Mar.	608	2-3
Details under title: Scherezade						
Stairway to Heaven (T) (104)	Massey-Niven	Foreign		Mar.	611	1-6
Secret Beyond the Door	Bennett-Redgraves					
Swell Guy (87)	Tofts-Blyth		6-24	Jan.	606	12-23
Time Out of Mind (88)	Calvert-Hatton		10-28	May	614	3-31
They Were Sisters (108)	Mason-Calvert	Foreign		Sept.	1065	9-16
This Happy Breed (110)	Newton-Johnson	Foreign			GFD	4-14
Upturned Glass (86)	Mason-Kelline	Foreign		Nov.		11-24
Vigilantes Return, The (Cinecolor)	Hall-Lindsay		7-22	July	618	
Web, The (87)	O'Brien-Raines		3-17	June	615	6-9
Details under title: Jeopardy						
When the Daltons Rode (81)	Scott-Francis	Reissue		Mar.	2792	
Wicked Lady (97)	Mason-Lockwood	Foreign		Jan.	605	12-23
Years Between, The (88)	Redgrave-Hobson	Foreign				3-17
You Can't Cheat an Honest Man (72)	Fields-Bergen	Reissue		Apr.	2793	

WARNER BROTHERS

1947-48 Features — Completed (21) — In Production (1)

RELEASE CHART

IN PRODUCTION

Title—Running Time	Cast	Details	Rel.	No.	Rev.
Adventures of Don Juan (T)	Flynn-Lindfors		10-27		

COMPLETED —— 1947-48 ——

Always Together (78)	Reynolds-Hutton		6-23	1-10	713	12-22
Details under title: Love at First Sight						
April Showers	Carson-Sothern		9-15			
Christopher Blake	Smith-Douglas		9-15			
Dark Passage (106)	Bogart-Bacall		11-25	9-27	703	9-15
Deep Valley	Clark-Lupino		10-14	9-1	701	8-4
Escape Me Never (104)	Flynn-Lupino		11-26	11-22	708	11-10
Johnny Belinda	Wyman-Ayres		9-15			
Life With Father (T) (118)	Dunne-Powell		4-15		702	9-1
My Wild Irish Rose (T) (101)	Morgan-King		10-14	12-27	711	
Night Unto Night	Lindfors-Reagan		9-30			
Romance In High C (T)	Carson-Paige		6-23			
Silver River	Flynn-Sheridan		5-12			
That Hagen Girl (83)	Reagan-Temple		6-23	11-1	707	10-2
Details under title: Mary Hagen						
To The Victor	Morgan-Lindfors		8-18			
Two Guys From Texas (T)	Morgan-Carson		3-17			
Unsuspected, The (103)	Rains-Caulfield		2-3	10-11	706	9-29
Voice of The Turtle	Parker-Reagan		3-3			
Woman In White, The	Parker-Young		10-14			
Wallflower	Reynolds-Hutton		3-3			
Whiplash	Clark-Smith		3-31			
Winter Meeting	Davis-Davis		10-13			

REISSUES

Anthony Adverse (116)	Mareh-DeHavilland	Reissue	12-13		709	
Bad Men of Missouri (71)	Morgan-Wyman	Reissue	10-4		704	
Each Dawn I Die (84)	Cagney-Raft	Reissue	10-4		705	
Jezebel (93)	Davis-Fonda	Reissue	12-13		710	
Slight Case of Murder, A	Robinson	Reissue	12-13		712	

—— 1946-47 ——

Beast with Five Fingers, The (88)	Alda-King		12-10	2-8	613	1-6
Cheyenne (100)	Morgan-Wyman		4-1	6-14	622	4-28
Cry Wolf (83)	Flynn-Stanwyck		5-27	8-16	625	7-7
Humoresque (125)	Crawford-Garfield		12-24	1-25	612	1-6
Innocent Years, The	Palmer-Wanamaker		6-9			
Details under title: Ever The Beginning						
Love and Learn (83)	Carson-Vickers		9-16	5-3	620	3-31
Man I Love, The (96)	Lupino-Alda		1-11		611	1-6
Details under title: The Sentence						
Nora Prentiss (111)	Sheridan-Smith		1-21	2-22	614	2-17
Possessed (108)	Crawford-Heflin		6-24	7-26		6-9
Details under title: The Secret						
Pursued (101)	Wright-Mitchum		8-19	3-8	615	3-3
Stallion Road (97)	Reagan-Smith		4-15	4-12	617	3-31
That Way with Women (84)	Greenstreet-Vickers		2-18	3-29	616	2-17
Details under title: A Very Rich Man						
Treasure of Sierra Madre	Bogart-Huston		3-31			
Two Mrs. Carrolls, The (100)	Bogart-Stanwyck		5-14	5-24	621	4-14
Unfaithful, The (109)	Sheridan-Scott		12-9	7-5		6-9

REISSUES

Sea Hawk, The (109)	Flynn-Rains	Reissue	4-26		618	
Sea Wolf, The (87)	Robinson-Lupino	Reissue	4-26		618	
King's Row (127)	Sheridan-Cummings	Reissue	12-7		608	
Wild Bill Hickock Rides (72)	Bennett-Cabot	Reissue	12-7		609	



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81 minutes
William Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan, Ray Collins, Allen Jenkins, Charles D. Brown, Hans Conreid, Whit Bissell, Norma Varden, Milton Parsons, Francis Pierlot, Cynthia Corley, Oliver Blake, Chief Thunder Cloud, Chief Yowlachie, Iron Eyes Cody, Boyd Davis, Rodney Bell, Douglas Wood, Edward Clark, William Forrest, Tom Dugan, George K. Mann, Claire Carleton, William I. Vedder, Nina Lunn, John R. Wald, Vincent Pelletier. .. Directed by George S. Kaufman.

Here is one of the funniest pictures of the year, a none-too-subtle travesty on present-day politicos destined to delight any patron with or without a sense of humor. Producer Nunnally Johnson, associate producer Gene Fowler, Jr., scripter Charles MacArthur and director George S. Kaufman, as well as star William Powell, have aimed a satirical shaft at the Washington scene, as pointed and hilarious as "State of the Union" or "Born Yesterday." Unlike those two stage successes, however, "The Senator Was Indiscreet" is not intended only for sophisticated adult audiences, but contains enough tongue-in-cheek melodrama and belly-laugh situations to render it sure-fire filmfare for mass audiences and juvenile patronage in any situation. A certain moneymaker, it will score best in metropolitan firstruns and subsequents patronized by cosmopolitan theatre-goers. Powell's performance is infinitely superior to his characterization in "Life With Father," pressed to the limit as he is by such proficient players as Peter Lind Hayes, Ella Raines and Ray Collins, not to mention bit-player Hans Conreid, scene-stealer par excellence. Production quality is superlative; MacArthur's dialogue witty and crackling; photography and recording excellent throughout.

EXPLOITATION: Sell the sock comedy. Play up the brilliant performance by William Powell, MacArthur's script, Kaufman's direction. Suggestion for ballot throwaway: "Don't Vote for ANY Candidate, Until You've Seen 'The Senator Was Indiscreet'!" Catchline: "It Will Have Congress in an Uproar—of Laughter!"

U. S. Senator William Powell has presidential aspirations, and hires press agent Peter Lind Hayes to ballyhoo him into the White House. Hayes' reporter-girlfriend Ella Raines quarrels with him for promoting so pompous a horse's neck as the senator and the two split up. Party chief Ray Collins shares Ella's opinion of Powell and orders him to stop seeking the nomination. But the Senator has a secret weapon—his diary wherein for 35 years he has jotted down all the party's shady deals. With this ace-in-the-hole and ballyhooed by Hayes, he tours the nation, becomes top contender for the White House. Then, with victory in sight, the diary mysteriously vanishes. All hell breaks loose as Collins and his subordinates throughout the land, fearing exposure should the diary get published, prepare to fice the country. Hayes suspects Ella has stolen the diary and charges her with its theft. She's innocent but, scenting a sensational scoop, fends off Hayes and on a hunch tracks down Arleen Whalen, the senator's dinner partner the night the diary disappeared. Meanwhile, Collins and the party higher-ups have persuaded Powell to resign his senatorship and accept a berth as football czar, a post paying twice the presidential salary. Ella retrieves the diary from Arleen, then loses it to Hayes, who returns it to Powell. Almost imediately, Hayes suffers a pang of conscience, not only at his shabby treatment of Ella, but because he feels he'll be selling out the country if he foists Powell upon it as a president. So he re-steals the diary and effects a reconciliation with Ella. Next day the party leaders flee the country, Powell winding up in the South Seas.

'MY WILD IRISH ROSE' SAME OLD BLARNEY — IN TECHNICOLOR

Rates ● ● + generally; more in Irish naborhoods

Warner Bros.
101 Minutes
Dennis Morgan, Arlene Dahl, Andrea King, Alan Hale, George Tobias, George O'Brien, Sara Allgood, Ben Blue, William Frawley, Don McGuire, Charles Irwin, Clifton Young, Paul Stanton, George Cleveland, Oscar O'Shea, Ruby Dandridge, Grady Sutton, William Davidson, Douglas Wood, Charles Marsh, Igor Dega, Pierre Andre, The Three Dunhills, Lou Wills, Jr.
Directed by David Butler.

Since "My Wild Irish Rose" is first a Technicolor musical, let it be noted primarily that both the color and the musical numbers are just fine. The sure-fire Irish tunes, enhanced by Le Roy Prinz' imaginative treatment and effectively delivered by Dennis Morgan, plus some riotously colorful minstrel numbers, insure a goodly quota of entertainment. But "My Wild Irish Rose" also makes grand pretensions at telling the story of Chauncey Olcott, sweet singer of Irish ballads, and on that count is so corny and trite as to virtually negate the musical credits. The cliche-ridden tale is just a series of blackouts, some deliberately funny thanks to the antics of Ben Blue and, surprisingly, George O'Brien, as the strong man in a minstrel troupe. Morgan is excellent for the role of Olcott with his ingratiating grin and easy-to-listen-to voice. Andrea King makes a dashing Lillian Russell (and the ladies will gasp at some of the gowns modeled by the famous songbird), but newcomer Arlene Dahl, is hardly an inspired choice as the singer's romantic vis-a-vis. The rest of the cast are tin-types. The bevy of Irish ballads, some bolstered by spirited dancing and production numbers, and the minstrel tunes. "The Natchez and the Robert E. Lee" and "Miss Lindy Lou", by Ted Koehler and M. K. Jerome, are the entertainment highlights and should carry the film to slightly above average returns generally. In neighborhoods where the clientele is predominantly Irish, grosses will be good.

EXPLOITATION. "The Sweetest Songs Ever Sung" should be the keynote of the ballyhoo. The long list of Irish ballads will include someone's favorite. The name of Chauncey Olcott, king of the Irish ballad singers at the turn of the Century is another selling point. Lillian Russell, too, can be sold. A blow-up of Andrea King in one of the lavish gowns she wears will be an excellent lobby eye-catcher.

Dennis Morgan, as young Chauncey Olcott, bluffs his way backstage to meet Andrea King (Lillian Russell) and decides to pursue a singing career. He becomes a singing bartender in George Tobias' Acropolis House where he falls in love with Arlene Dahl, fiance of Don McGuire. With the aid of bellhop Ben Blue, he persuades a band of minstrels to stay at the hotel and become a member of the troupe, which includes George O'Brien, strong man of the outfit. In New York, Morgan again meets Lillian Russell and she arranges for him to be her leading man. When rumors appear that Morgan and Russell are to be married, Dahl goes to Lillian's apartment, finds Morgan there and leaves him. Russell's show closes and Morgan is hired by the aging and ailing William Frawley (as "William Scanlan), America's top singer of Irish songs, as his understudy. Morgan sings backstage while Frawley mouths the words, but finally Frawley's voice gives out completely at a St. Patrick's day performance and the old man turns the crown over to Morgan, who is finally reunited with Dahl.

'DANGEROUS YEARS' HOKE-FILLED JUVENILE DELINQUENCY PROGRAMMER

Rates ● ● as supporting dualler in action spots

Twentieth Century-Fox
62 minutes
William Halop, Ann E. Todd, Jerome Cowan, Anabel Shaw, Richard Gaines, Scotty Beckett, Darryl Hickman, Harry Shannon, Dickie Moore, Donald Curtis, Harry Harvey Jr., Gil Stratton Jr., Joseph Vitale, Marilyn Monroe, Nana Bryant.
Directed by Arthur Pierson.

Despite its good intention to preach a moral this low-budget Sol Wurtzel programmer on juvenile delinquency is too incredible and full of obvious hokum for most audiences. Coupled with a lively musical or comedy, it will get by in neighborhood and action houses. Its direction and writing strongly reminiscent of a radio soap opera, "Dangerous Years" is played with the tremolo stop all the way out by a proficient and preponderantly-juvenile cast. Billy Halop, (ex-Dead-End kid), Ann E. Todd, Jerome Cowan, Scotty Beckett and Darryl Hickman turn in commendable characterizations. Production quality is fair, photography and recording good.

EXPLOITATION: Take advantage of the film's topical theme, juvenile delinquency, by enlisting the cooperation of editors, pastors and child welfare organization heads. Teaser: "If you're in your 'teens, look out—these are the 'Dangerous Years'!" Have your local Inquiring Reporter ask: "What, and why, are the most 'Dangerous Years' ?"

Welfare worker Donald Curtis' Boys Club curbs Middletown's juvenile delinquency in check until the arrival of flashy, well-heeled William Halop. Operating from the Gopher Hole, a roadside juke joint, Halop organizes the town's more adventurous youths into warehouse looters. In attempting to dissuade the lads from pilfering a warehouse, Curtis is shot and killed by Halop. Curtis' fiancee Anabel Shaw returns from an extended cruise as her father, District Attorney Richard Gaines, is trying with little chance of success to convict Halop, ably defended by Jerome Cowan. During a court recess Halop is visited in his cell by Nana Bryant, former head of the orphanage wherein he and Anabel had been reared. Nana confesses having switched babies; thus he, not Anabel, is the D.A.'s child. Reluctant to bring further sorrow to Anabel and Gaines, Halop swears Nana to continued secrecy and is committed to life imprisonment.

'GOOD NEWS' CHEERFUL, YOUTHFUL COLLEGE MUSICAL

Rates ● ● ● — generally; less for action houses

Metro-Goldwyn-Mayer
95 minutes
June Allyson, Peter Lawford, Patricia Marshall, Joan McCracken, Ray McDonald, Mel Torme, Robert Strickland, Donald MacBride, Tom Dugan, Clinton Sundberg, Loren Tindall, Connie Gilchrist, Morris Ankrum, Georgia Lee, Jane Green.
Directed by Charles Walters.

Lifted virtually intact from the 1927 Broadway musical that so gaily epitomized the college days of shieks and flappers with song and humor, M-G-M's Technicolored version of "Good News" 20 years later is a moderately cheerful earful and eyeful, albeit laboring under a handicap of dozens of imitations during the elapsed period. There is absolutely nothing new, but since much of it bears repeating, particularly the songs, there is plenty of entertainment, particularly for the school-age fans. Despite the old hack of a story, the varsity flapper stealing the football hero away from the nice kid who's working her way through college, the unforgettable tunes, "The Best Things in Life Are Free", "Lucky in Love," "The Varsity Drag" and some tip-top dancing by Joan McCracken and Ray McDonald, make this lively entertainment. The musical numbers, are performed with a bounce and a zest that makes up for much of the film's deficiencies.

The youngsters who comprise the bulk of the cast seem to lack the spontaneity and ebullience that is necessary in a film of this sort. They try hard—and this becomes painfully obvious in several sequences. June Allyson is still mighty cute, although some of that youthful sparkle has become dimmed with the passing years. Peter Lawford lacks voice, but he is forthright and scores with one tricky little number wherein Miss Allyson assays to teach him French. Patricia Marshall, as the fortune-hunting siren, has hardly the appearance or personality which seems to make men swoon at sight. The Allyson-Lawford names, plus the draw of Miss McCracken and, from what we hear, the up-and-coming young crooner, Mel Torme, insure an adequate return at the box-office.

EXPLOITATION: Sell the youth and gaiety and plug those wonderful songs. Tell the youngsters its the grandest of all college shows and play to the nostalgia in oldsters. The music shops will be a big help—have them feature the music. Don't overlook Mel Torme's appeal to the jitterbug trade.

Campus hero, football star Peter Lawford is stricken with the charms of Patricia Marshall, new student with an eye for mazuma-laden college boys. She gives him the brush-off while making eyes at wealthy Robert Strickland. Lawford gets June Allyson, student librarian working her way through school, to give him French lessons so that he can impress Patricia. When the latter turns him down for the prom, Lawford asks June for the date. Patricia, meanwhile hears that Lawford is a pickle factory scion, and gets him to take her to the affair, while June is stood up. In a short while, Patricia announces that she and Lawford will be engaged right after the team wins the climactic football game. The students convince June that she must tutor Lawford in French so that he can be eligible for the game and in the process, he realizes that he is in love with June. Although he deliberately attempts to flunk, he is passed. During the game, he plays like a dub, but when June, through a ruse, turns Patrica's designs on another guy, Lawford makes a brilliant play to win the game. In the victory dance, featuring the Varsity Drag, June and Lawford are reunited.

'I WALK ALONE' GRIPPING, REALISTIC NIGHTCLUB MELODRAMA

Rates ● ● ● generally

Paramount
99 minutes
Burt Lancaster, Lizabeth Scott, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud, Marc Lawrence, Mike Mazurki, Mickey Knox, Roger Neury.
Directed by Byron Haskin.

Credit Hal Wallis with producing a tense and spine-tingling, sumptuously-mounted and closely-knit melodrama of behind-the-scenes nightclub life that will roll up handsome box-office returns. Credit Byron Haskin with directing crisply and realistically a cast of noted, talented and well-chosen performers. Credit Robert Smith and John Bright with adapting, and Charles Schnee with scripting Theodore Reeves' stage success "Beggars Are Coming to Town," produced on Broadway by Oscar Serlin. Credit last, but far from least, Burt Lancaster, Lizabeth Scott, Kirk Douglas and Wendell Corey with taut and arresting characterizations. "I Walk Alone" has general audience appeal; women will enjoy the romance and admire Miss Scott's lavish costumes; men will be engrossed by its realism and suspense; youngsters will thrill to its fast-paced action and two-fisted climaxes. This should score grosses equal to those tallied by "Kiss of Death," "Brute Force" and "The Killers," with best returns marking engagements in action spots. Production quality and Leo Tover's photography are of a high order; music, including a vocal number, "Don't Call It Love," supposedly rendered by Miss Scott, is good.

EXPLOITATION: Play up for all they're worth the names of Burt Lancaster and Lizabeth Scott. Make mention of the stunning gowns worn by Miss Scott. Don't overlook the fact "I Walk Alone" is based on Oscar Serlin's Broadway success, "Beggars Are Coming to Town." Get local disc jockeys and orchestras to plug "Don't Call It Love."

After 14 years in prison, Burt Lancaster discovers Kirk Douglas, his partner of Prohibition days in the Four Kinks speakeasy has gypped him of his share in the nitery's opulent successor, the Regent Club. Employing Dry Era tactics he enlists four former mobsters and tries to take over the Regent by force. He flies into a rage when his pal Wendell Corey, Douglas' bookkeeper, demonstrates the intricate multiple holding corporation setup renders it impossible for Lancaster or anyone to take over even a fraction of the club. Lancaster's mobsters drift out, leaving him to be beaten unmercifully by Douglas' bouncers and doorman. Lizabeth Scott, club chanteuse and Douglas' mistress, takes the beaten-up Lancaster to her flat, renders first aid. Meanwhile Douglas has had Corey killed to stop him from telling Lancaster of the club's one vulnerable point — its falsified books. Wanted for Corey's murder, Lancaster goes with Lizabeth to Douglas' home, forces him to return to the club and sign a confession he'd had Corey slain. In a whirlwind climax Douglas turns the tables on the cops summoned by Lizabeth, tries to shoot down Lancaster, but is laid low by police bullets.

'ALWAYS TOGETHER' MILDLY AMUSING DUALLER

Rates ● ● ½ as dualler; weak for action spots

Warner Bros.
78 minutes
Robert Hutton, Joyce Reynolds, Cecil Kellaway, Ernest Truex, Don McGuire, Ransom Sherman, Douglas Kennedy.
Directed by Frederick De Cordova.

Although based on several incredible premises and two of its main characters are motivated by distinctly unpleasant motives, this capably acted comedy draws a fair number of laughs. Suitable for audiences of all ages, it will attract best in metropolitan neighborhoods. It is weak for action houses. Cecil Kellaway approaches star stature in his portrayal of a miserly millionaire intent on retrieving a fortune rashly-bequeathed to a total stranger; Ernest Truex is excellent as his attorney, and Ransom Sherman, cast as an absent-minded Reno judge, proves himself as a top-flight film comedian. Frederick De Cordova's smooth direction manages to conceal many of the imperfections in the original screenplay. Production quality is excellent.

EXPLOITATION: Have local Inquiring Reporter ask: "Should Equal Rights for Women Include Paying Alimony to Ex-Husbands?" Throwaways: "You Too Can Be Happy with Only a Million Dollars! 'Always Together' at the State Will Show you How." Play up the performances of Cecil Kellaway and radio favorite Ransom Sherman.

Thinking he's dying, miserly millionaire Cecil Kellaway instructs his attorney Ernest Truex to give $1,000,000 to $37-per-week stenographer Joyce Reynolds whom he has never even seen. Joyce, orphaned daughter of one of Kellaway's fraud victims, is engaged to Robbert Hutton, a penniless writer quite content to live on her meager earnings. Hutton finally sells a story for $250, weds Joyce, who has not told him of her windfall. Meanwhile, Kellaway recovers from his illness and tries desperately to retrieve the $1,000,000 by breaking up Joyce and Hutton's marriage. Hoping to alienate the two, he tells Hutton of Joyce's mysterious bequest; but instead of going berserk with jealousy, Hutton joyfully helps his wife squander the legacy. Later, Joyce and Hutton quarrel and she goes to Reno, sues for divorce. Hutton follows, files a counter-suit and attracts nationwide attention by demanding alimony. At end, Kellaway undergoes a change of heart, affects a reconciliation between the two.

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'T-MEN' TOP-DRAWER MELODRAMA RINGS BOXOFFICE BELL

Rates ● ● ● as bill-topper; more in action houses

Eagle-Lion
91 minutes
Dennis O'Keefe, Mary Meade, Alfred Ryder, Wally Ford, June Lockhart, Charles McGraw, Jane Randolph, Art Smith, Herbert Heyes, Jack Overman, John Wengraf, Jim Mannon, William Malter, Vivian Austin.
Directed by Anthony Mann.

Here is a top-drawer melodrama that will roll up handsome grosses in most locations and is socko for action spots. It has the authentic ring of "The House on 92nd Street" and the smashing action and breath-taking suspense of "The Killers" and "Brute Force," without their sordid and sadistic overtones. "T-Men" is more than a great melodrama; it is an inspiring saga of one of our government's least-publicized enforcement agencies, the U. S. Treasury Department. Thanks to the directorial restraint of Anthony Mann and the purposeful underplaying of the proficient cast, recruited mostly from the New York stage, "T-Men" has a sincerity and realism not usually found in pictures of this type; its very lack of Hollywood theatricalism makes for better "theatre" and, consequently, greater entertainment. From a box-office standpoint, its one weakness is the absence of a front-rank marquee name, but this should be more than compensated for by laudatory word-of-mouth. Arresting and convincing performances are delivered by Dennis O'Keefe and Wally Ford, but no less gripping and exciting are those of Alfred Ryder, Charles McGraw and John Wengraf. Settings by Edward C. Jewell and photography by John Alton embellish the film's high production values. "T-Men" is unqualifiedly recommended for all types of audiences and houses.

EXPLOITATION: Get behind this one with all the showmanship at your command — it will pay off in pleased patronage and high grosses. Play up the film's terrific suspense and smashing climaxes, its two-fisted action and socko realism. The plot deals with the detection, trailing and capturing of counterfeiters — arrange with banks, restaurant and store cashiers to display counter and window cards reading: "Examine all money closely — help 'T-Men' to guard you against counterfeit currency."

Treasury agents Dennis O'Keefe and Alfred Ryder are detailed to breaking up a counterfeiting ring. They alter their names and identities and, supposedly fugitives from the law, join a smuggling gang in Detroit. From there, the trail leads to Los Angeles. Successfully posing as counterfeiters, O'Keefe and Ryder join the West Coast mob. While helping mobster Wally Ford to pass spurious bills, the supposedly-unmarried Ryder is suddenly confronted by his wife, June Lockhart. At the order of mob's chief lieutenant Jane Randolph, both Ford and Ryder are killed — Ford scalded to death in a Turkish bath, Ryder shot down in O'Keefe's presence by triggerman Charles McGraw. The dying Ryder manages, however, to reveal secretly to O'Keefe the whereabouts of Ford's coded diary containing details of the gang's operations. Later, just as other T-Men are about to spring their trap, the gang's growing suspicion concerning O'Keefe's identity is suddenly confirmed. Trapped aboard a freighter and about to be killed, O'Keefe effects a clever ruse, manages to summon the law enforcement officials and, following a show-down gun-battle, succeeds in rounding up the entire gang.

'THE CHINESE RING' NEW CHARLIE CHAN OFF TO GOOD START

Rates ● ● + as dualler generally

Monogram
67 minutes
Roland Winters, Mantan Moreland, Warren Douglas, Victor Sen Young, Louise Currie, Philip Ahn, Byron Foulger, Thayer Roberts, Jean Wong, Chabing, Paul Bryar, George L. Spencer Chan, Kenneth Chuck.
Directed by William Beaudine.

This first entry in the new Charlie Chan series should please the many Chan aficionados and, paired with a good musical or comedy, gives a satisfactory account of itself at boxoffices generally, particularly in action theatres. Despite his un-Oriental blue eyes, Roland Winters makes a convincing debut as Chan. As the Chinese sleuth's number one son, Victor Sen Young effectively replaces Keye Luke, former portrayer of the role. The Occidental and incidental love interest is capably handled by personable Warren Douglas and attractive Louise Currie. William Beaudine's direction, Scott Darling's screenplay, production quality, photography and recording are all above-average.

EXPLOITATION: Play up the popularity of the Chan series, most widely read (and seen) of all Earl Derr Biggers' output. And ballyhoo winters as the new — and best — Chan..

Chinese sleuth Roland Winters finds Princess Jean Wong murdered in his office. Accompanied by police detective Warren Douglas and the latter's reporter-sweetheart Louise Currie, he follows up several clues. Suspicion points to ship captain Philip Ahn and aircraft manufacturer Thayer Roberts. Subsequently the princess' maid, Chabing, and a tiny Chinese deaf mute, Kenneth Chuck, are found murdered. At end, following an exciting chase and hand-to-hand battle, Winters and Douglas apprehend the slayer, crooked banker Byron Foulger.

'UNDER COLORADO SKIES' ABOVE-AVERAGE TRUCOLOR WESTERN

Rates ● ● + as dualler in action and western houses

Republic
65 minutes
Monte Hale, Adrian Booth, Paul Hurst, William Haade, John Alvin, LeRoy Mason, Tom London, Steve Darrell, Gene Evans, Ted Adams, Steve Raines, Hank Patterson, Foy Willing & Riders of the Purple Sage.
Directed by R. G. Springsteen.

Plenty of action, good performances, and good Trucolor, render this a certain crowd-pleaser in western and action houses. A half-dozen musical numbers, three of them old favorites, further assure its acceptance. Monte Hale's voice and Adrian Booth's looks stand them in good stead, but acting honors go to William Haade, cast as a likeable heavy, and the ever-dependable Paul Hurst. Louise Rousseau's workmanlike script contains several good devices, situations and plot twists. Direction by R. G. Springsteen leaves nothing to be desired. Production quality is adequate, photography of a high order, music and recording superior.

Medical student-bank teller Monty Hale, falsely accused of killing his employer during a holdup, refuses to implicate one of the three real culprits, John Alvin, brother of Hale's sweetheart Adrian Booth. Instead, Hale slugs two deputy sheriffs and escapes across the stateline to Rim Rock. There, together with chance companions Foy Willing and the Riders of the Purple Sage, he goes to work for kindly innkeeper and local banker Paul Hurst. Fate brings him in contact with Alvin and others of William Haade's gang, to one of whose wounded members he is forced to give medical aid. Kept prisoner by Haade's gang, Hale manages to escape, warn Hurst of an impending holdup and, at end, foil the robbery and round up the desperados.

'SHADOW VALLEY' FORMULA EDDIE DEAN WESTERN HAS GOOD SONGS

Rates ● ● for western houses

Eagle-Lion
58 minutes
Eddie Dean and his horse White Cloud, Roscoe Ates, Jennifer Holt, George Chesebro, Eddie Parker, Lee Morgan, Lane Bradford, Carl Matthews, Budd Buster, Andy Parker and The Plainsmen, Bob Woodward.
Directed by Ray Taylor.

Three catchy musical numbers compensate somewhat for the ineptly motivated plot of this formula western. Following the traditional pattern of Eddie Dean's previous oaters, "Shadow Valley" will just satisfy western fans. Under Ray Taylor's direction, the cast comports itself satisfactorily through the requisite number of fist fights, mounted pursuits and gun battles. George Chesebro, as usual, gives the best performance. Production quality is average; photography, sound and recording are satisfactory.

Held on suspicion of murdering Bob Woodward's niece Jennifer Holt, Eddie Dean effects his release and lands a job on the girl's ranch. Convinced the ranch is worth more than lawyer George Chesebro is offering, Dean persuades Jennifer to reject his bid. Later, Dean and his side-kick Roscoe Ates discover one of Chesebro's henchmen mining gold in a remote section of the property. He sets a trap for Chesebro but the plan miscarries. After experiencing a narrow escape from death at the lawyer's hands, Dean outslugs Chesebro and turns him and his accomplices over to Sheriff Lee Morgan.

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The Fabulous Texan

One of the refreshing things about Republic's big-scale outdoor pictures is their lack of pretension to being anything other than big-scale westerns. The Fabulous Texan is in that same groove — surcharged with ACTION, with all the historical and romantic elements subordinated thereto. It moves swiftly to the over-all purpose of generating a maximum of excitement.

Producer Edmund Grainger has assembled a first-rate cast to play the characters in this tale of turbulent Texas in the days following the Civil War. William ("Wild Bill" he used to be) Elliott and John Carroll are the types who lend credence to these he-men roles and they are ably assisted by "heavy" Albert Dekker, comedian Andy Devine and attractive Catherine McLeod.

Variety of Exploitation Angles In "Fabulous Texan" Press Book

Republic has adopted a shrewd policy of giving its big pictures a 21-gun salvo premiere at some appropriate point in the country to set the pattern for its national exploitation campaign, and letting the ballyhoo generated there seep through to all the towns and cities of the nation.

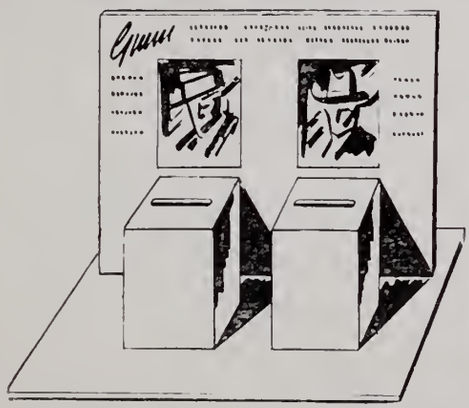
This was the formula followed in kicking off "The Fabulous Texan," which was favored with a five-theatre premiere over a 3-day span in five Texas cities. The premiere campaign was featured by a great variety of tie-ups with sporting goods stores, clothing stores, radio stores, Borden's Milk Products, the Texas Public (gas) Service and others.

A high-spot of the national campaign is the Marlin Firearms tie-up (more elsewhere) and this was also used effectively in the Texas promotion.

The press book on this show schemed up by Steve Edwards and his Republic box-officers is chockful of ballys, stunts, contests and tie-ins. Only a mere suggestion of the wealth of ideas can be illustrated on this page. Perusal of the inside cover of the press book will open up a wide vista of exploitation possibilities for the promotion of "The Fabulous Texan."

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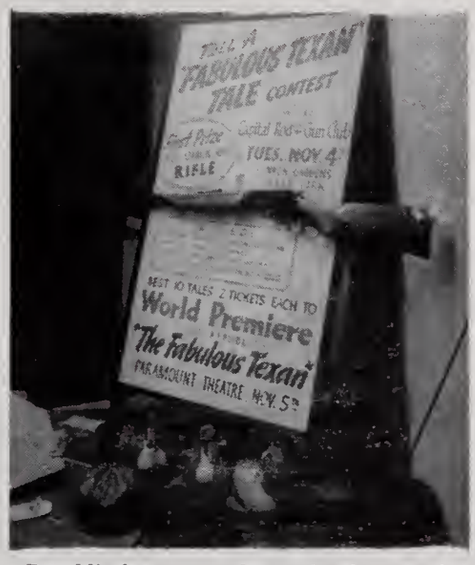
LOBBY STUNTS



Catherine McLeod is faced with the problem of choosing between William Elliott and John Carroll in the picture. The press book suggests you use this slant to build up feminine interest via a lobby display on the theme, "Which Would You Choose?"

Use heads of Elliott and Carroll with explanatory copy about their characterizations over two slotted ballot boxes. Let the women vote on their choice.

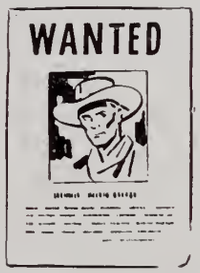
MARLIN PROMOTION



Republic has arranged a national promotion with the Marlin Firearms Company, famous for guns and blades. The campaign includes magazine advertising and local prize contests.

The Marlin Co. is donating a large quantity of high-tensile steel shaving blades, packed in gift boxes, as prizes for "The Most Fabulous Man I Know" letter contests, sponsored jointly by theatres and Marlin dealers.

For all the facts, write to Mr. Lawrence Ferguson, Marlin Firearms Co., 17 E. 42nd St., New York 17.



WANTED POSTERS

An old standby, and always effective, are the "Wanted" posters on poles and in windows.

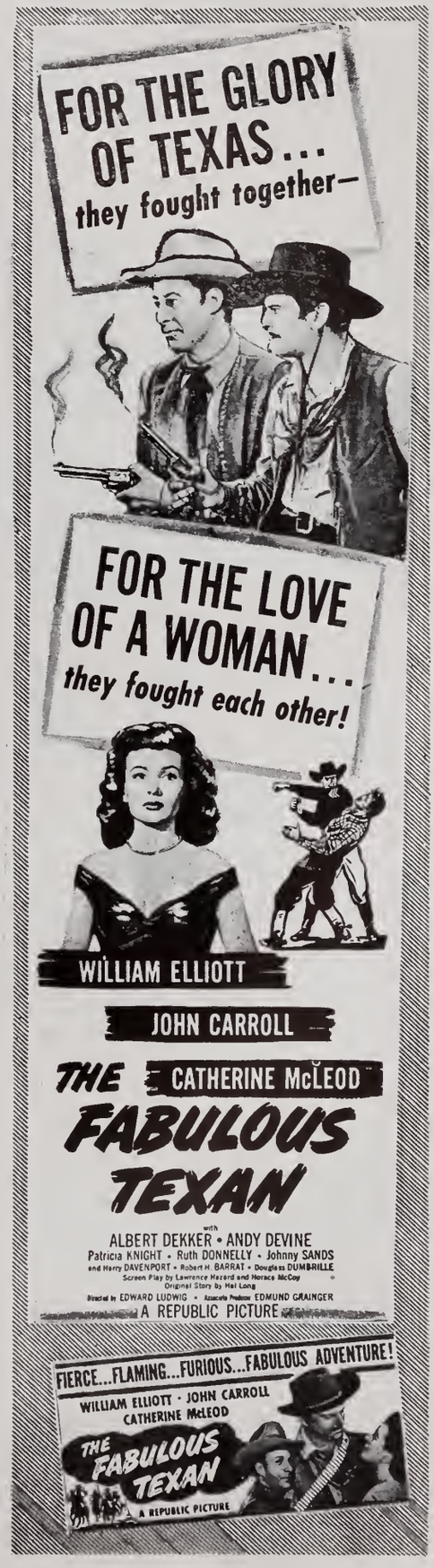
Use still No. 143 of John Carroll.



THE MEN BEHIND THE CAMPAIGN

★

STEVE EDWARDS
Director of Advertising and Publicity
MILTON SILVER
Executive Assistant to Edwards
EVELYN KOLEMAN
Publicity Manager
DENNIS CARLIN
Advertising Manager
BEATRICE ROSS
Exploitation Manager
NICK DeMANCZUK
Art Director



NEWS DIGEST

(Continued from Page 10)



Harry M. Warner is honored by the Hollywood Foreign Correspondents Assn. for his services as national chairman of the Friendship Food Train Committee. Warner star Gary Cooper can be seen on the dais.



Mr. and Mrs. Ned Depinet (left), and Mr. and Mrs. Robert Mochrie at the New York premiere of Samuel Goldwyn's RKO Radio relea e, "The Bishop's Wife."



At the recent Okla. Theatre Owners Convention, top row: Ralph Larned, Leon J. Bamberger and Richard Biechele. Below, Herman Hunt, Morris Lowenstein, OTO president, and Homer Strowig.



Jerry Pickman (right), Eagle Lion's asst. director of ad-publicity-exploitation, arrives in Birmingham, Ala., with stars Mary Anderson and Helmut Dantine, for world premiere of "Whispering City."

case, came in for a great deal of significant discussion, which was expected to have a bearing in the N. Y. monopoly case.

Basis of the argument for both the Schine and Griffith cases was their similarity to the Crescent case in which divestiture was ordered. In the case of Schine, the appeal was by the circuit for reversal of the divorcement clause in the district court decree, while Robert L. Wright of anti-trust section of the Justice Department maintained that the Griffith decision, which absolved the circuit, was contrary to the Crescent remedy, despite the essential similarity of conditions in both cases.

Schine attorney Bruce Bromley argued that there was no "geographic concentration" in the chain's six-state circuit as there was in the Crescent chain. He said the maximum control in any one state by Schine was 5½% of the theatres and that less than one per cent of the distributors' earnings in the area came from Schine. He maintained that affiliated circuits were much greater and much more powerful than his client's and if they were permitted to keep their holdings, Schine should not be ordered to divest his.

Wright charged: "When Schine moves into a new town he's able to take new films from the independent operator there. But when an independent tries to open up in a Schine town he must accept second runs."

Griffith counsel Charles Coehran claimed that there was "no specific charge of specific restraints of trade," and that the charges against Griffith by the D of J were much more limited than in either the Schine or Crescent cases. Wright maintained that Griffith kept competitors from entering towns where they had theatres. He urged Court approval of any further theatre acquisitions by the circuit.

Six justices heard the two cases, which were completed in one day. Of the three not on the bench, two, Justices Murphy and Reed, were absent because of illness and the third, Justice Jackson, disqualified himself because he had been Attorney General when the case was originally prosecuted by the Justice Department.

* * *

SKOURAS ASKS HIGHER RENTALS, EXHIB CO-OP

Reiterating his pleas for closer exhibitor cooperation with the film companies and for higher film rentals, Spyros P. Skouras, president of 20th Century-Fox, told exhibitors gathered in Chicago's Congress Hotel for a testimonial dinner to Allied president Jack Kirsch, that the loss of foreign markets would wipe out the profit margin of his company if domestic revenue did not increase.

The dinner was sponsored by Allied Theatre Owners of Illinois, of which Kirsch is also president, and Skouras was the principal speaker. Gov. Dwight Green of Illinois was among the guests.

The 20th-Fox proxy estimated 20-Fox profits at $15,000,000 for 1947, of which $11,000,000 will come from its theatre subsidiary, National Theatres. In relation to this, he declared that an estimated $20,000,000 of the gross for 1947 will come from foreign markets and estimated the foreign take would be reduced to about $7,000,000 by March 1, 1948. He said the same was true of all other companies proportionately.

Skouras also charged that government interference in the industry's affairs has led to consequences that neither distributors nor exhibitors wanted. He said that divorcement "will benefit no one and will substantially weaken the producers in their battle for the world market."

Citing the high production costs, despite "the most vigilant, unceasing effort" at reduction, and foreign market losses, he declared his doubt that "any company, under the present system of selling, can operate profitably after March 1, 1948." The only solution, Skouras stated, is to increase film rentals and appealed to exhibitors for "that great cooperative effort that can profit us all — the effort we can make at the conference table, not the courtroom."

* * *

M P FOUNDATION BOWS; RICHARDS PRESIDENT

The Motion Picture Foundation made its formal bow as an industry-wide philanthropy organization last fortnight as trustees from 28 exchange areas and executive committee members met in New York, Dec. 8-9 to elect officers and set methods of raising and distributing funds.

E. V. Richards, Jr., head of the Paramount-Richards theatres of New Orleans, was elected the first president of the organization; Harry Brandt, New York, first vice-president; Frank H. Ricketson, Jr., Denver, second v.p.; Mitchell Wolfson, Miami, third v.p.; Barney Balaban, NY, treasurer, and Jack Kirsch, Chicago, secretary, and Leonard Goldenson, assistant treasurer.

Balaban, Paramount president and chairman of the Foundation's temporary coordinating committee, made the keynote address of the meeting stressing the Foundation's necessity for planning on a long-term basis.

A program and scope committee, under the chairmanship of Ned Depinet, was created to survey the industry and its potential needs in terms of relief and assistance. The finance committee to determine methods of fund raising and set up the financial administration of the Foundation will be chairmanned by S. H. Fabian.

* * *

ASCAP RESISTANCE TO ALLIED PLAN

National Allied's plan to set aside ASCAP license fees in an escrow fund pending final disposition of the Society's demand for a 300 per cent increase was reported to have been turned down by ASCAP on the ground that the plan would be an infringement of the copyright laws. If Allied insisted on carrying out such a program, all participants would be subject also to conspiracy charges, the Society's officials feel.

Allied's program involves payment by member exhibitors to a committee of a sum equal to one year's dues to ASCAP, at the rate in effect at time of payment, the sum to be held in escrow and paid at the end of the year as dues if no settlement has been reached, on condition that the Society would not sue subscribers for refusal to

(Continued on Page 27)

CLASSIFIED

BUSINESS STIMULATORS

Comic Books Again Available as premiums, give-aways at your kiddie matinees. Large variety, latest 48-page news stand editions. Comics Premium Co., 412 F. Greenwich St., New York, N. Y.

THEATRE WANTED

Will lease or buy theatre in Eastern Penna. or New Jersey. Write FB, Box 72, Film Bulletin.

POSITION WANTED

Experienced theatre manager; aggressive showman; wants to buy and book, as well as manage. Anywhere in the East. FB Box 75, Film Bulletin.

THEATRE WANTED

Eastern Penna. or New Jersey

Lease or Buy

Address FB Box 72

Film Bulletin, 1239 Vine St., Phila., Pa.

THEATRE MANAGERS AND OWNERS

We thank all theatre owners and managers who cooperated with us by putting return trailers in the proper addressed containers and for wrapping and addressing all return advertising.

We can serve all theatres better if they give us a copy of their program Tuesday each week.

●

IMPORTANT

Don't put your return film in the lobby until all your patrons have left after the last show.

●

HIGHWAY EXPRESS LINES, Inc.

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DEPENDABLE DELIVERY

NEW JERSEY MESSENGER SERVICE

Member Nat'l Film Carriers

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LOcust 7-4823

NEWS DIGEST

(Continued from Page 26)

sign contracts. If the plan is refused, the funds would then be used to contest any suits brought by ASCAP against member exhibitors. In view of ASCAP's anticipated rejection of the program, it seemed likely that Allied would proceed with some form of legal action against the Society, perhaps with the Federal Government on the exhibitors' side.

* * *

LEGION RECLASSIFIES 'AMBER' IN 'B' CATEGORY

The National Legion of Decency announced that "Forever Amber" had been removed from the "C" or "Condemned" rating and placed in the "B" or "Morally Objectionable in part" category after 20th Century-Fox had deleted several scenes and made other changes.

The action came after president Spyros P. Skouras announced that the production had been amended to meet the objections voiced by the Legion, "with no sacrifice whatsoever to its dramatic power and beauty." Skouras also took the occasion to clarify his statements on the Legion's original disapproval of "Amber" as not meaning to question the "right of religious leaders to guide the adherents of their Faith on moral questions. No such purpose was intended, neither was it our purpose to indicate any acceptance whatsoever of the theory that the popularity of a motion picture is a true criterion of its moral character," he added, concluding with "...Objections were expressed which resulted in regrettable assertions on our part that gave offense that was not intended."

In addition to changes in the body of the picture, a new prologue and epilogue have been added, the home office said.

In announcing the reclassification, the Legion noted, "Revisions made in this film are deemed sufficient to meet substantially the original objection of the Legion that the picture glorifies immorality. However, 'Forever Amber' still lacks the adequate morally compensating values which should be present in a story of this kind."

* * *

COURT RULES ALL DISTRIBS AFFECTED BY CHI DECREE

One issue in the Jackson Park Decree which has turned Chicago's distribution and exhibition system topsy-turvy and has sent the distributors scurrying to the Windy City in efforts to clarify the setup was defined last week by Federal Court Judge Michael Igoe, when he threw out of court an appeal by Columbia to permit the playing of "The Swordsman" for more than two weeks at a Balaban & Katz Loop theatre. The issue at stake was whether non-defendant distributors must abide by the decree, even though they were not parties to the case.

The Federal Judge took the occasion to declare that he would break any attempt by the film companies to sidestep the provisions of the decree without due legal process.

Two more tests of the decree are being made currently. Paramount has refused to sell "Unconquered" at advanced prices to the Jackson Park, contending that the picture is not yet in general release, and 20th Century-Fox maintained its advanced prices for "Forever Amber" when it moved the picture from the B & K State Lake to the independent Rialto. Thomas McConnell, attorney for the Jackson Park, claimed that both these actions violate the decree and is planning contempt proceedings against the companies.

Essentially, the decree limits Loop (mid-city) runs to two weeks, unless the picture is released to other houses simultaneously, eliminates dead time between Loop runs and subsequent runs, and bans moveovers, price fixing and double features in distributor-affiliated houses.

* * *

MITCHELL RESIGNS PARAMOUNT POST

Curtis Mitchell, Paramount's director of advertising, publicity and exploitation, will leave the company sometime in January, it was revealed last week when Mitchell announced his resignation. At present, no successor will be named, with each of the departments operating under its own director. Stanley Shuford will continue as director of advertising; Ben Washer, director of publicity, and Sid Mesibov, asst. exploitation director.

Mitchell joined Paramount as ad-publicity chief in November, 1945, after four years as pictorial chief for the War Department's Bureau of Public Relations.

* * *

NFS SIGNS FORMAL DISTRIB PACT WITH SRO

National Film Service has signed a contract with Selznick Releasing Organization which formalized the arrangement between NFS and SRO for physical distribution of the latter's product on a national basis, it was announced by William J. Clark, executive v.p. of National. The term of the pact is from April 7, 1947 to Dec. 31, 1950.

NFS has been providing physical handling of SRO product since April 7, pending the working out of the pact, starting with SRO's first release, "Duel in the Sun." The agreement provides for the physical distribution of all SRO product released during the term of the contract.

* * *

TEN TO BE ARRAIGNED IN WASHINGTON JAN. 9

The 10 men cited for contempt at the Congressional Un-American Activities Committee hearings will be arraigned in Washington on Jan. 9, it was ruled by Justice David A. Pine in the nation's capital last week, after the District Judge had refused a request by the cited men's attorney that the action take place on the date of the trial.

Their attorney, Robert W. Kenny, had earlier promised a legal fight against removal to Washington of the eight writers, one producer and one director, declaring that he was raising a Constitutional question. The ten men were fingerprinted, booked, arraigned and released on $1,000 bond each in Los Angeles. They are director Edward Dmytryk; producer Adrian Scott, and writers Herbert Biberman, Albert Maltz, Samuel Ornitz, John Howard Lawson, Ring Lardner, Jr., Lester Cole and Alvah Bessie.

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Yes...COMPARE the *patron drawing power* ... of eye-and-ear-filling **TRAILERS**... and colorful **ACCESSORIES**... with your *other* advertising media... **COMPARE**... the *low cost* of The **PRIZE BABY'S** seat-selling salesmen...with the cost of selling...through *other* channels!... Dollar-for-Dollar... Patron-for-Patron...**TRAILERS** and **ACCESSORIES** do a *Bigger* job... a *Better* job for **LESS** money!

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